BSB

Das Autograph

des

Oratoriums „Jephtha“

von

G. F. Händel.

Fest-Ausgabe der deutschen Händel-Gesellschaft

zur

zweiten Säcularfeier

am 23. Februar 1885.

BSB

Photolithographie von Strumper & Co. in Hamburg.

BSB

Vorwort.

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

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

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

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

BSB

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

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

Aber hier trat eine verhängnißvolle Störung ein. Seite 182, am Schlusse des bewegten ersten Satzes: „**How dark, o Lord, are thy decrees** — Wie dunkel, o Herr, sind deine Rathschlüsse“, den er, wie mehreres Vorhergehende, augenscheinlich schon mit großer Mühe geschrieben hatte, lesen wir, daß er am Mittwoch den 13. Februar bis hierher kam, aber verhindert wurde weiter zu schreiben „wegen des gesichts“ seines linken Auges, nämlich wegen der Schmerzen und der zunächst auf dem linken Auge eintretenden Erblindung. Es war der erste heftige Anfall eines Leidens, welches in völliger Blindheit enden sollte, sich aber vorerst soweit besserte, daß Händel nach zehn Tagen, am 23. Februar, die Arbeit wieder aufnehmen konnte, denn er bemerkt S. 183, es sei an diesem Tage, der sein Geburtstag war, „etwas besser worden“. So fuhr er denn fort in der Komposition eines Textes, welcher auf ergreifende Weise zugleich seine eigne Lage und Stimmung schilderte „**All our joys to sorrow turning, and our triumphs into mourning, as the night succeeds the day** — Unsre Lust kehrt sich in Klagen, unser Sieg sich in Verzagen, wie in Nacht der Tag zergeht“. Diesen Schlußchor beendigte er am 27. Februar (S. 193), also in fünf Tagen, in welchen er sonst einen halben Akt anzufertigen pflegte. Und dann ruhte die Arbeit beinahe vier Monate; erst am 18. Juni begann der dritte Akt (S. 194). Als der größte Theil desselben fertig war, wird abermals eine Pause eingetreten sein, denn den Schluß des Chores S. 244 hat Händel durch ein nachträgliches Datum auf den 15. oder 17. Juli gesetzt. Die noch folgenden vier Arien und der Schlußchor beschäftigten ihn länger, als sonst wohl ein ganzes Oratorium, da er, wie die Schlußbemerkung auf der letzten Seite zeigt, erst am 30. August 1751 mit dem ganzen Werke zu Ende kam.

BSB

Seit der Erkrankung und vorübergehenden Erblindung verliert Händel's Handschrift die frühere Sicherheit und Klarheit in einem Grade, daß dadurch das, was er nach dem 13. Februar 1751 geschrieben hat, von dem Früheren mehr oder weniger deutlich unterschieden werden kann. Und dies gewährt uns die Handhabe zur Lösung eines Problems, welches bisher nicht zu erfassen war. Nahm Händel die Ausfüllung seiner Komposition erst vor, wenn das ganze Werk bereits im Wesentlichen fertig war, bei Jephtha also nach der Schwächung seiner Sehkraft: so muß es sich hier durch die verschiedene Handschrift kundgeben. Solches ist denn auch der Fall. Seite 97 ist der erste Akt als am 2. Februar „geendiget" angegeben, daneben aber steht, daß derselbe erst nach sechs Monaten, am 13. August, „völlig" zu Ende kam. „Völlig" bedeutet hier soviel wie „ausgefüllt". Was mit einem solchen Ausfüllen gemeint war, läßt sich nach Art und Umfang schon aus dieser Schlußseite des ersten Aktes ersehen; in dem ganzen Chorabsatze S. 88—97 sind die beiden Handschriften, die der ersten Komposition und die des späteren Ausfüllens, bis auf die einzelnen Noten deutlich zu unterscheiden.

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

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

BSB

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

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

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

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

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

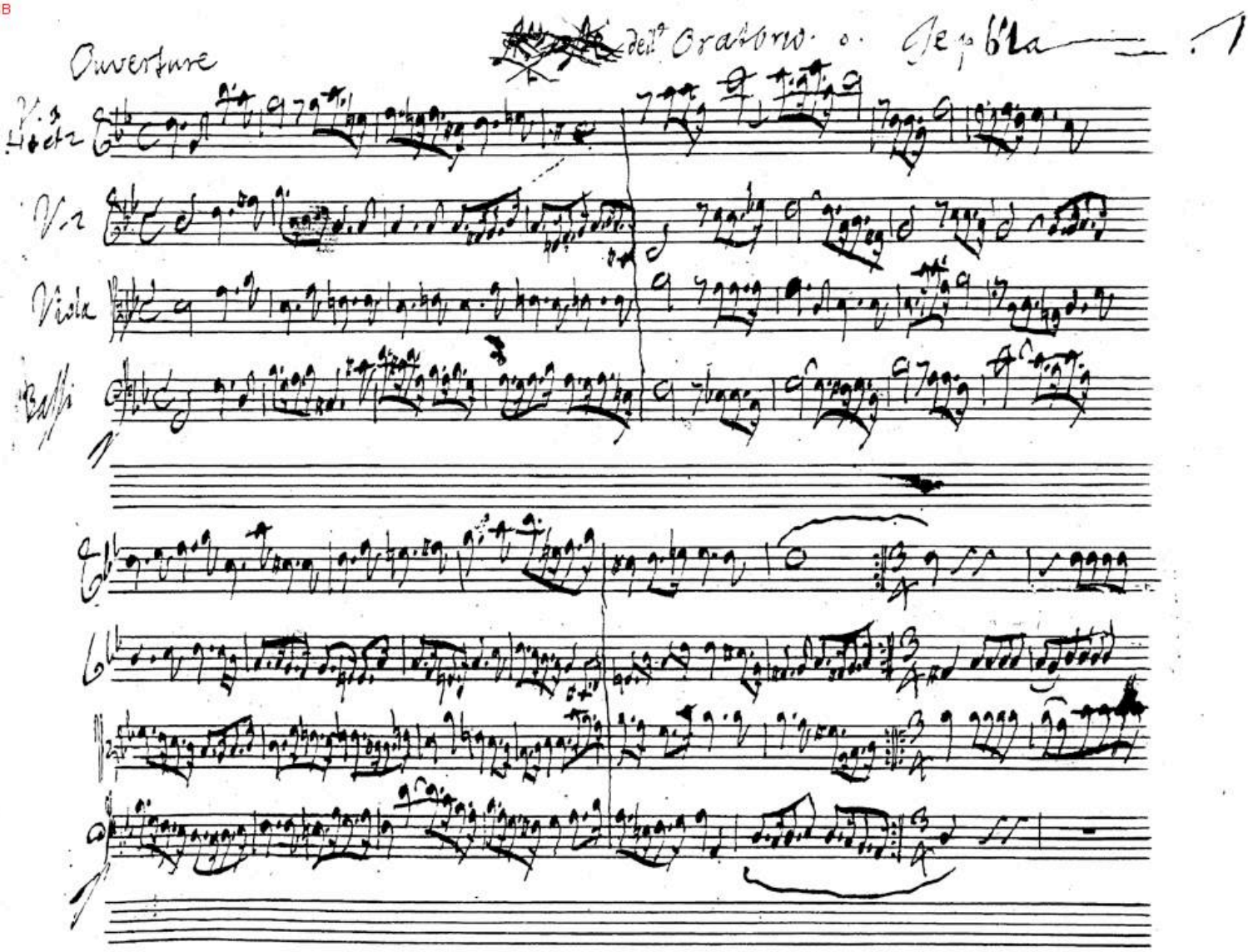
Bergedorf bei Hamburg,
am 15. Februar 1885.

Friedrich Chrysander.

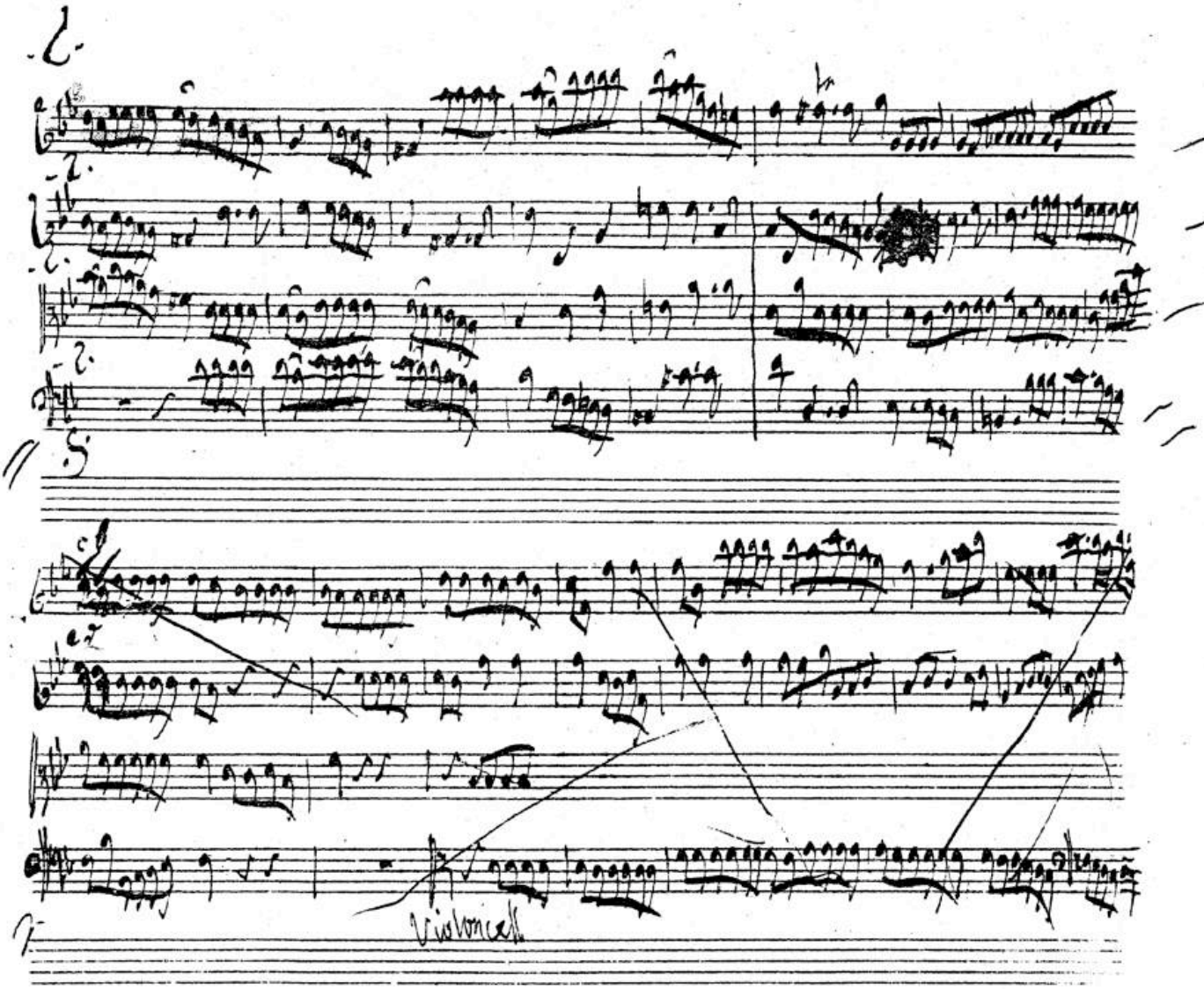
BSB

BSB

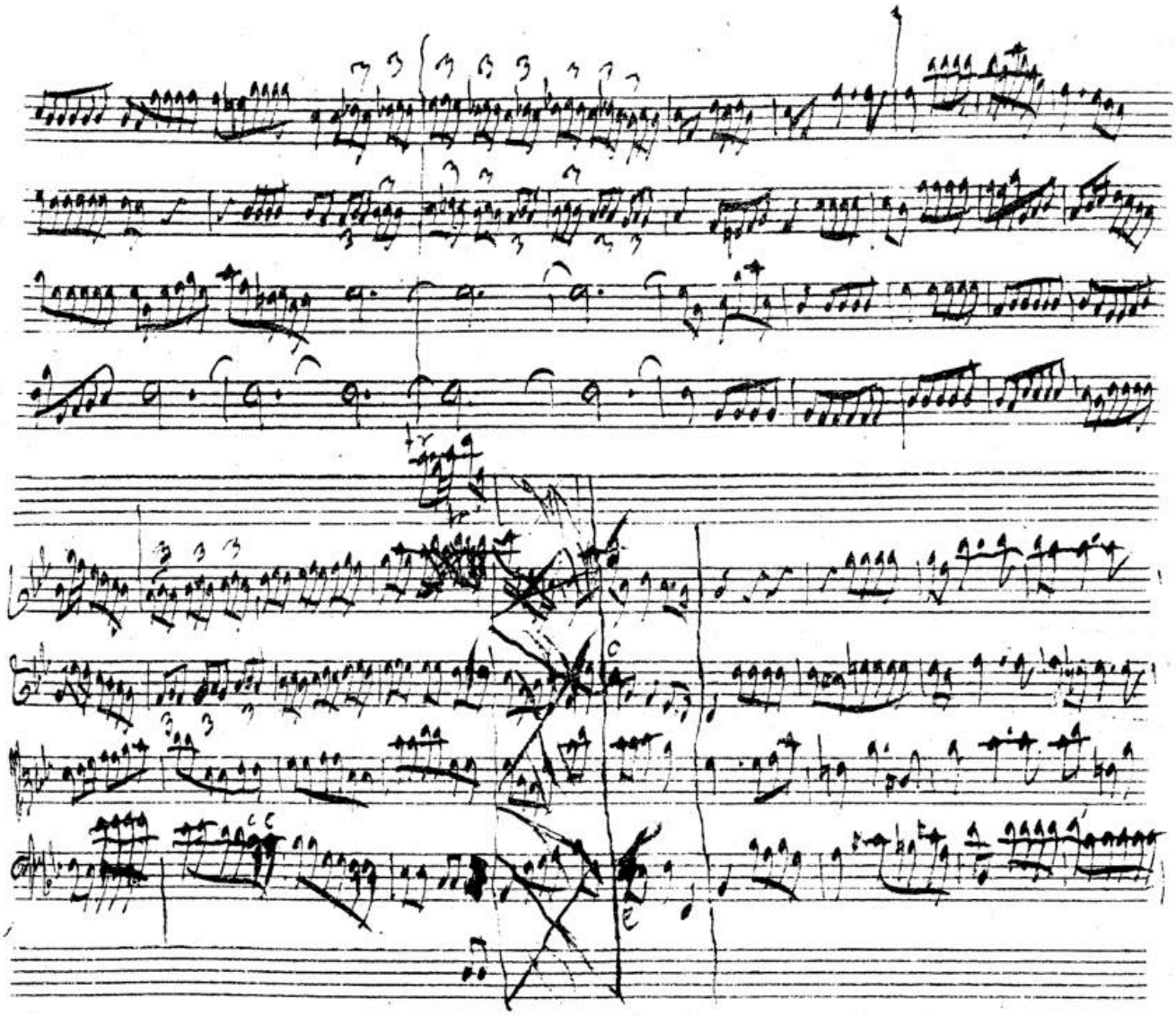
BSB



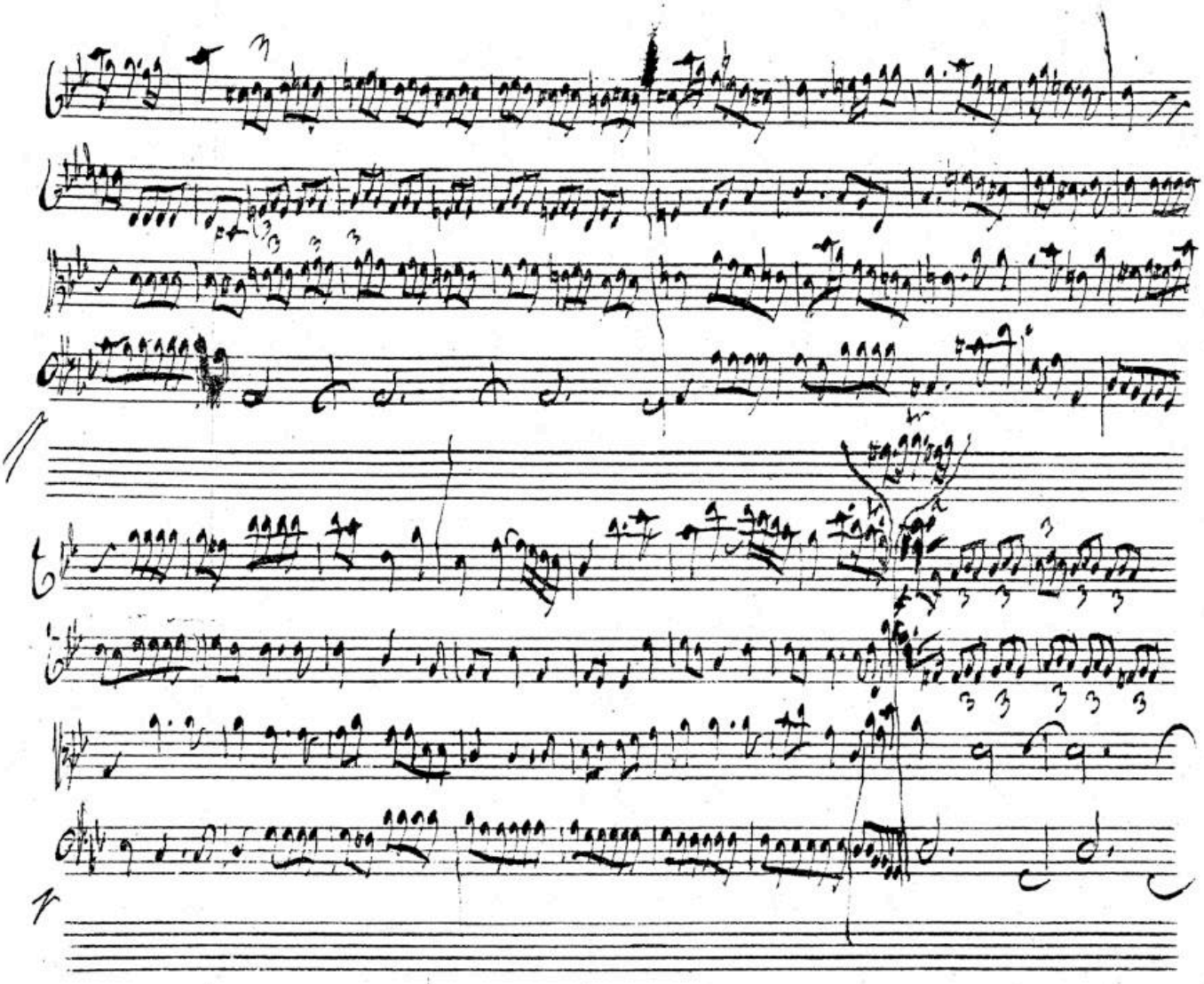
BSB



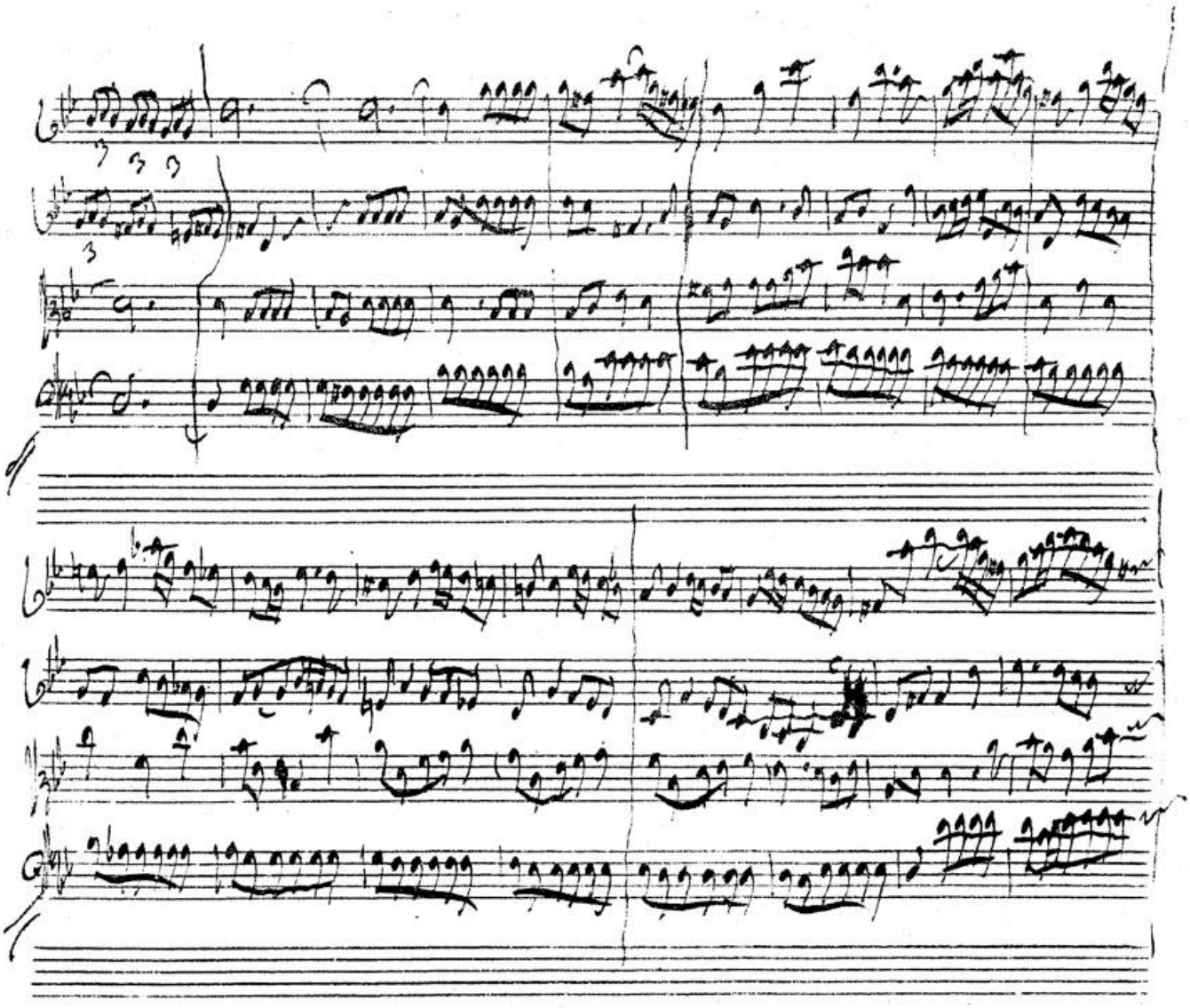
BSB



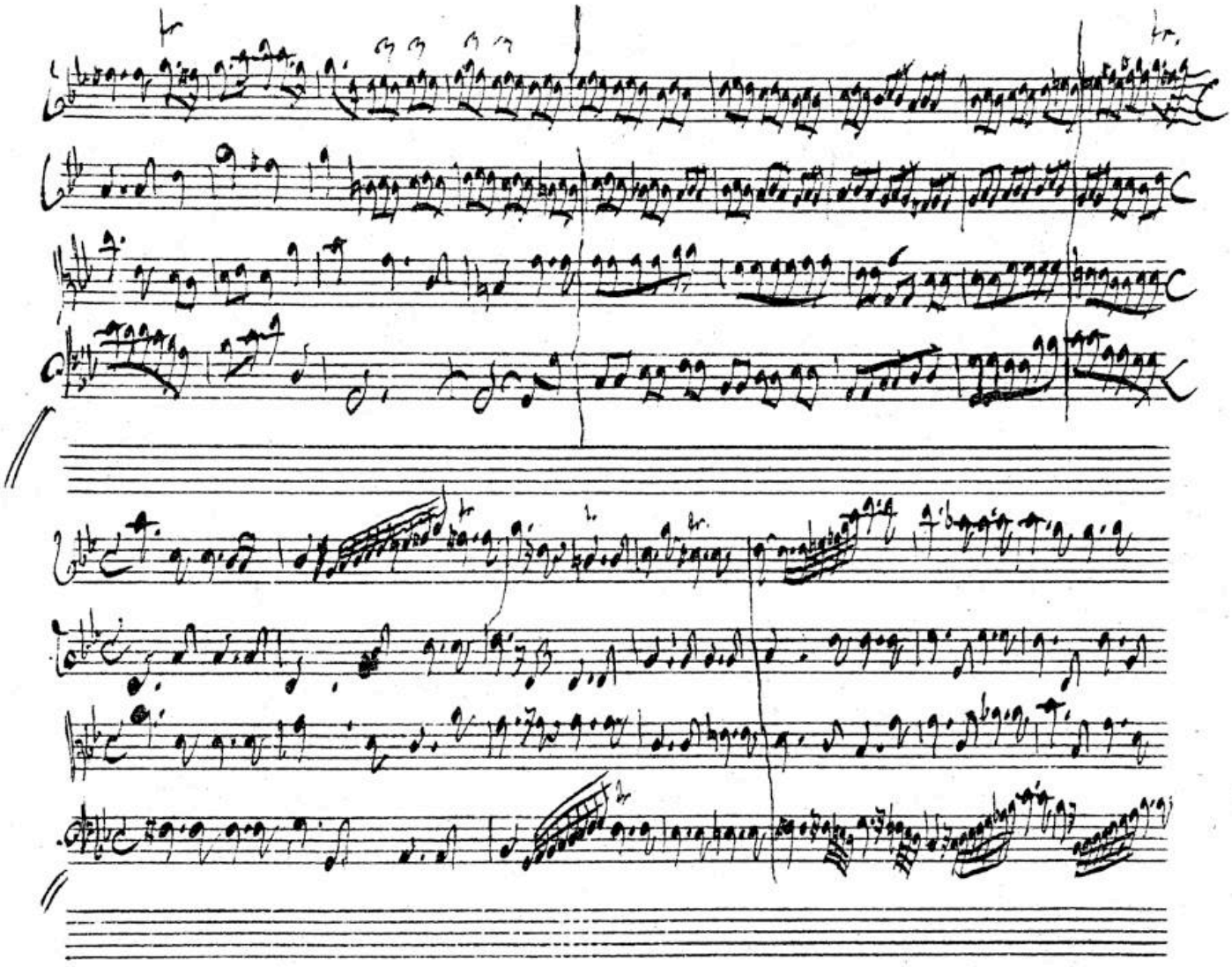
BSB



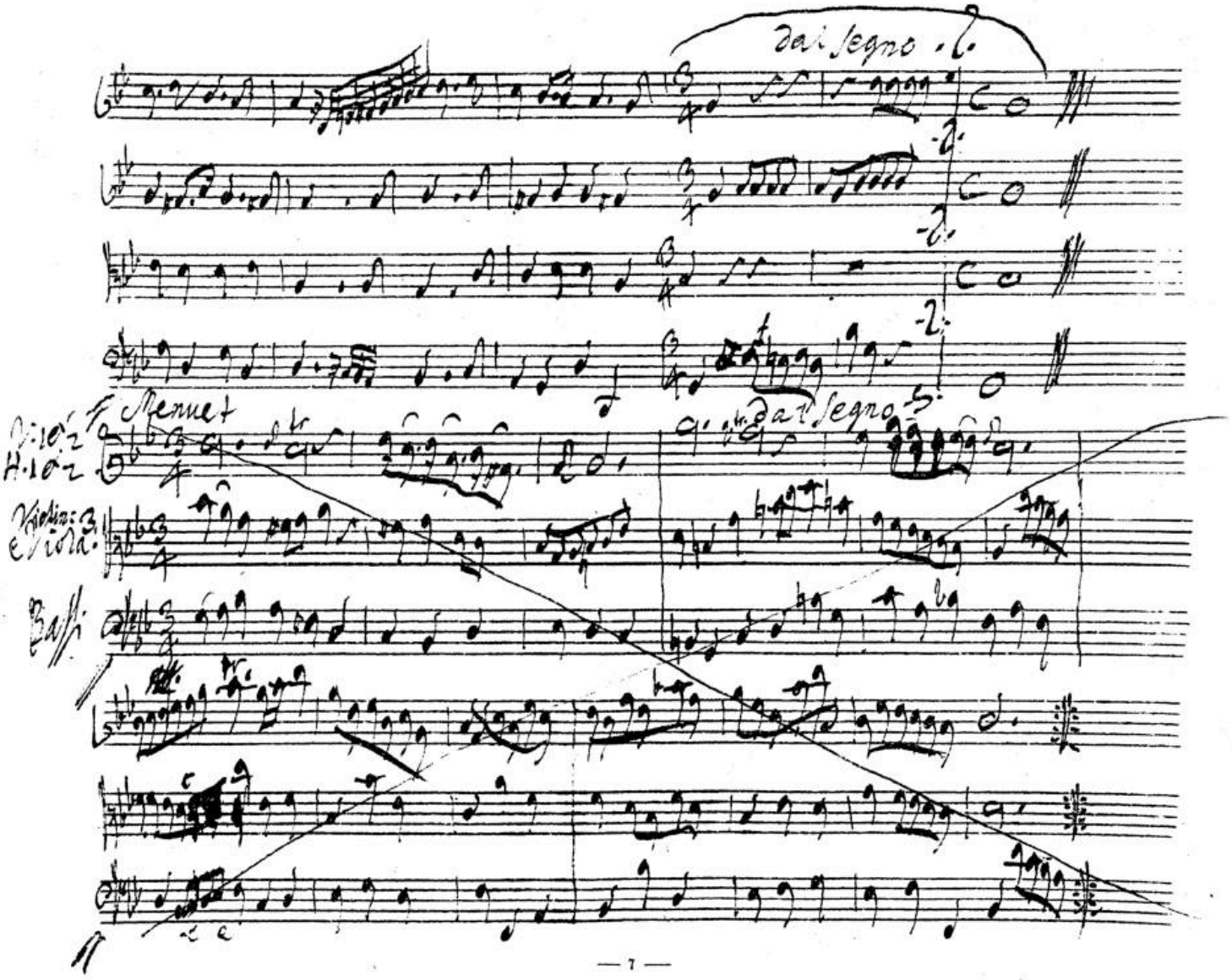
BSB



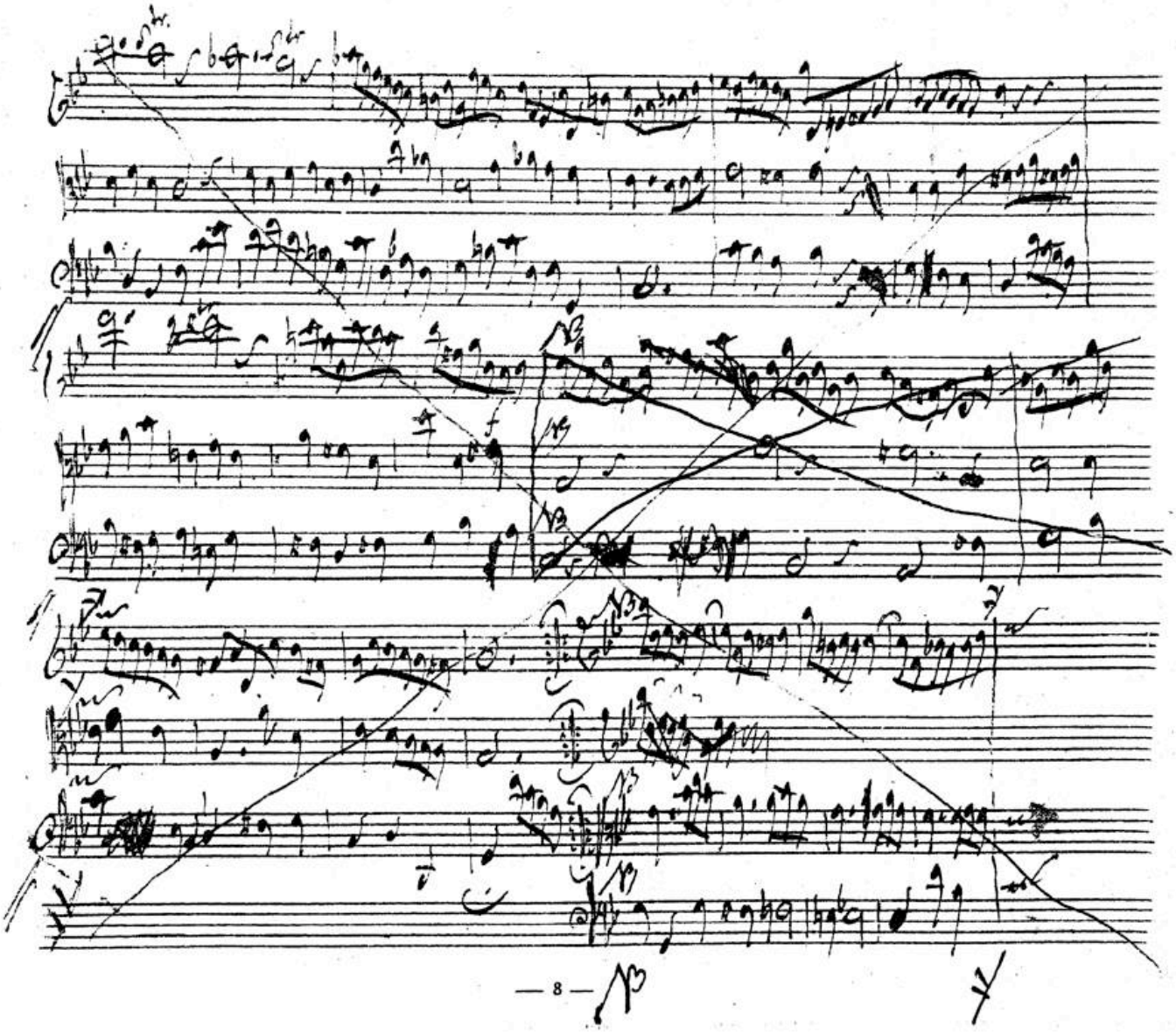
BSB



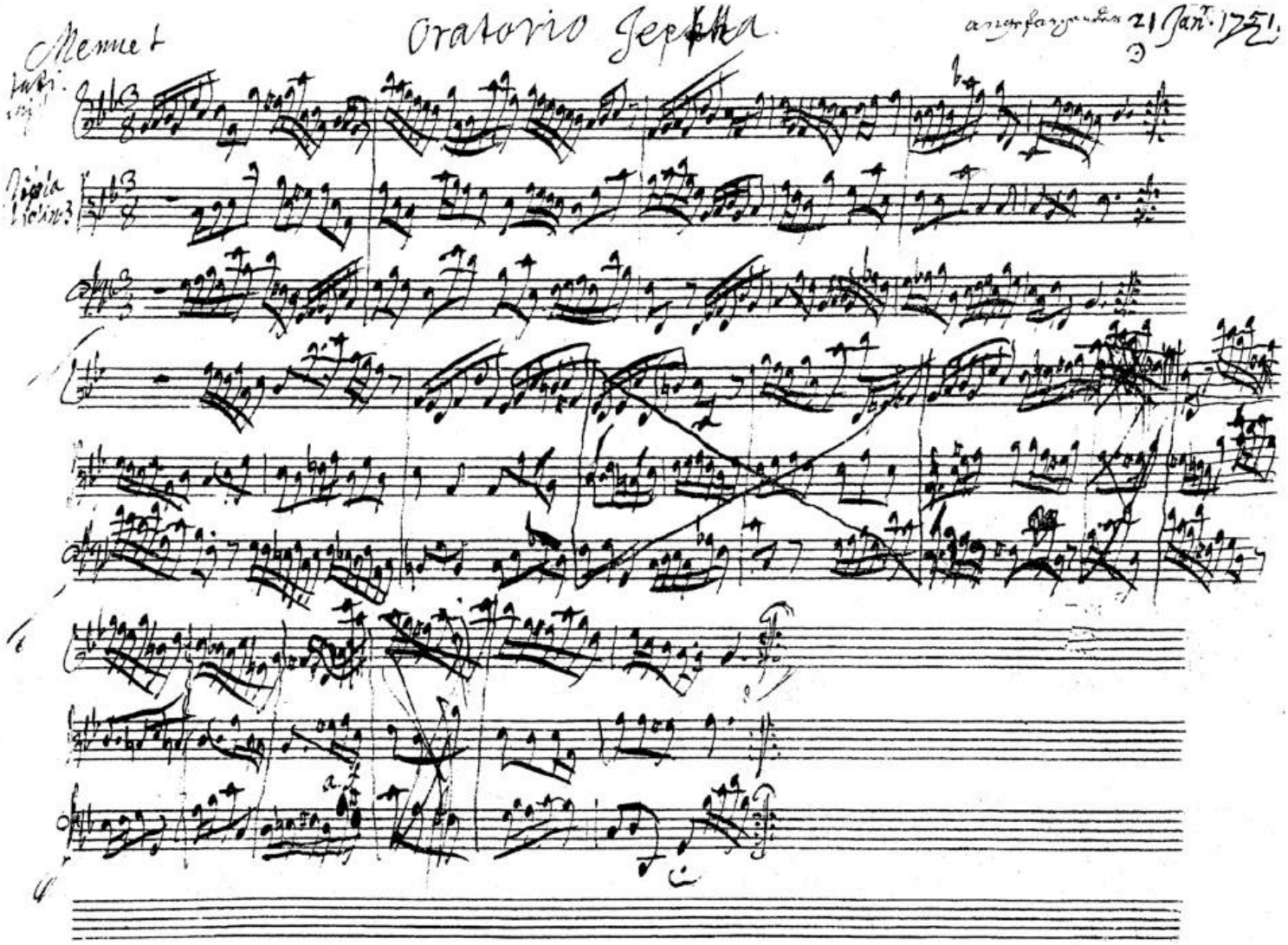
BSB



BSB



BSB



BSB

Accomp: Largo e Staccato

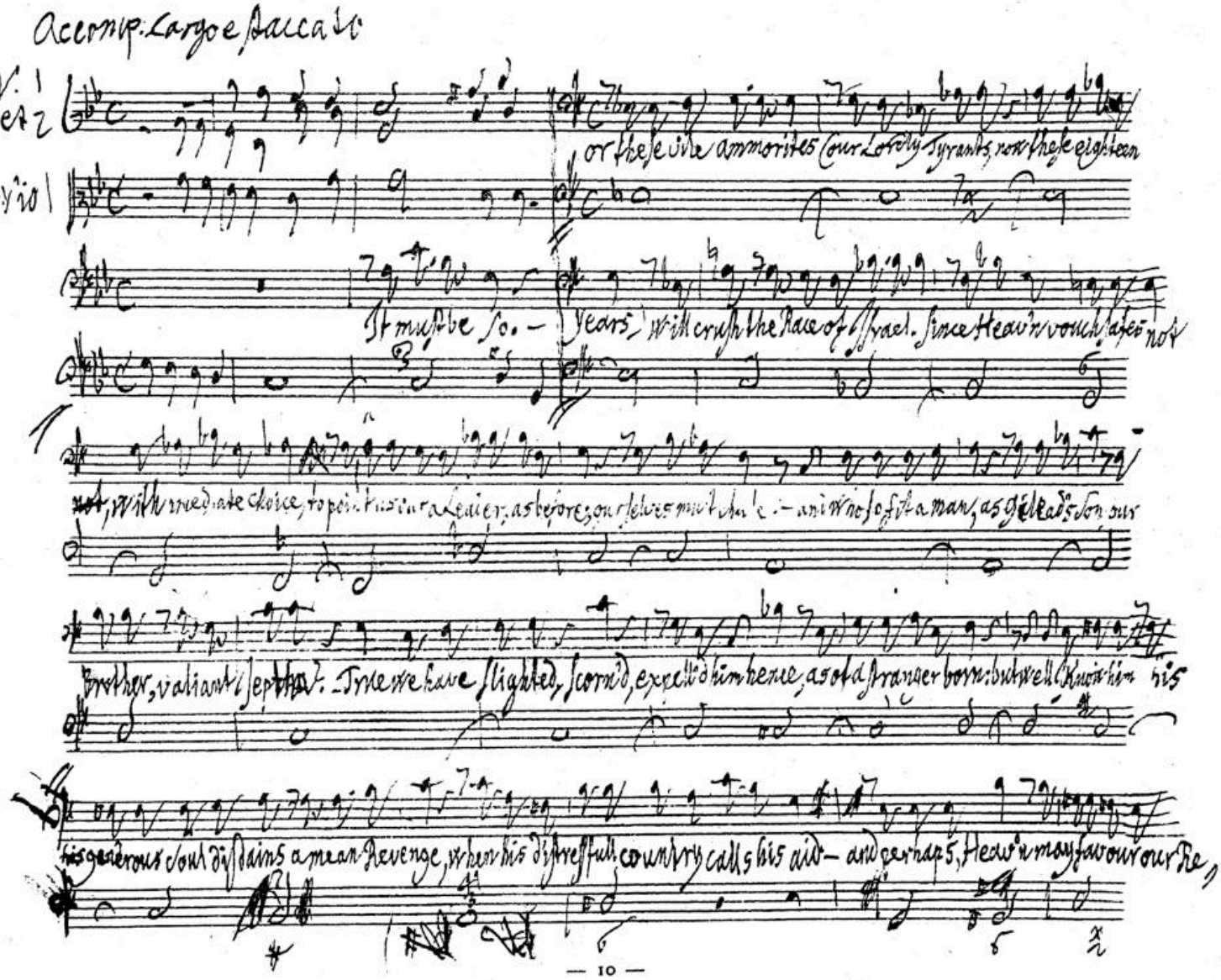
V. 1 et 2

Viol

or these vile ammorites Cour Lordly Tyrants, now these eighteen

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

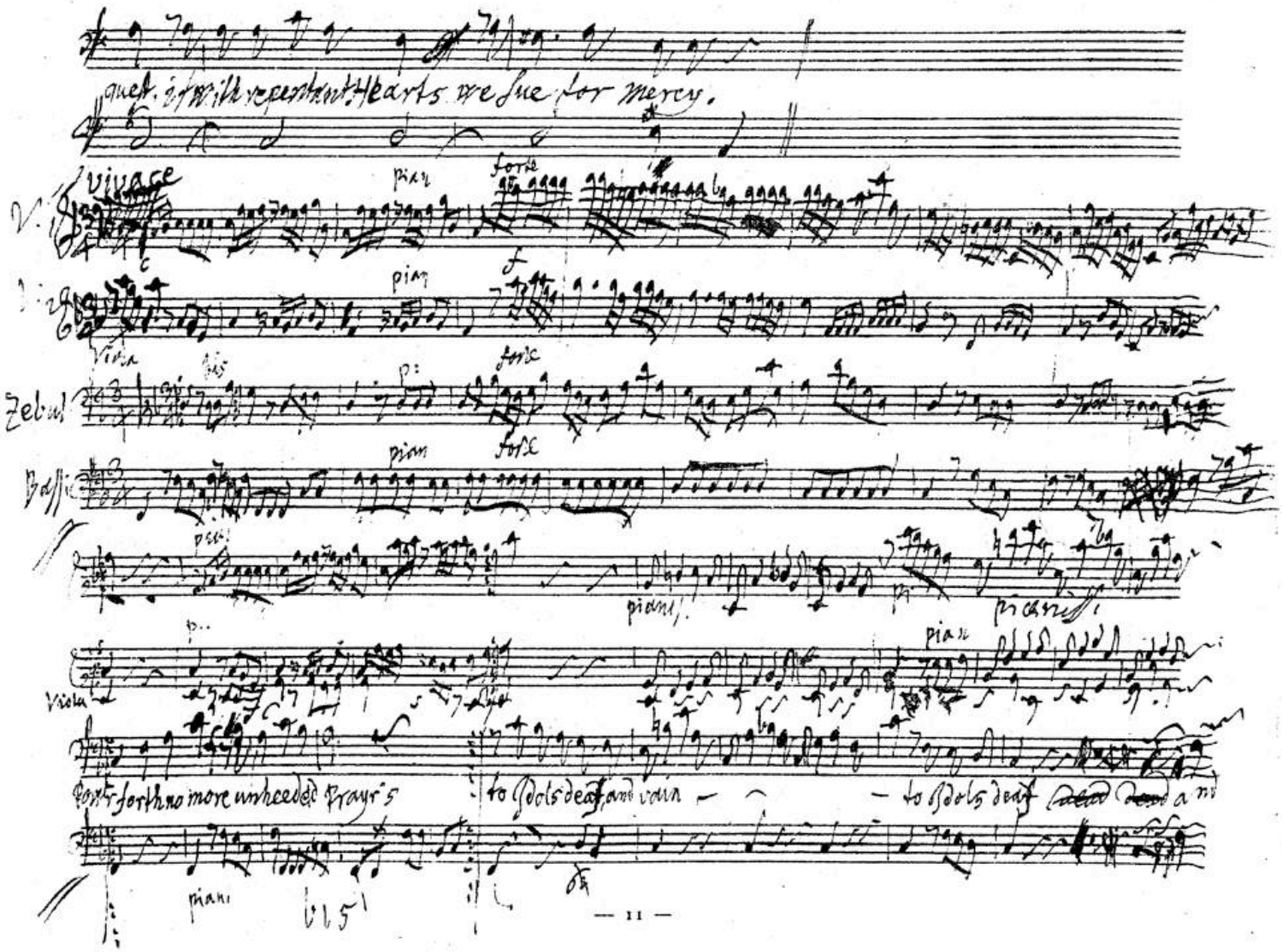
not, with immediate choice, to point us out a Leader, as before; ourselves must chuse — and who so fit a man, as Gilead's Son our



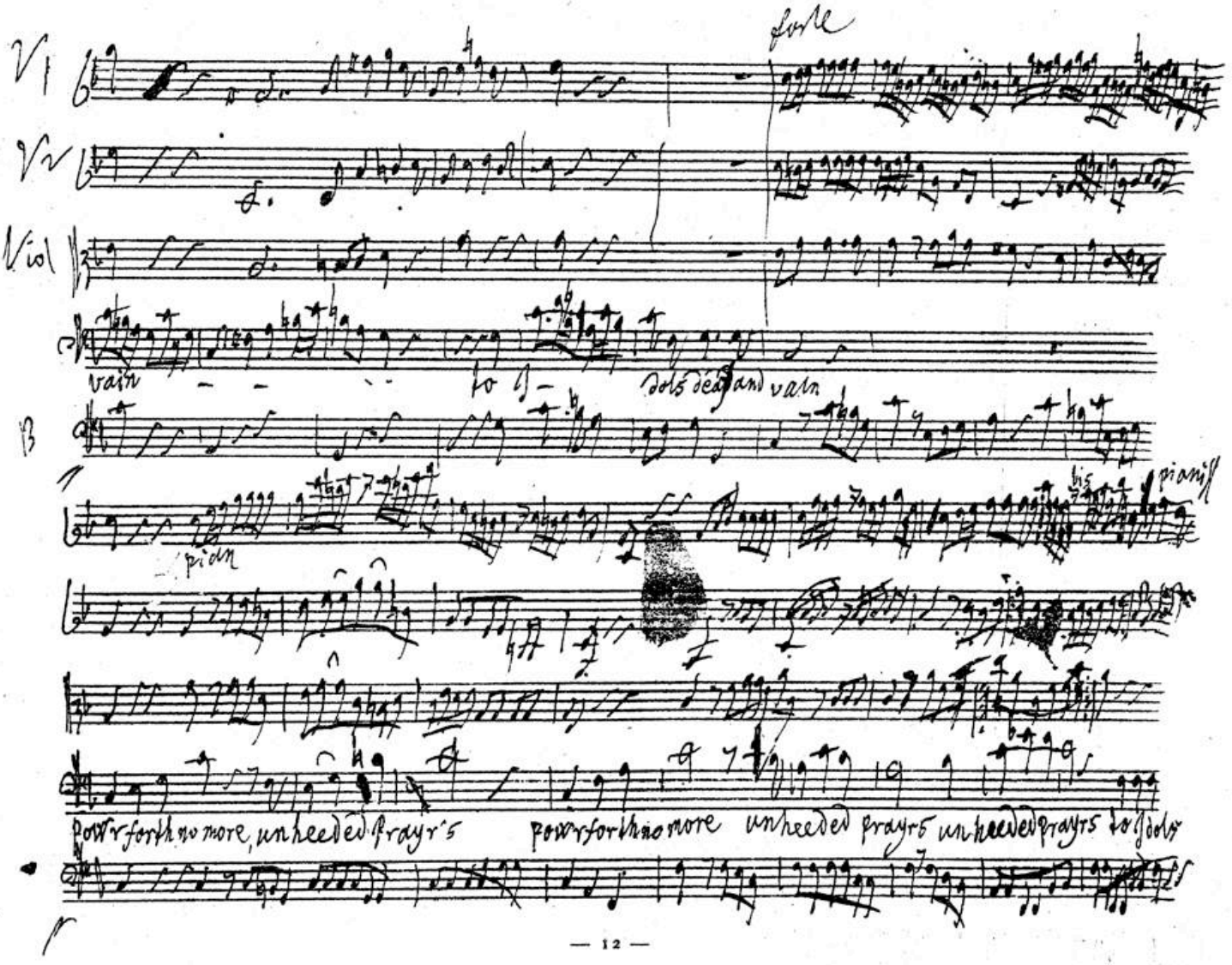
Brother, valiant Septha? True we have slighted, scorn'd, expell'd him hence, as of a stranger born: but well Know him his

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

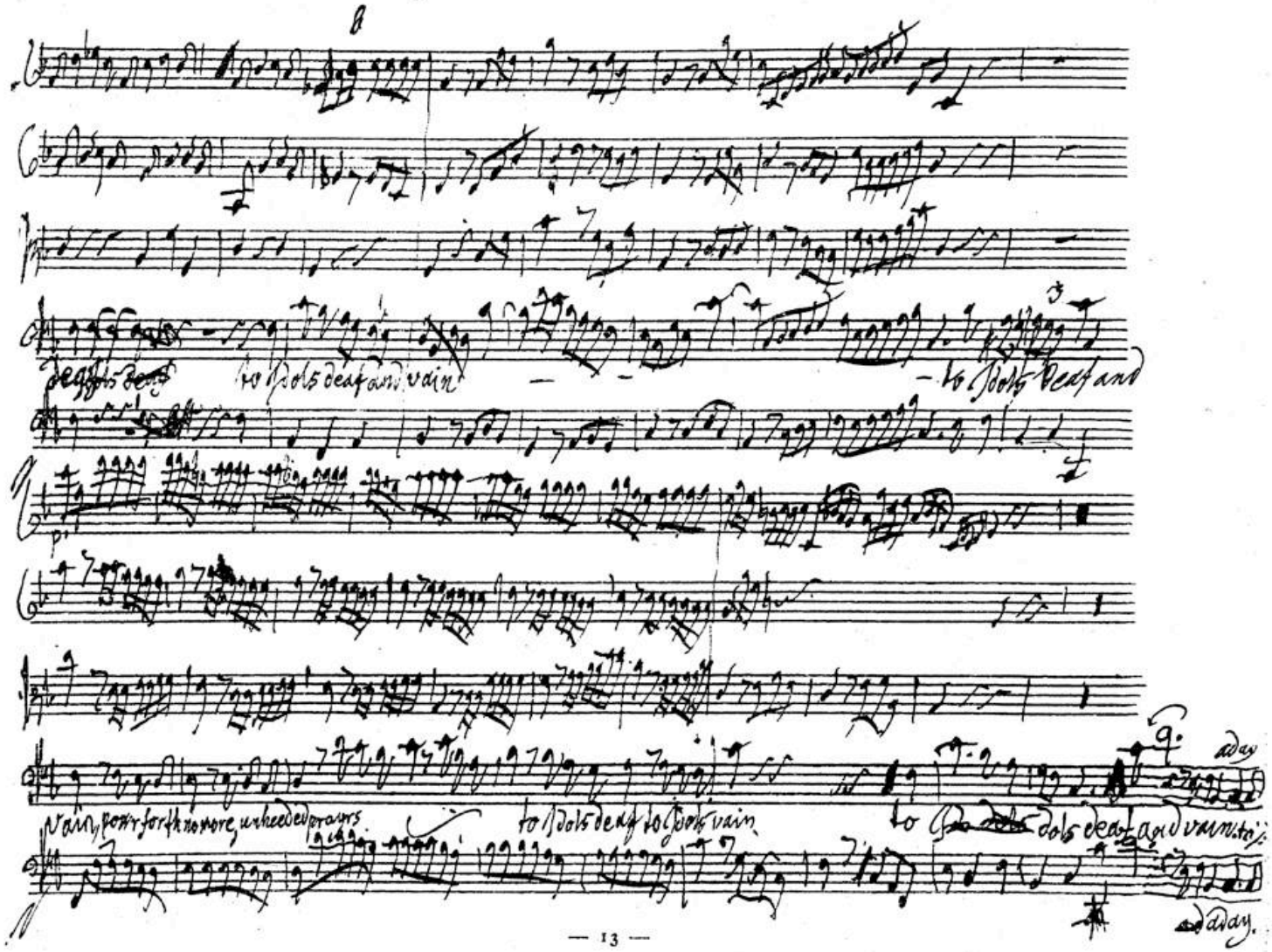
BSB


quest. if with repentant Hearts we sue for mercy.
Vivace
pian
forte
Viola
Zebul
Bassi
pianiss.
Viola
Pour forth no more unheeded Prayr's
to Idols deaf and vain
to Idols deaf
pian

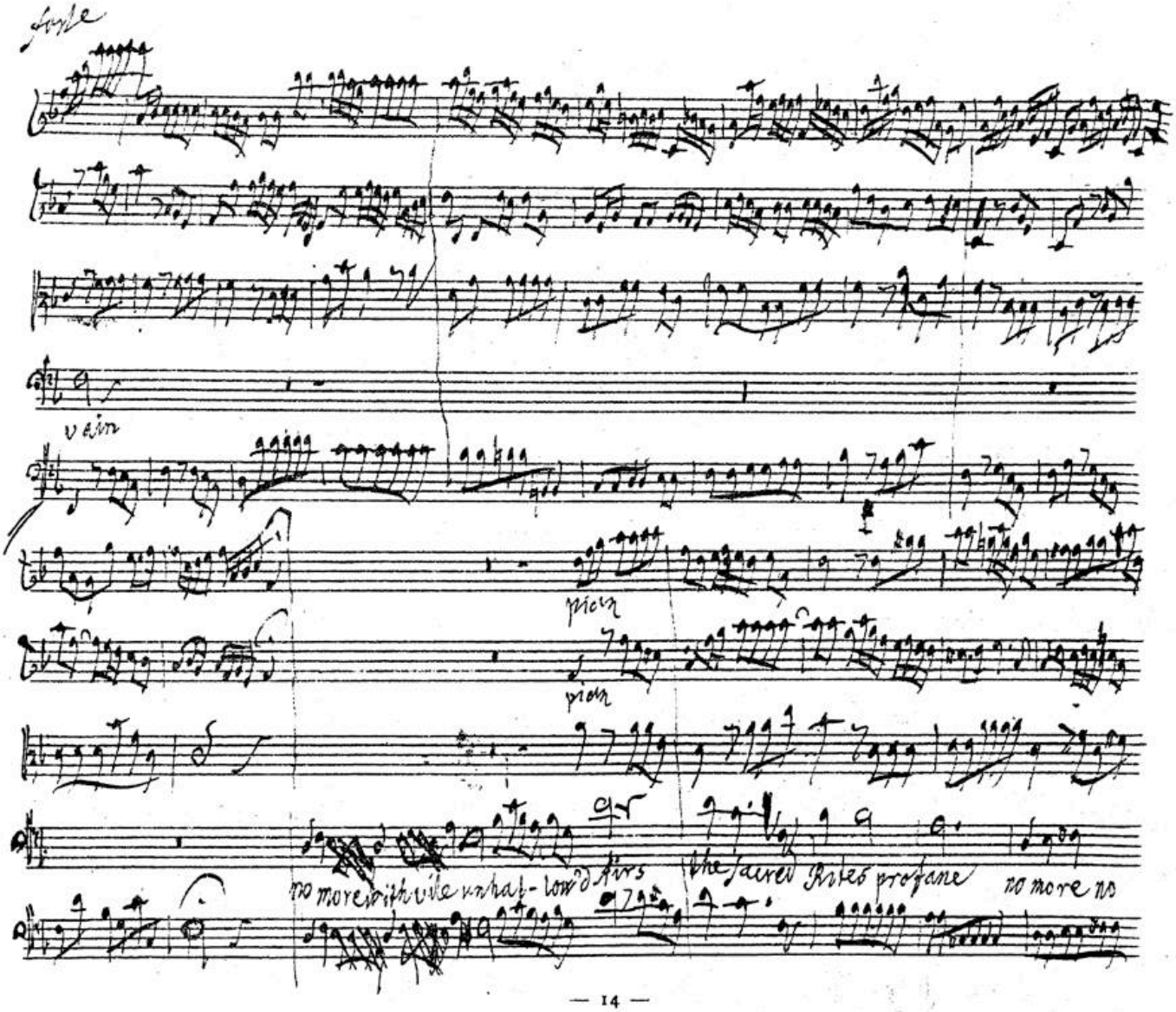
BSB


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

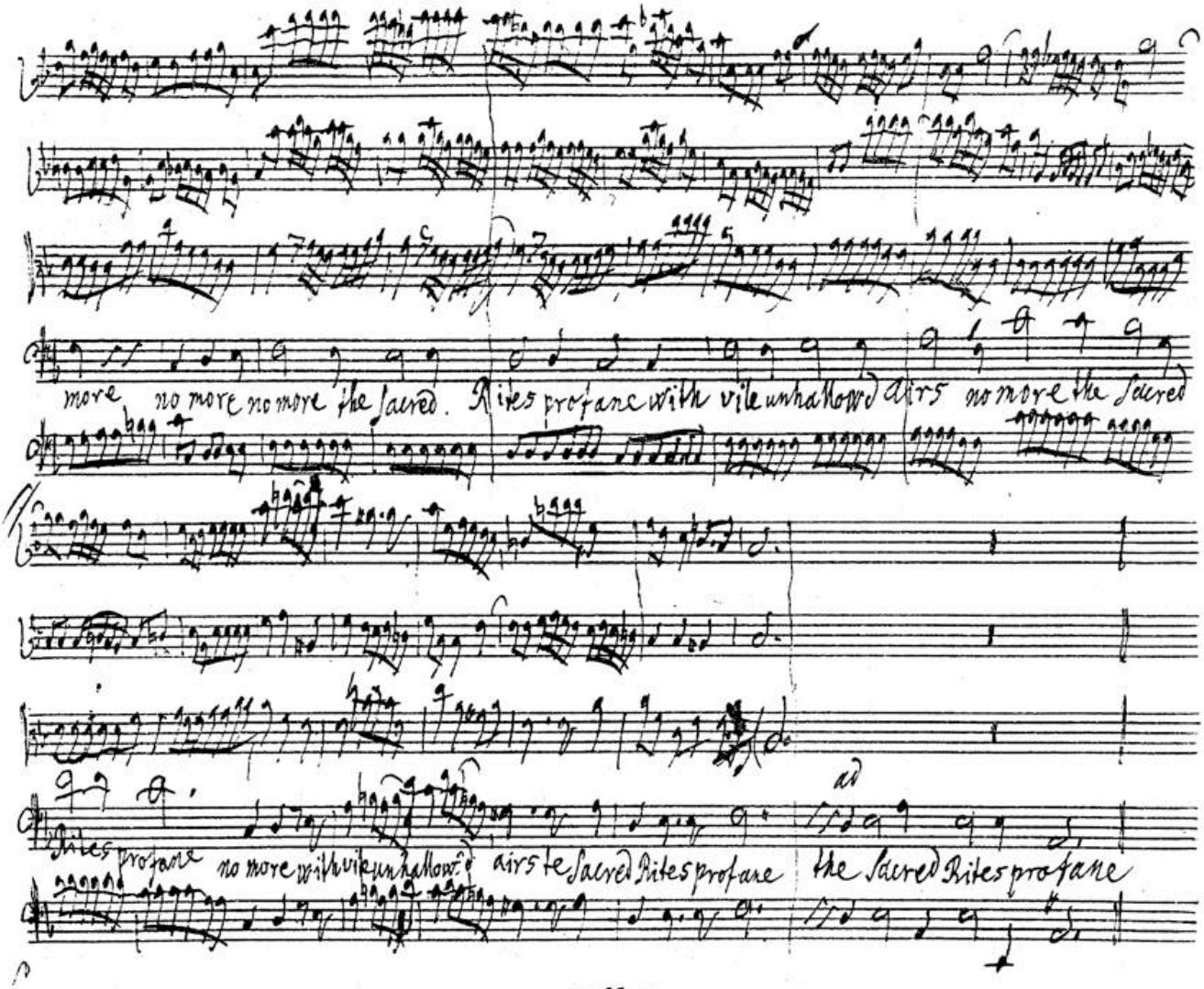
BSB


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

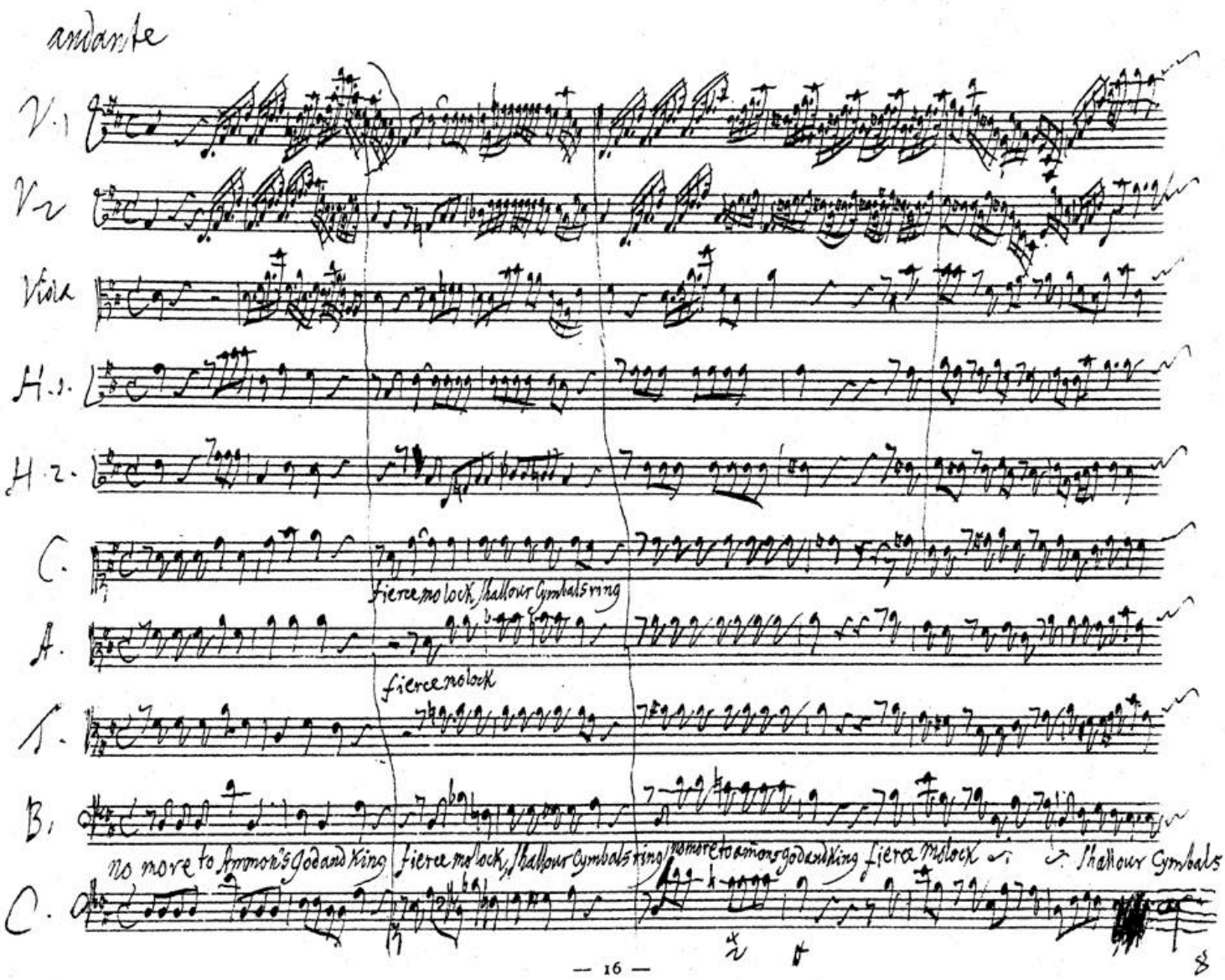
BSB


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

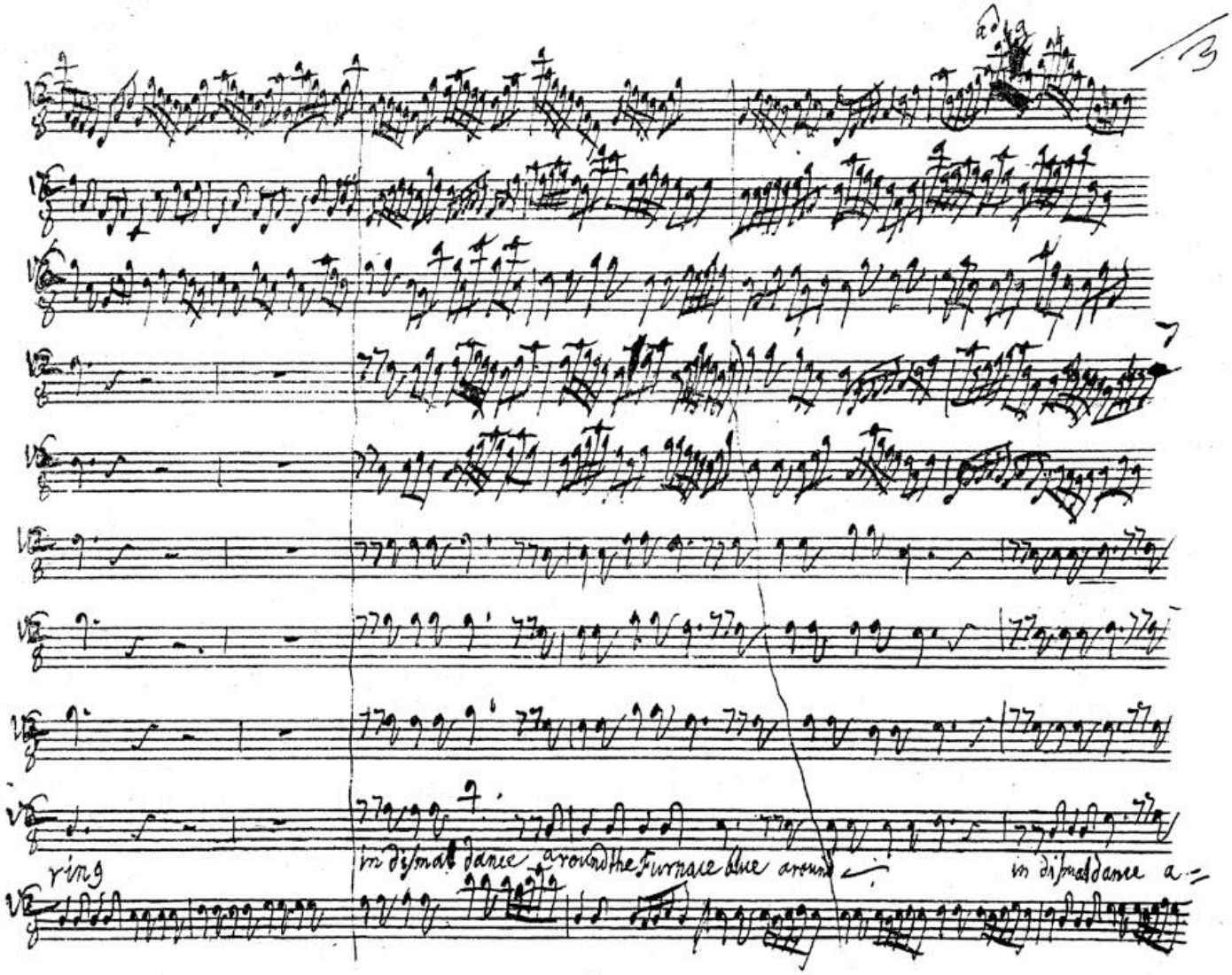
BSB


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

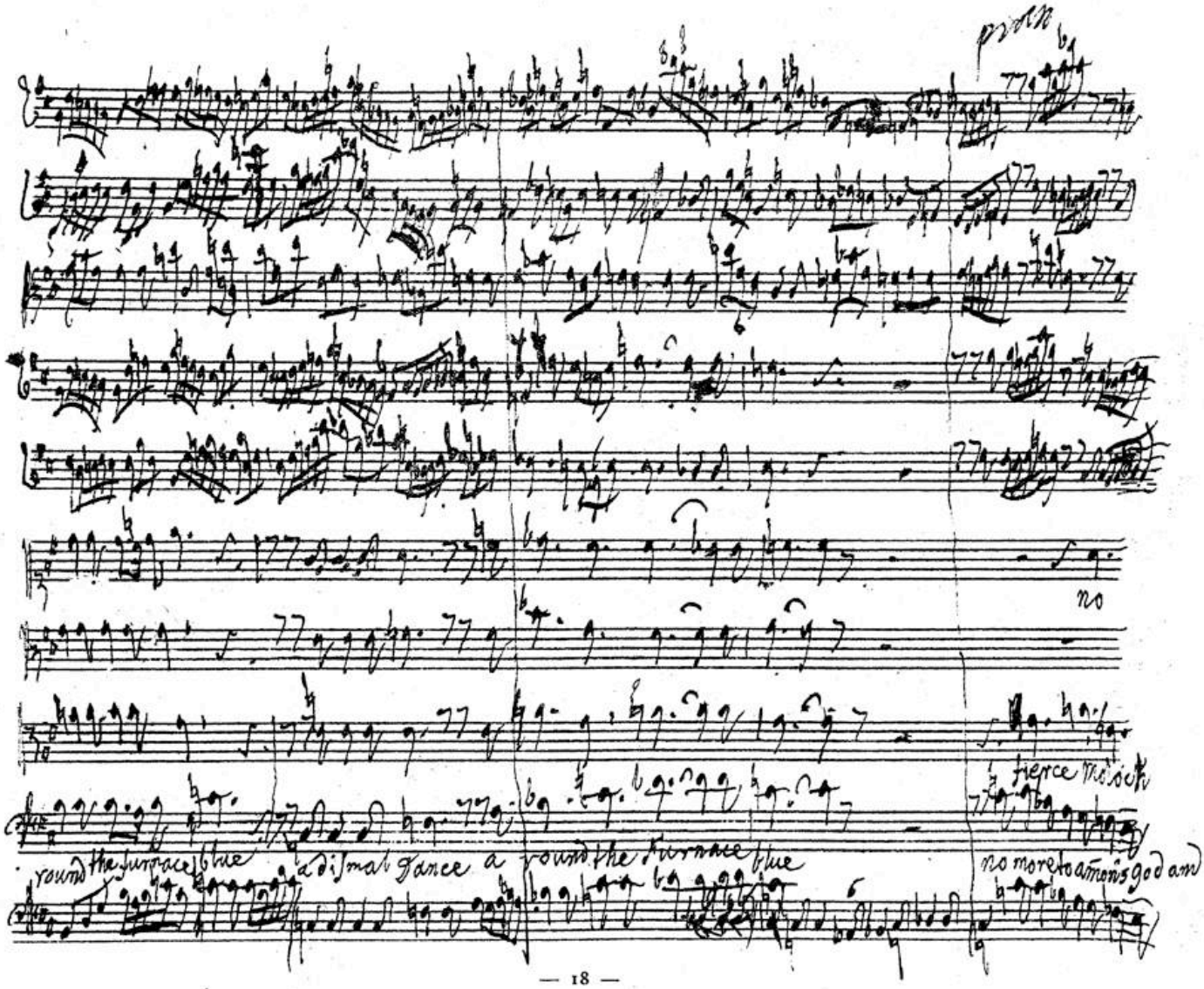
BSB


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

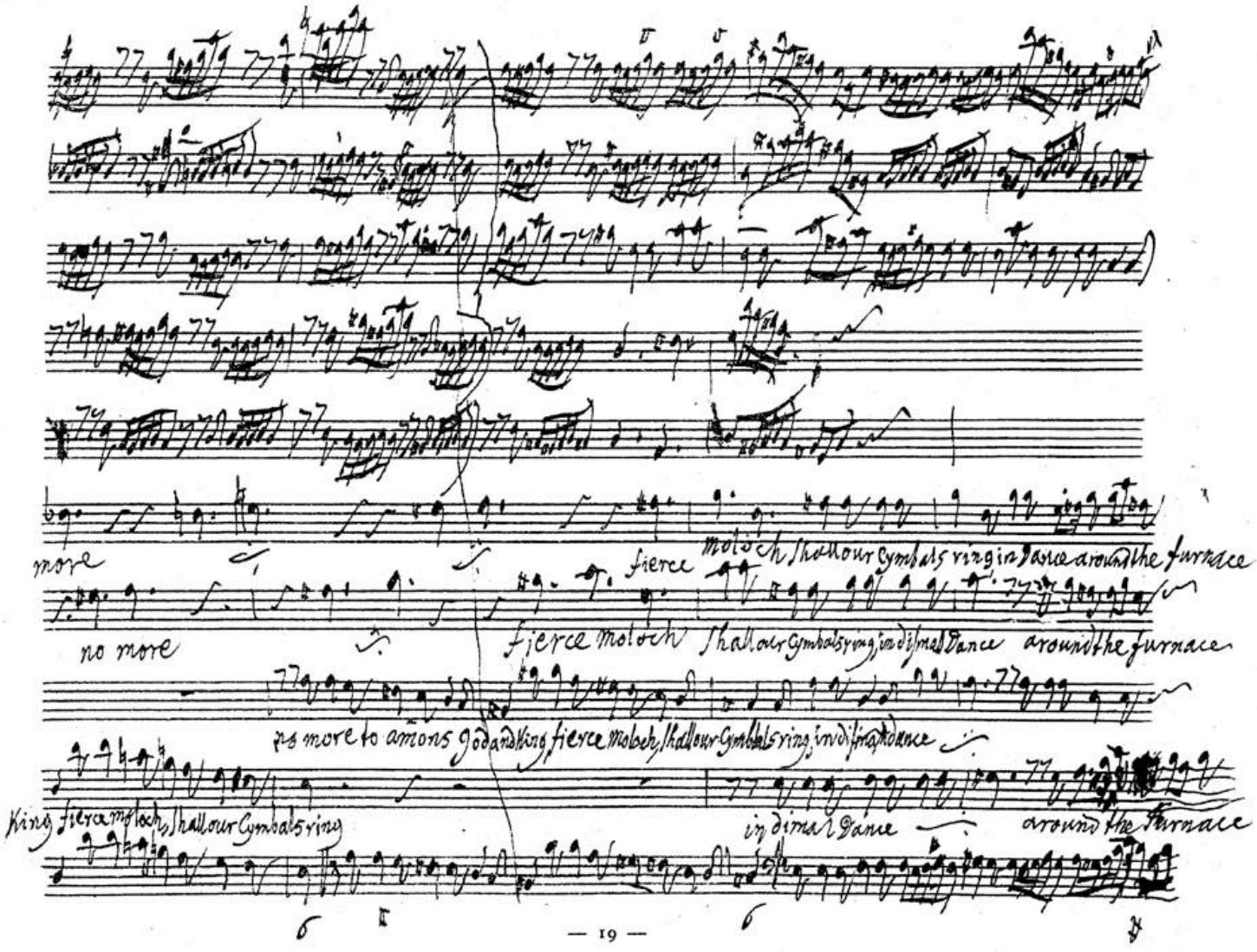
BSB


13
7
2
ring
in dismal dance around the furnace blue around
in dismal dance a

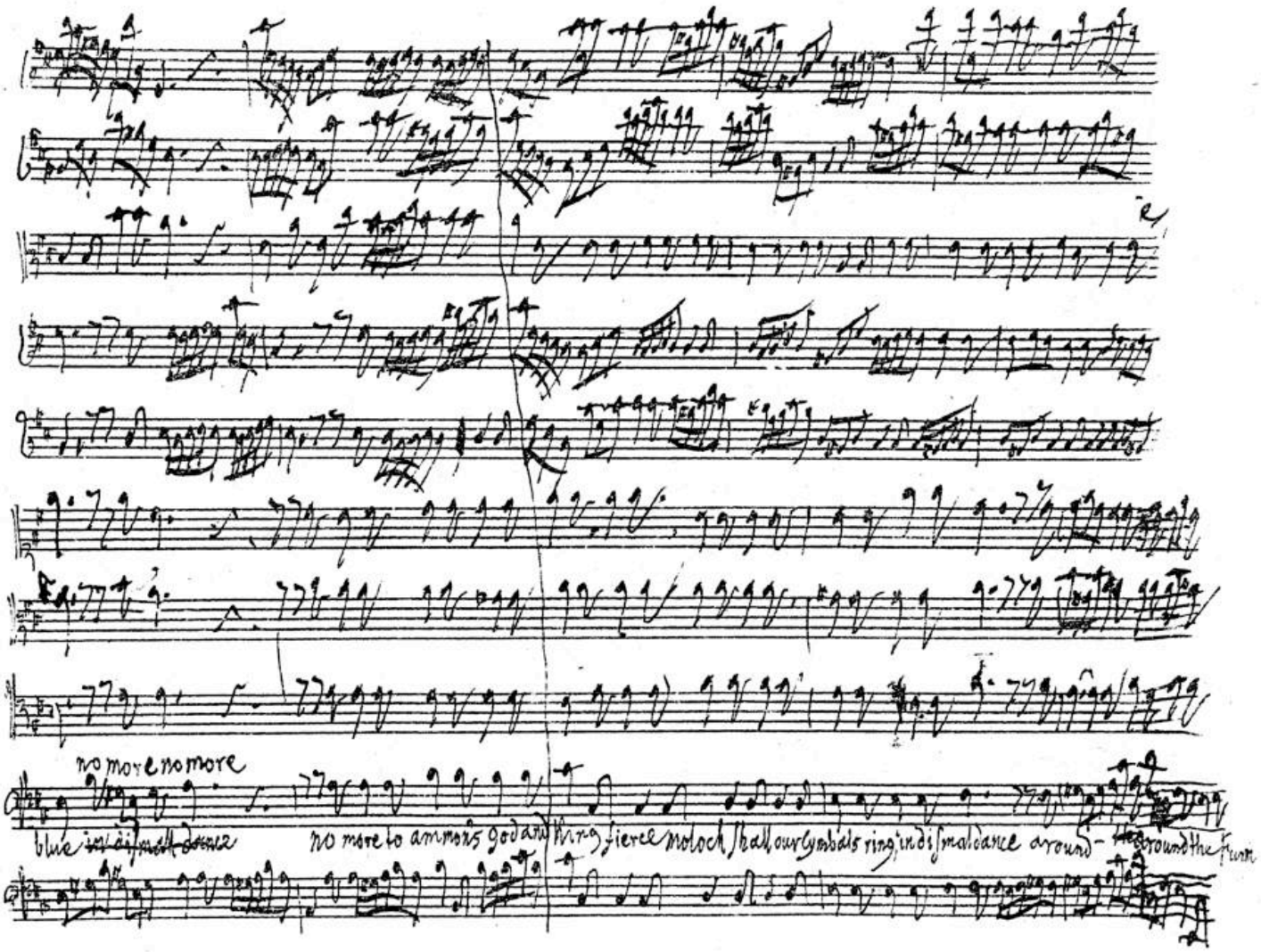
BSB


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

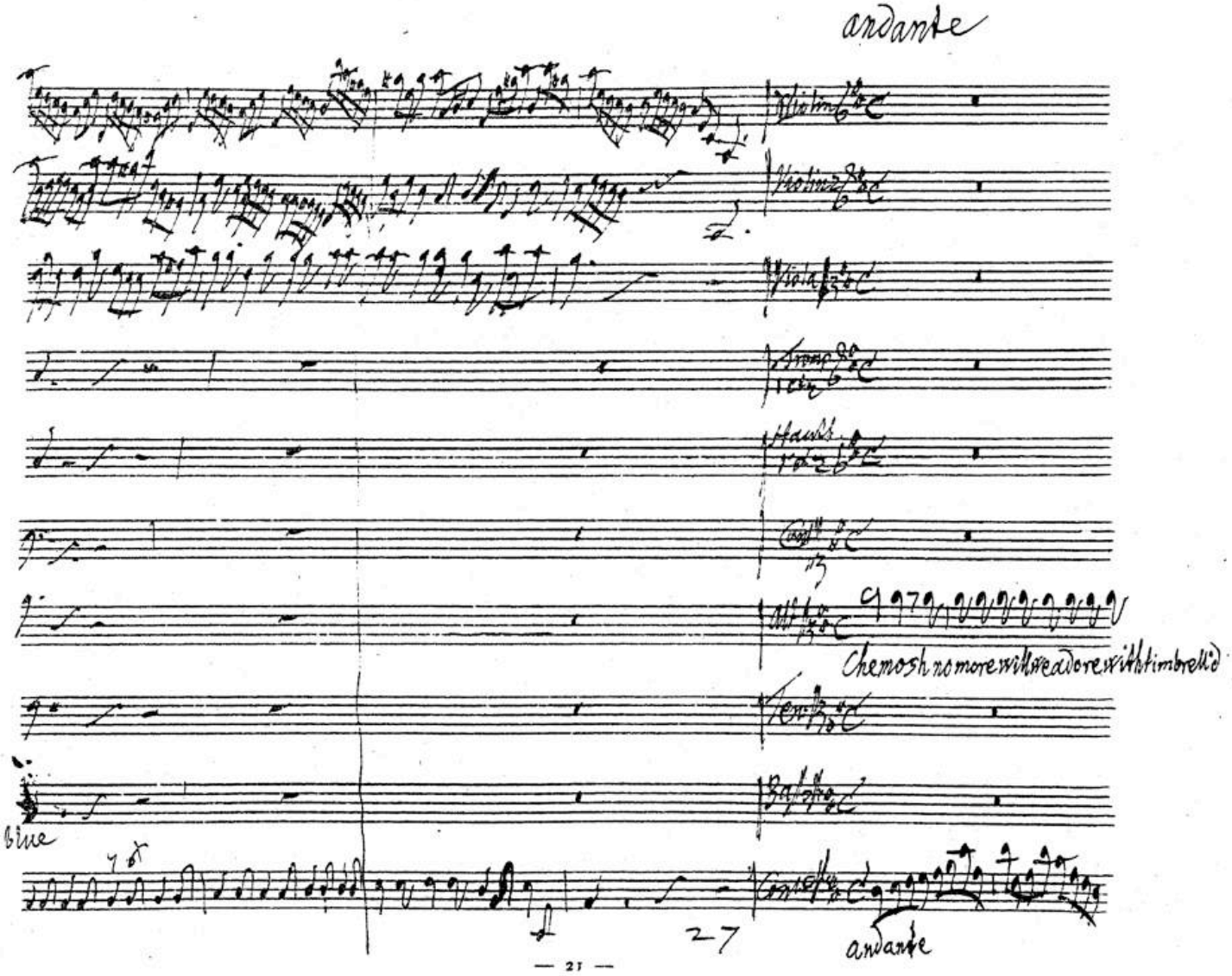
BSB


more
fierce moloch shallour Cymbals ring in Dance around the furnace
no more
fierce moloch shallour Cymbals ring in dismal Dance around the furnace
as more to amons god and king fierce moloch shallour Cymbals ring in dismal dance
king fierce moloch shallour Cymbals ring
in dismal Dance
around the furnace

BSB


no more no more
blue ~~in dismal dance~~
no more to ammon's god and
king fierce moloch shall our cymbals ring in dismal dance around
around the fum

BSB


andante
Violin
Violin
Viola
Trom
Hautb
Chemosh no more will we adore with timbrell'd
blue
27
andante

BSB

V1

V.2

Viol

T.1 & 2

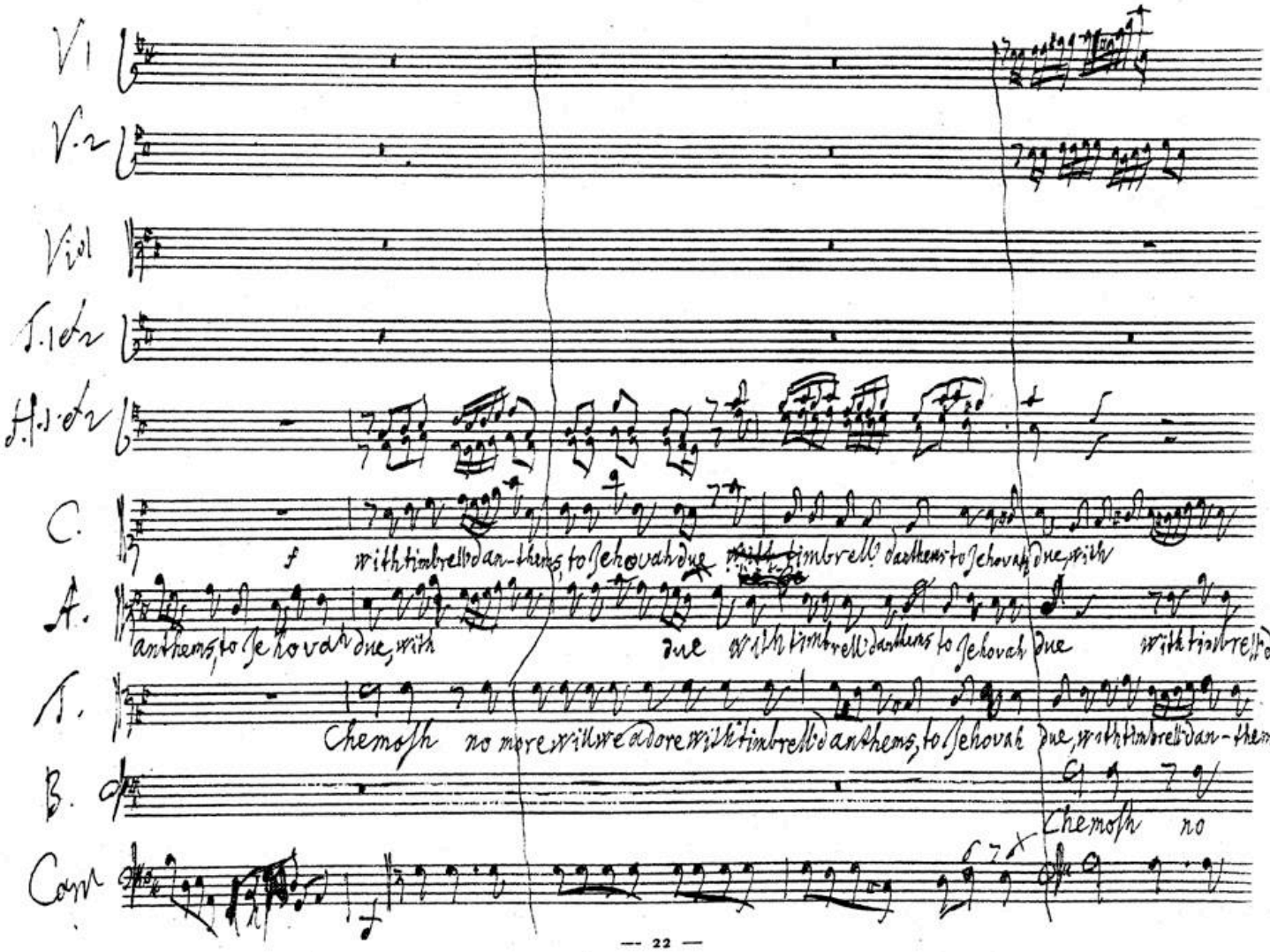
H.1 & 2

C.

f with timbrell'd an-thems, to Jehovah due ~~with~~ timbrell'd anthems to Jehovah due, with

A.

anthems, to Jehovah due, with due with timbrell'd anthems to Jehovah due with timbrell'd



T.

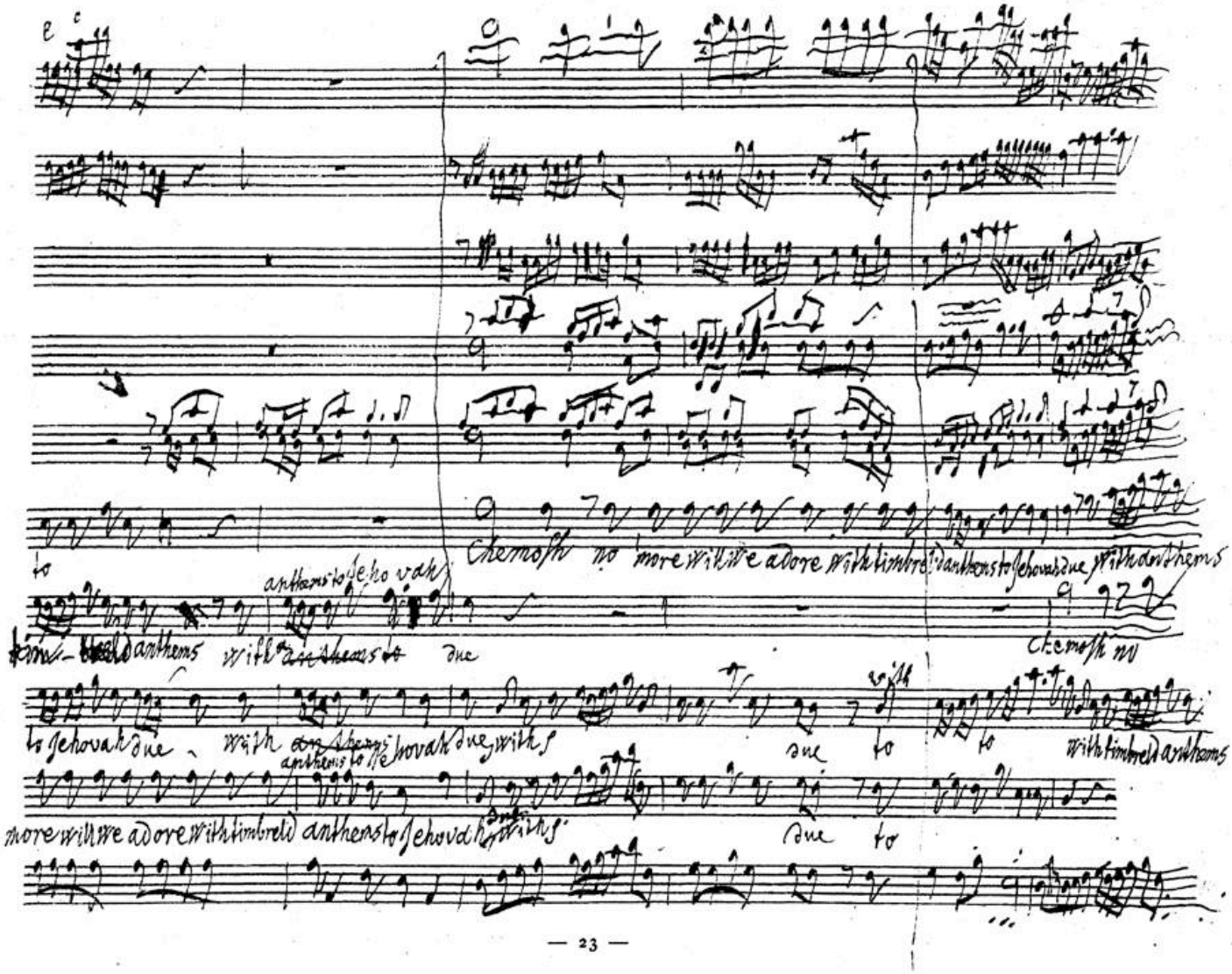
Chemosh no more will we adore with timbrell'd anthems, to Jehovah due, with timbrell'd an-thems

B.

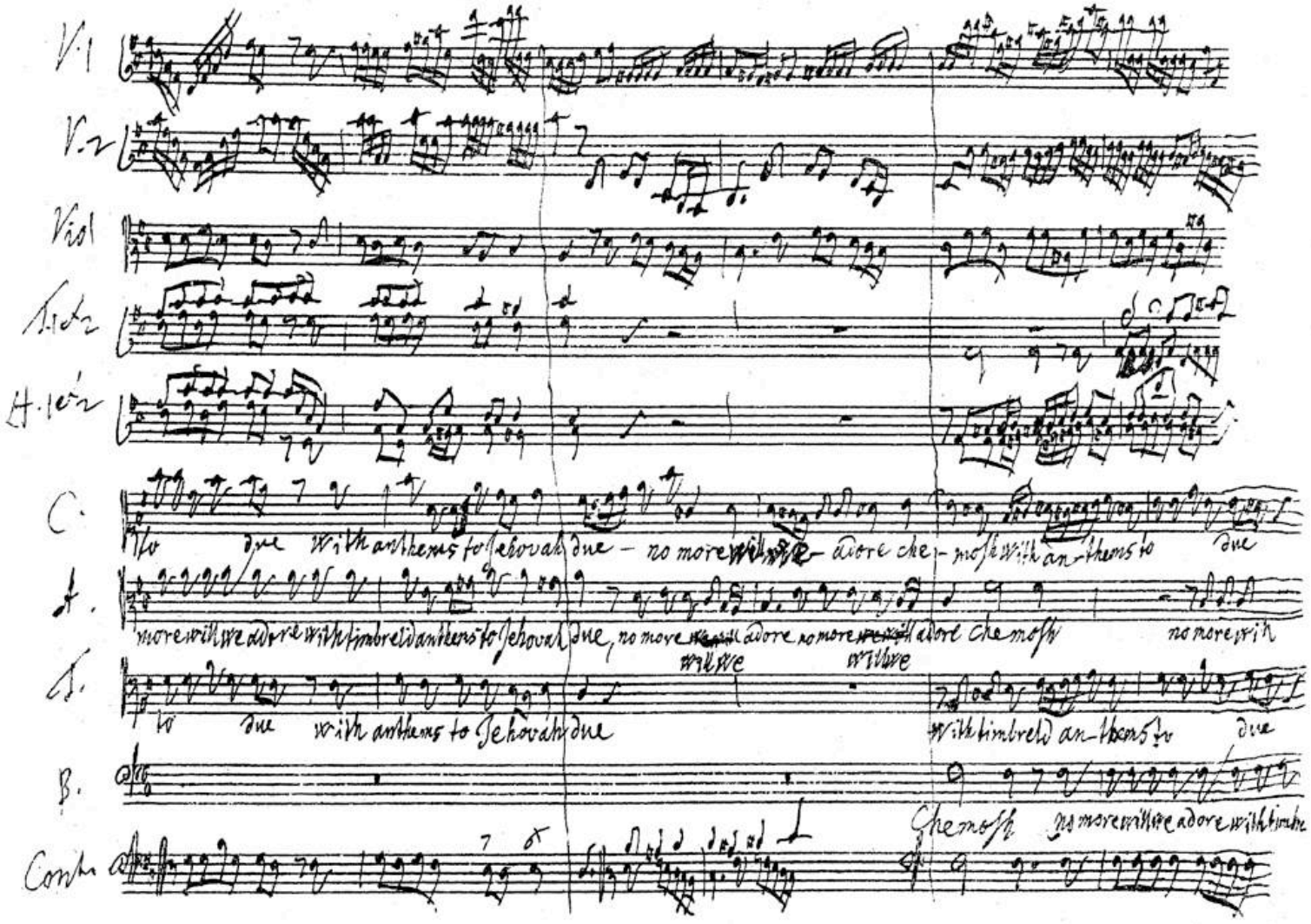
Chemosh no

Cant

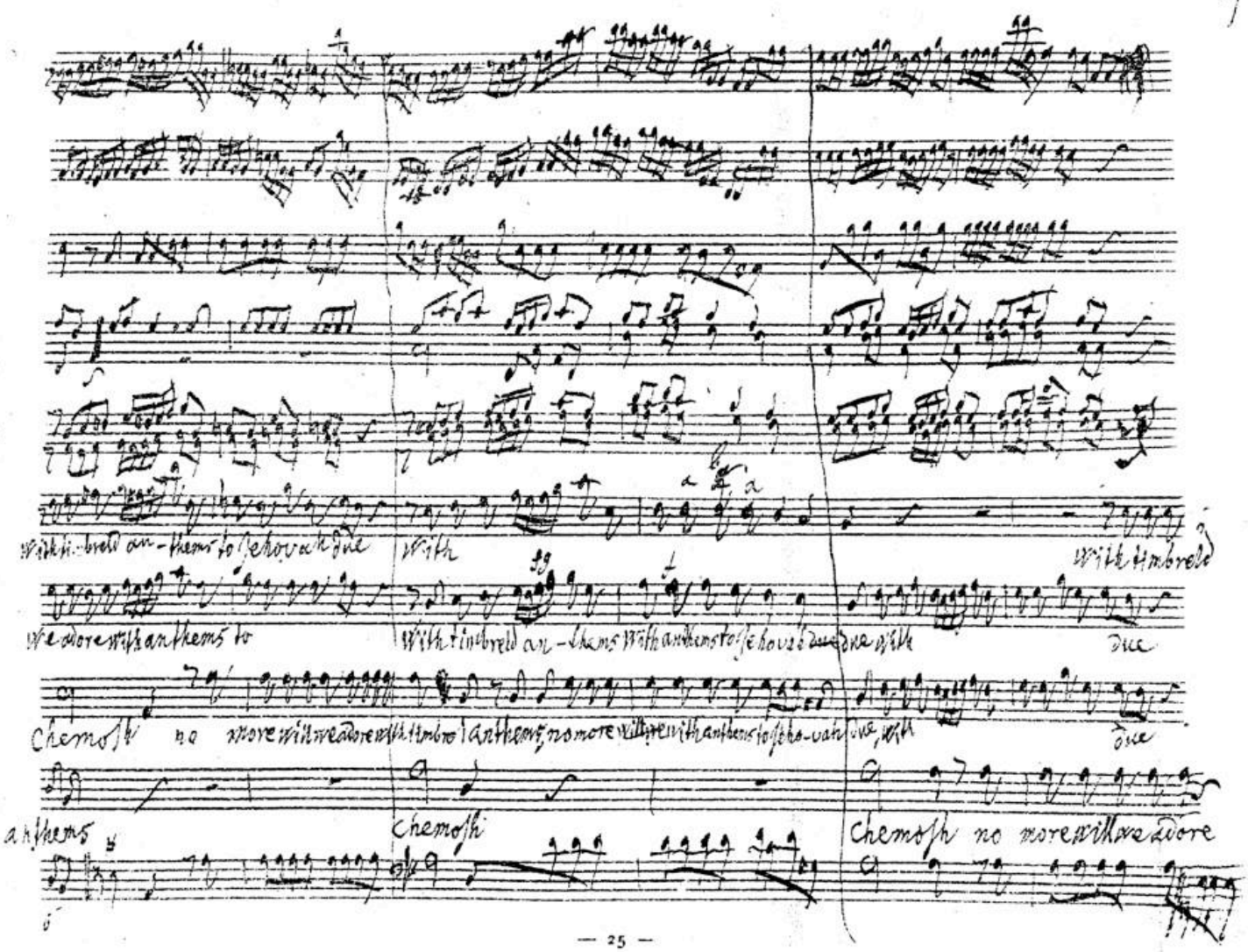
BSB


to
Chemosh no more will we adore with timbrel anthems to Jehovah due with anthems
anthems to Jehovah
anthems with anthems to due
Chemosh no
to Jehovah due with anthems to Jehovah due with
due to to with timbrel anthems
anthems to Jehovah
more will we adore with timbrel anthems to Jehovah due with
due to

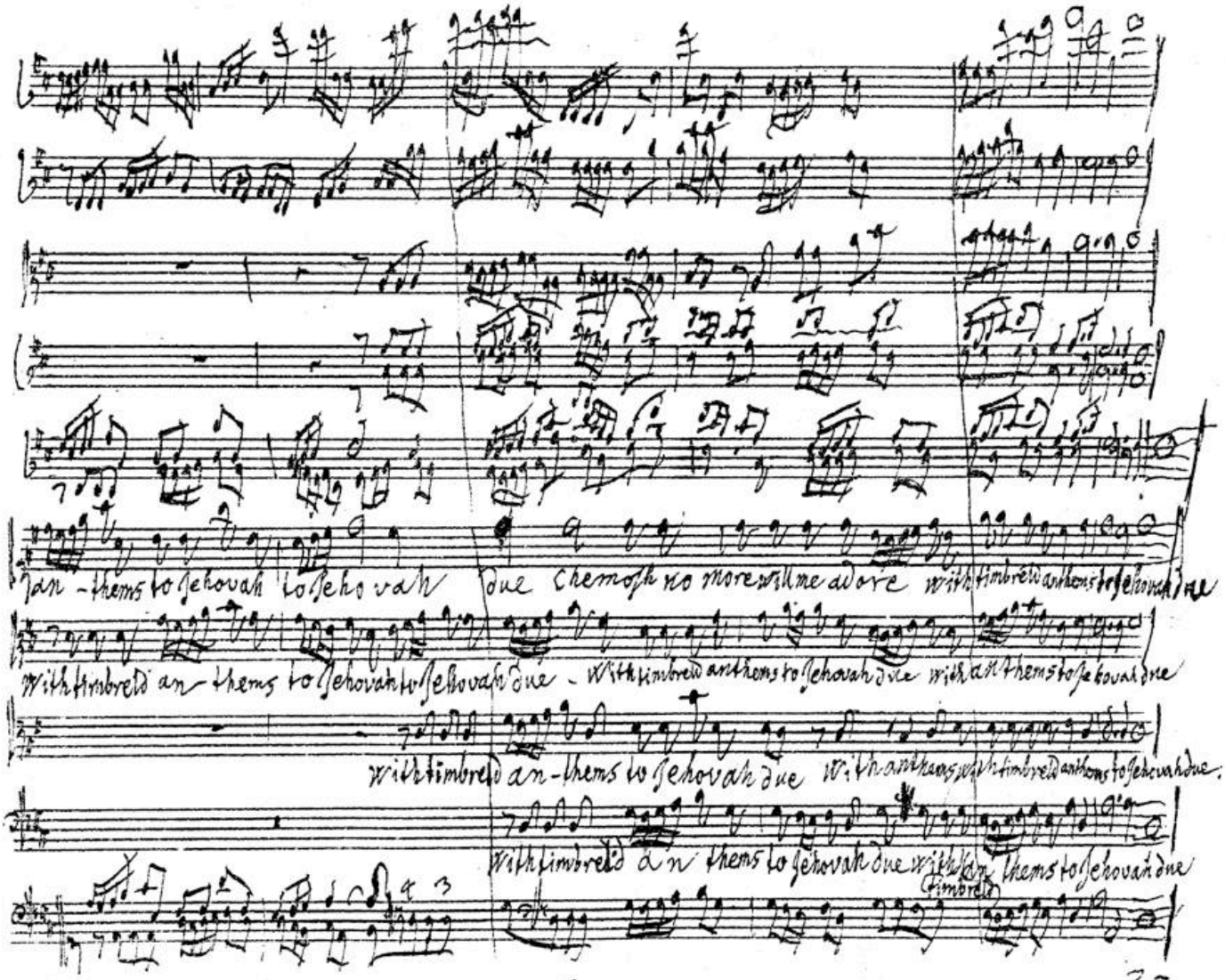
BSB


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

BSB


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

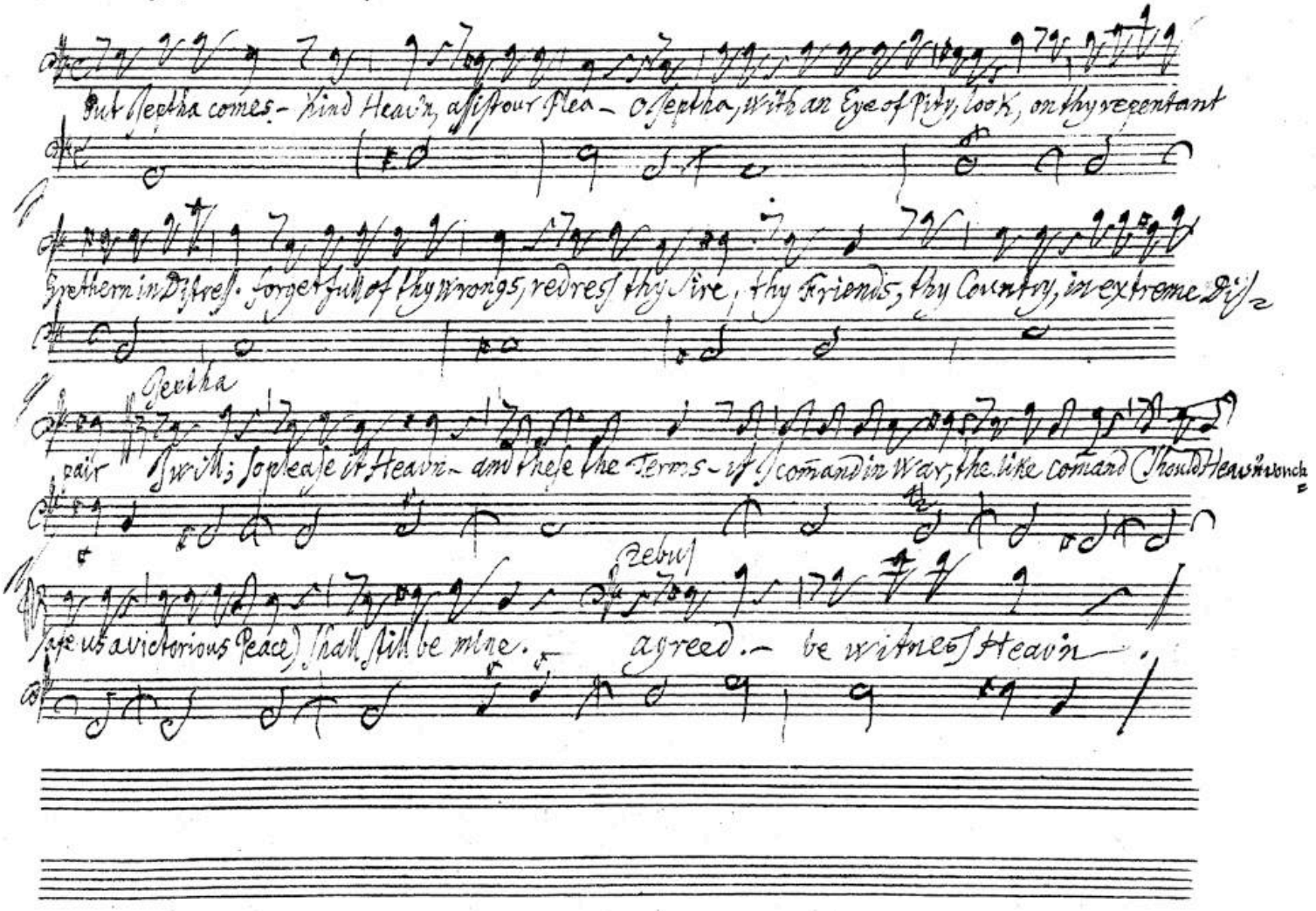
BSB


an-thems to Jehovah to Jehovah due Chemosh no more will me adore with timbrel anthems to Jehovah due
With timbrel'd an-thems to Jehovah due - With timbrel'd anthems to Jehovah due with an thems to Jehovah due
with timbrel'd an-thems to Jehovah due With anthems with timbrel'd anthems to Jehovah due.
With timbrel'd an thems to Jehovah due with an thems to Jehovah due
timbrel'd

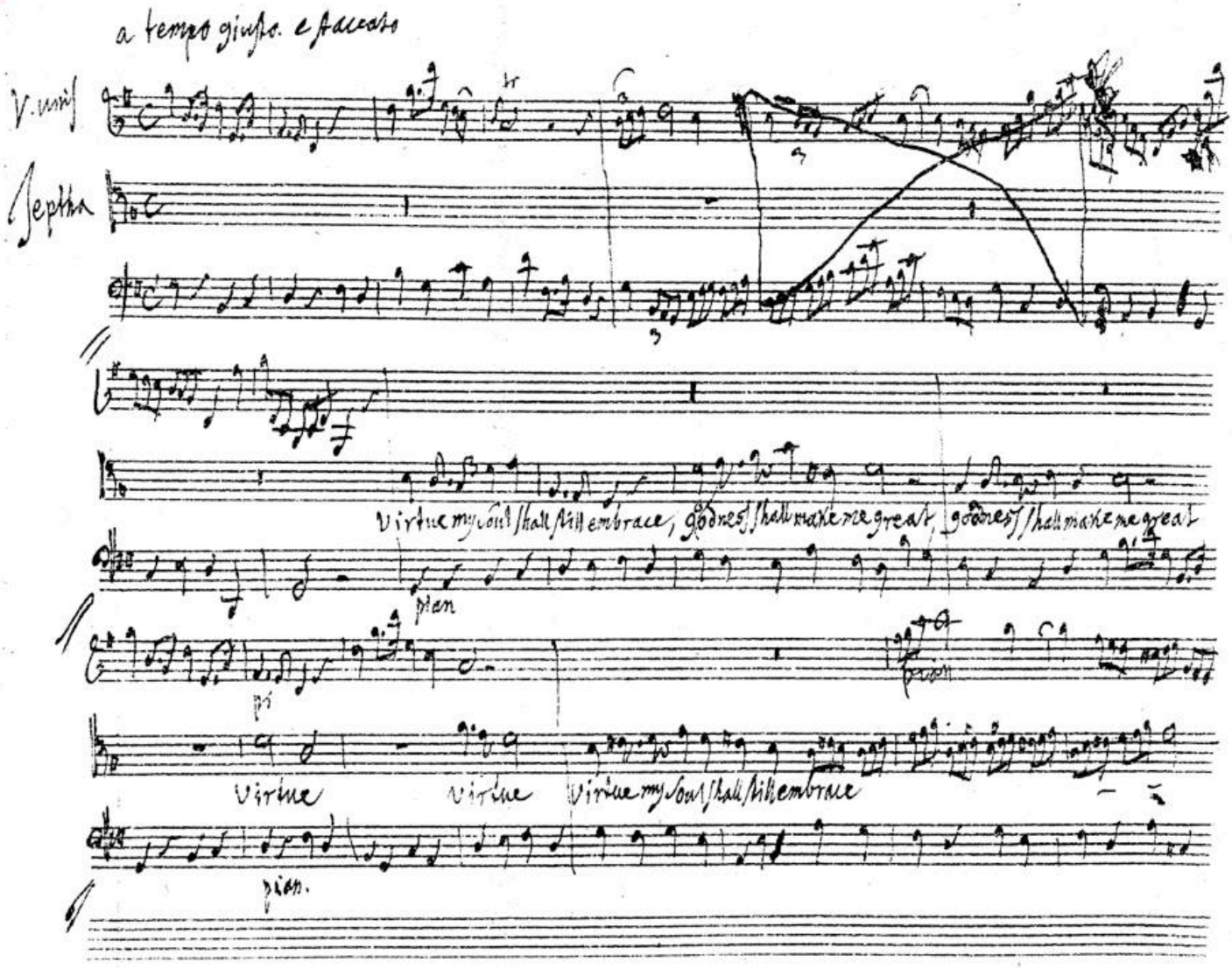
32

BSB

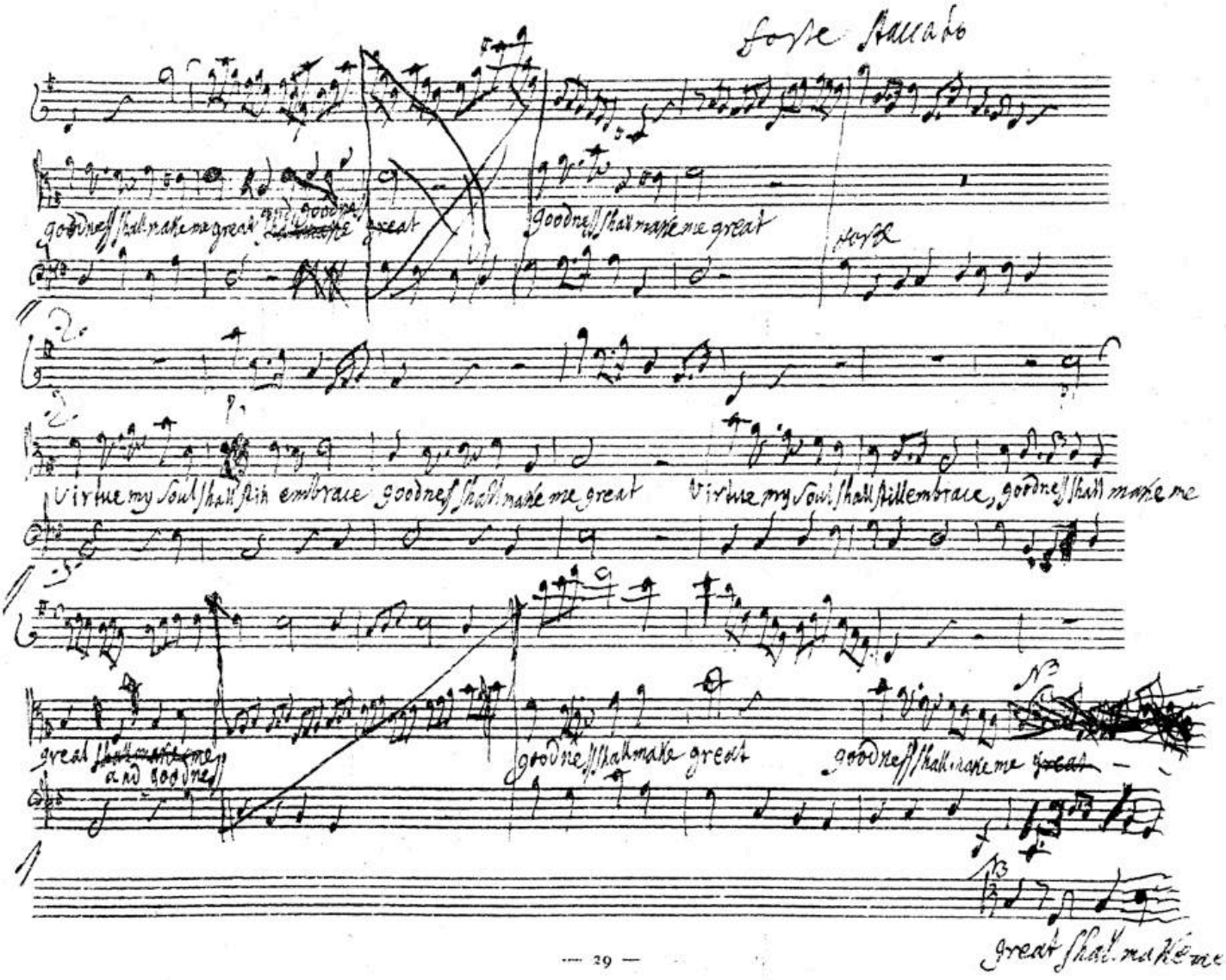
Enter Jeptha & Storgè.



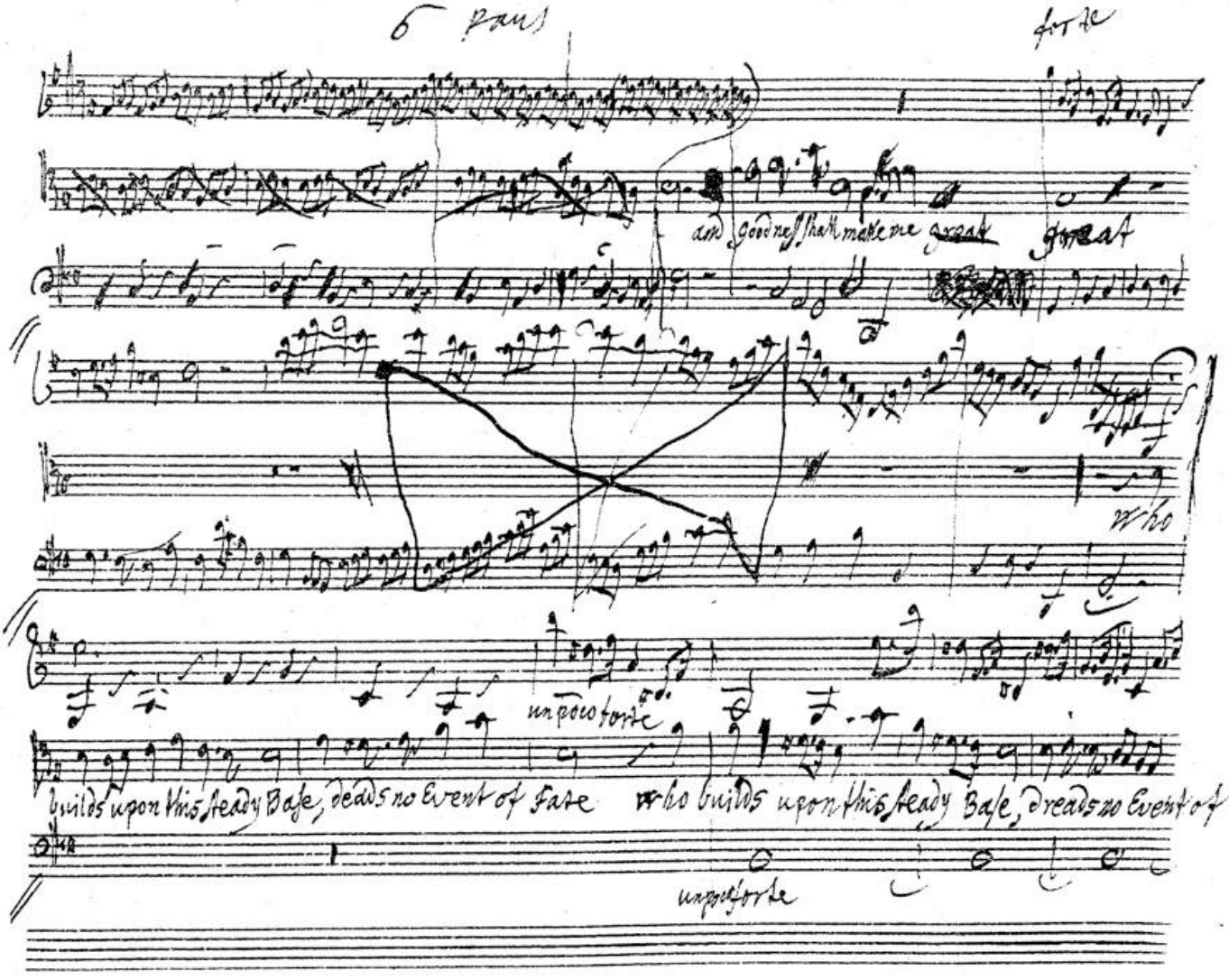
BSB


a tempo giusto. e staccato
V. unis
Jeptha
Virtue my soul shall still embrace, goodness shall make me great, goodness shall make me great
pian
Virtue
Virtue
Virtue my soul shall still embrace
pian.

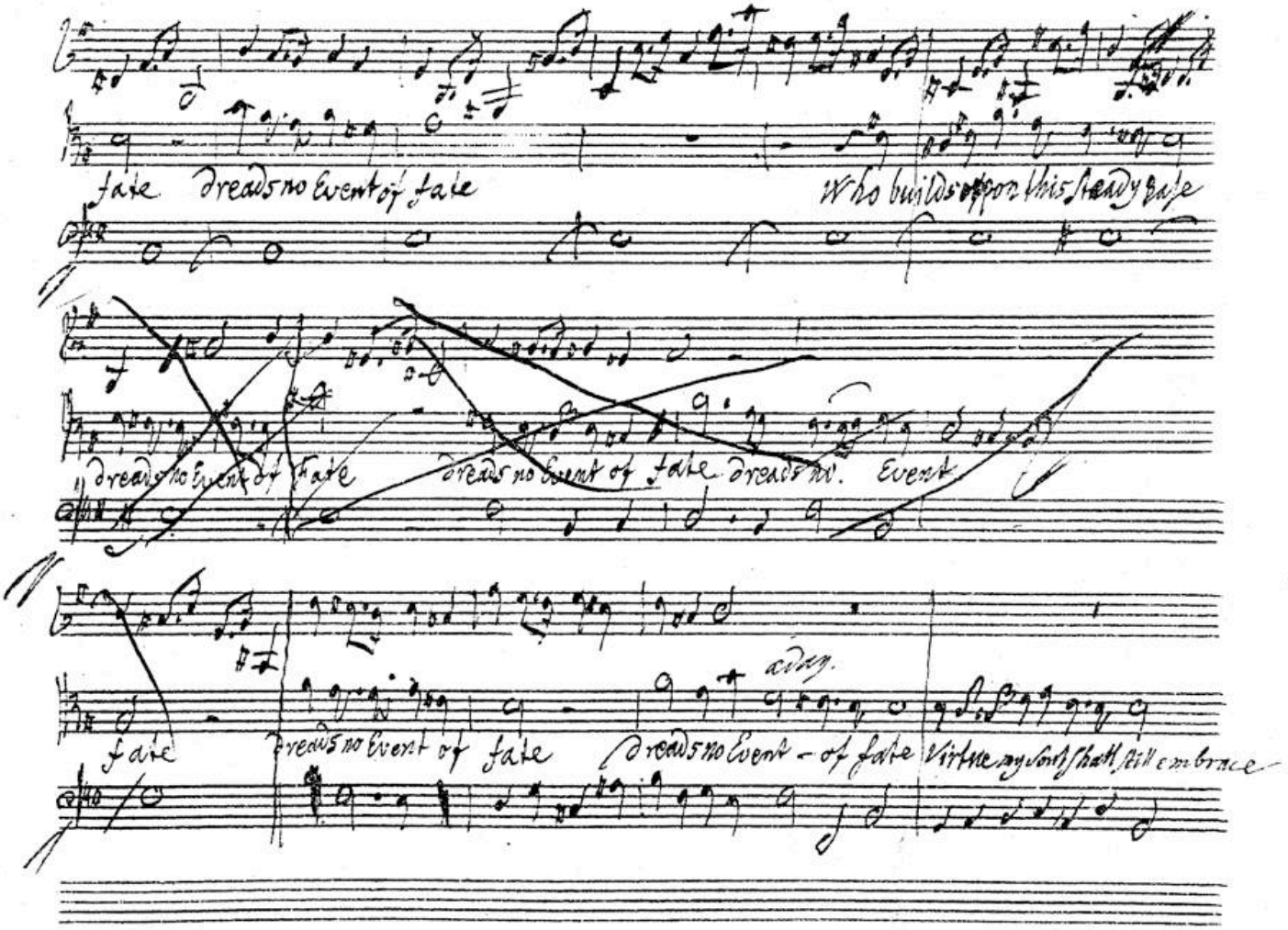
BSB


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

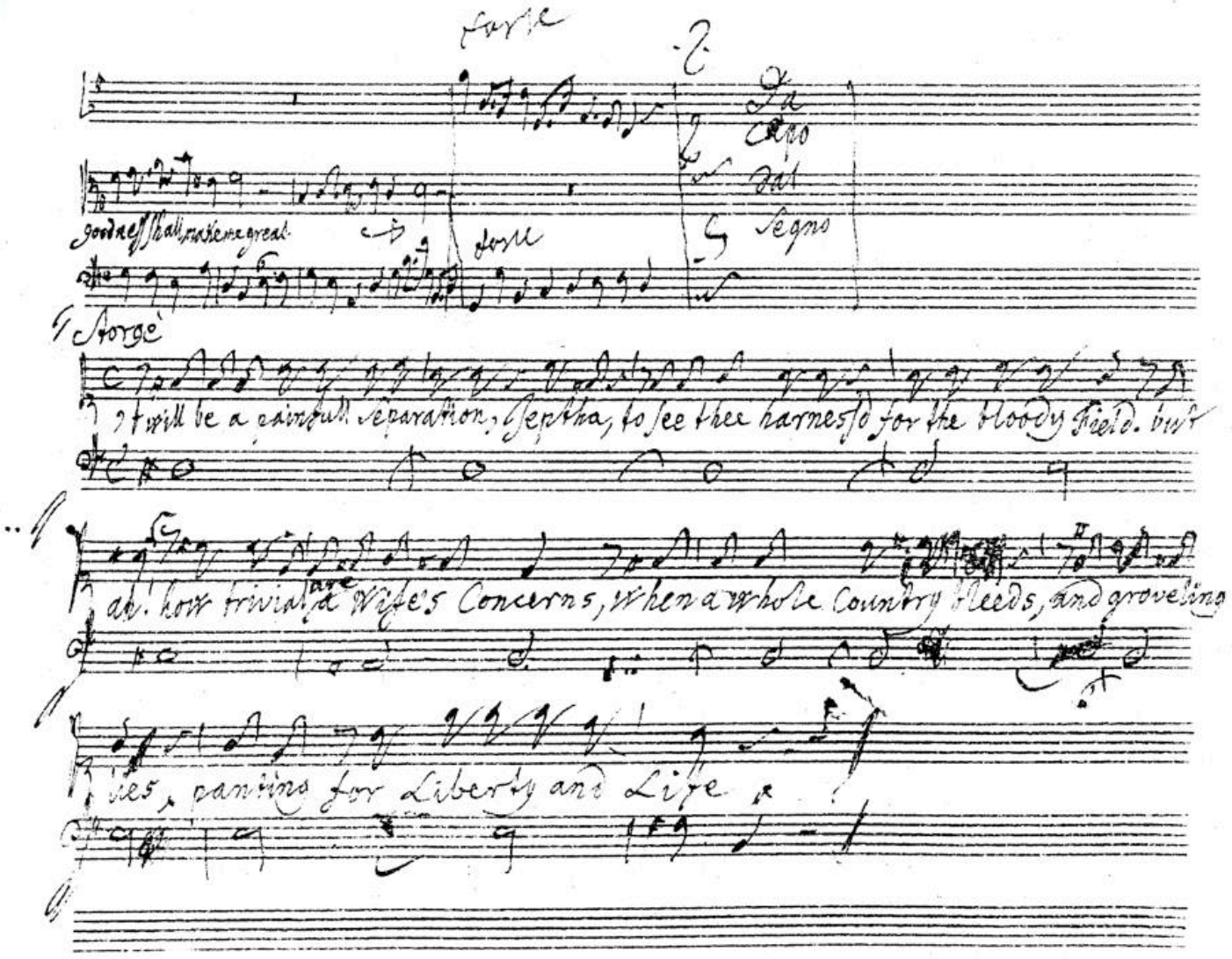
BSB


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

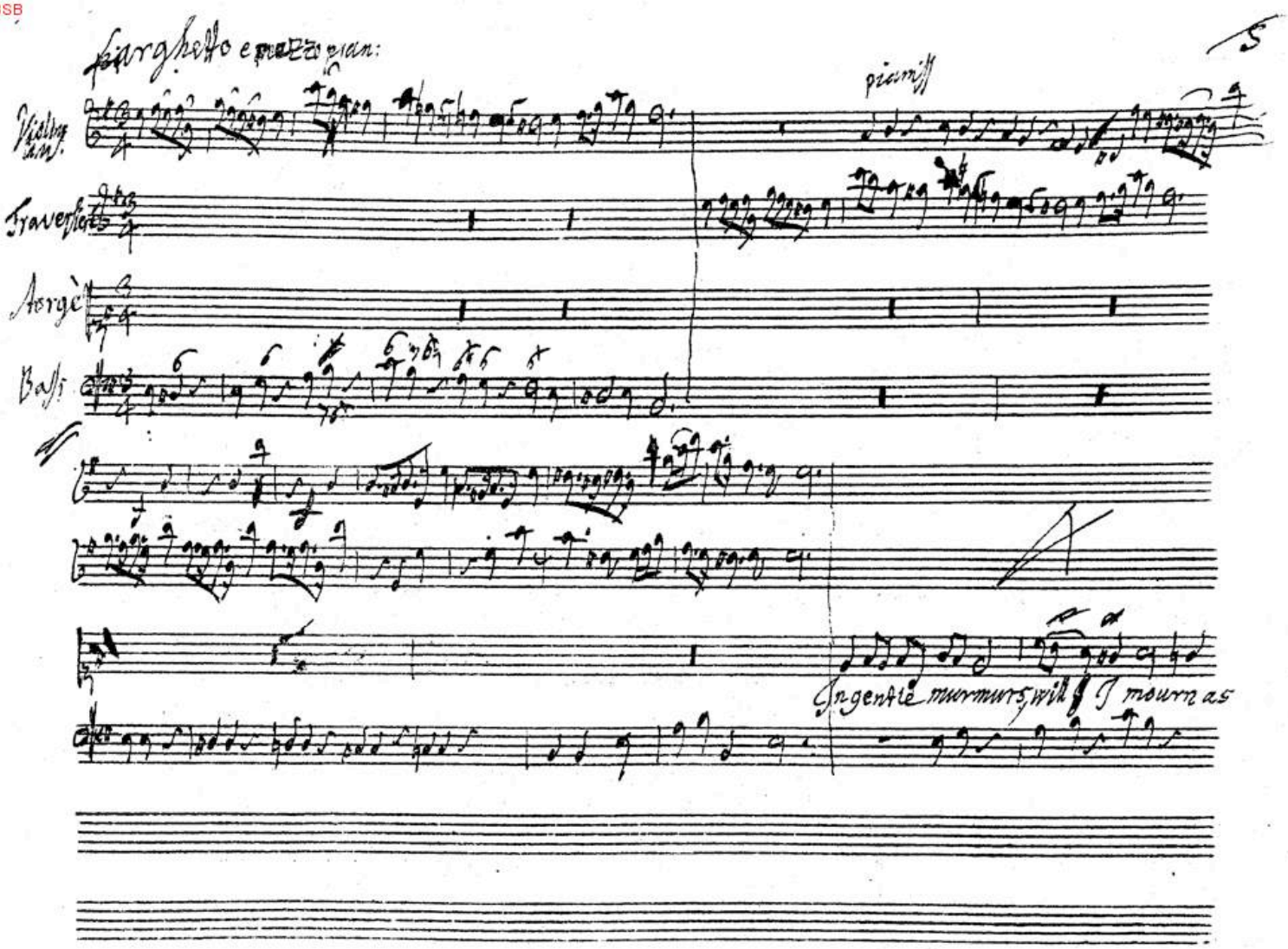
BSB


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

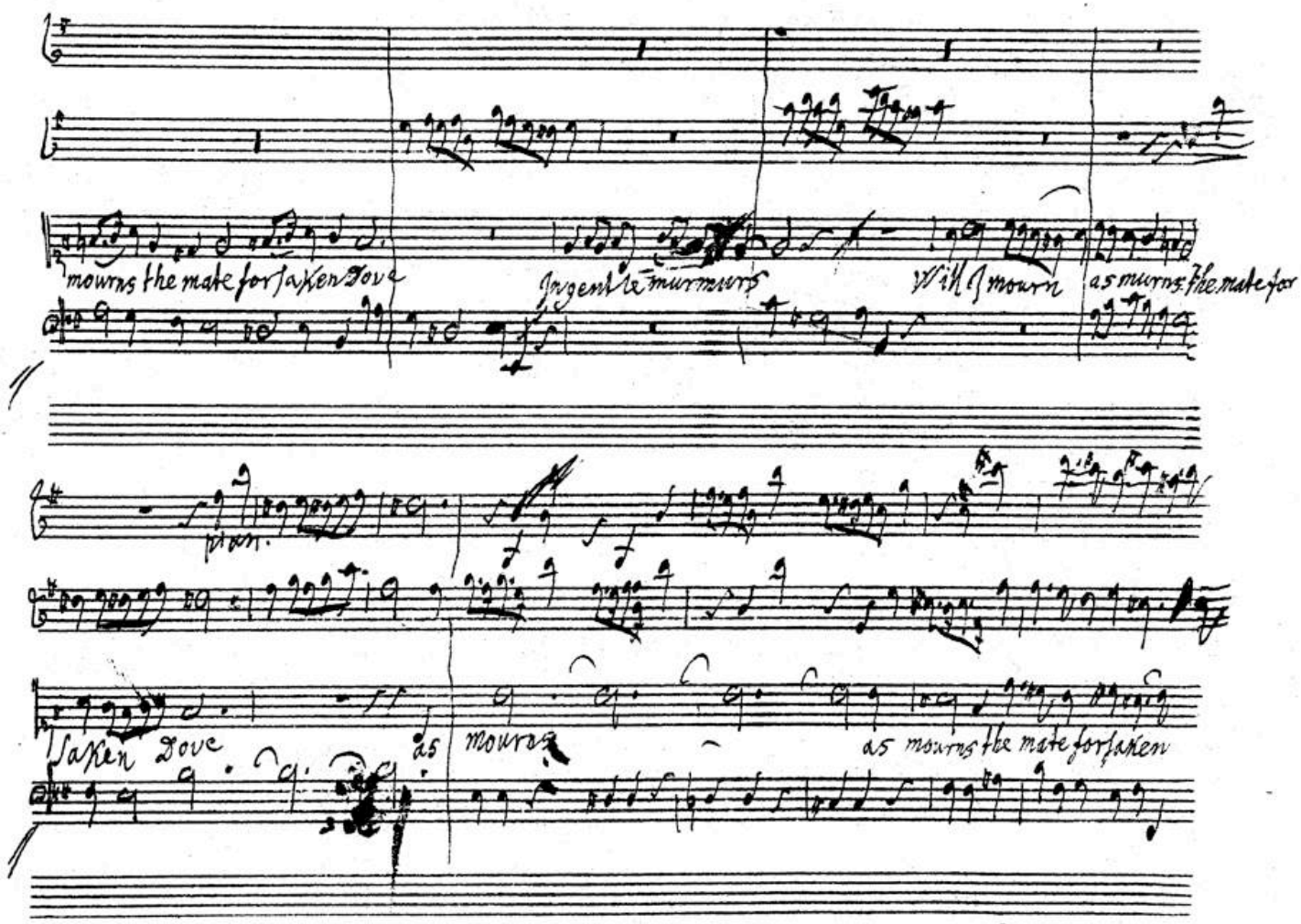
BSB


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

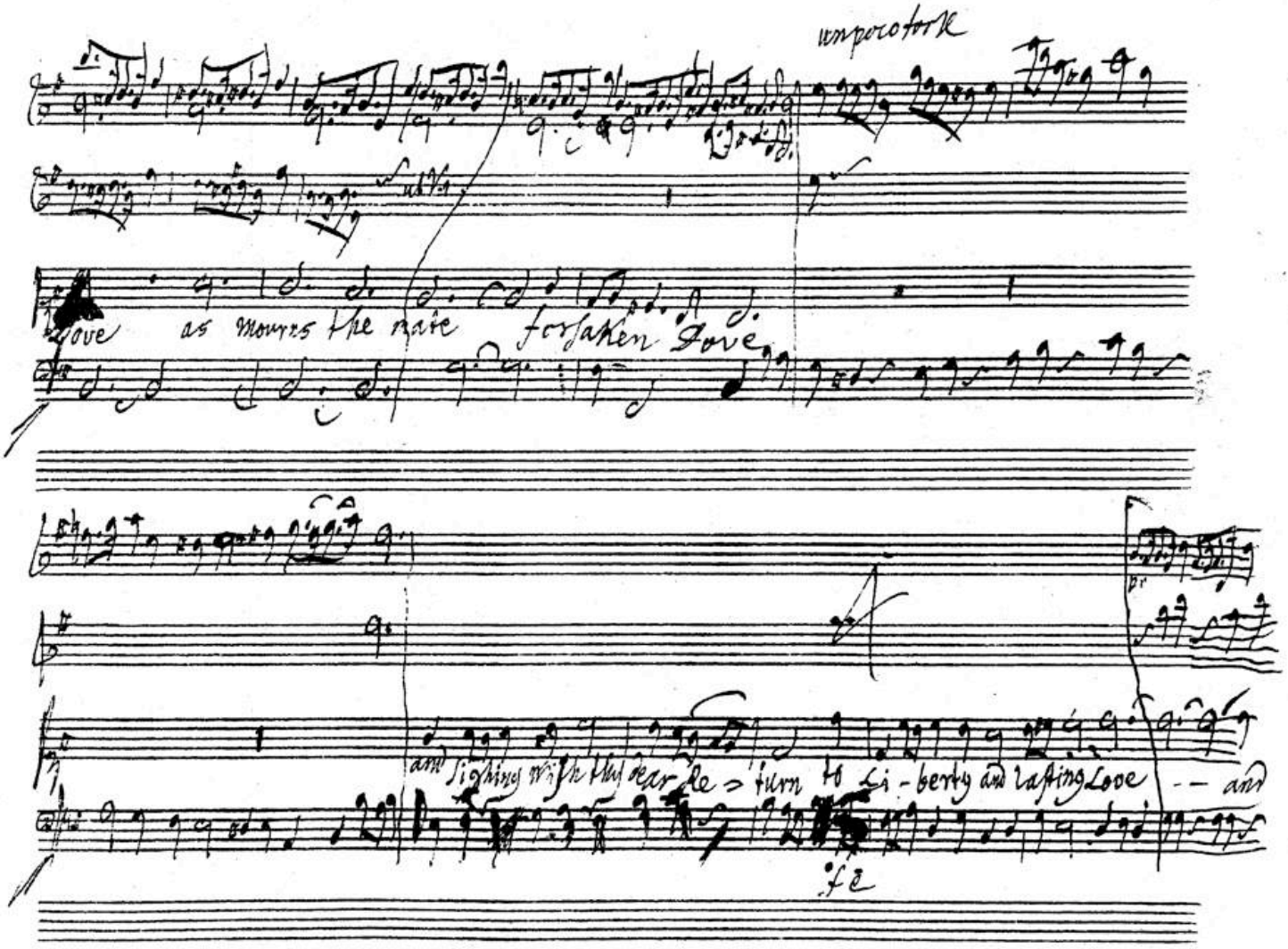
BSB


Larghetto e mezzo pian:
piani
Traversiere
Aorgè
Bass
In gentle murmurs, will I mourn as

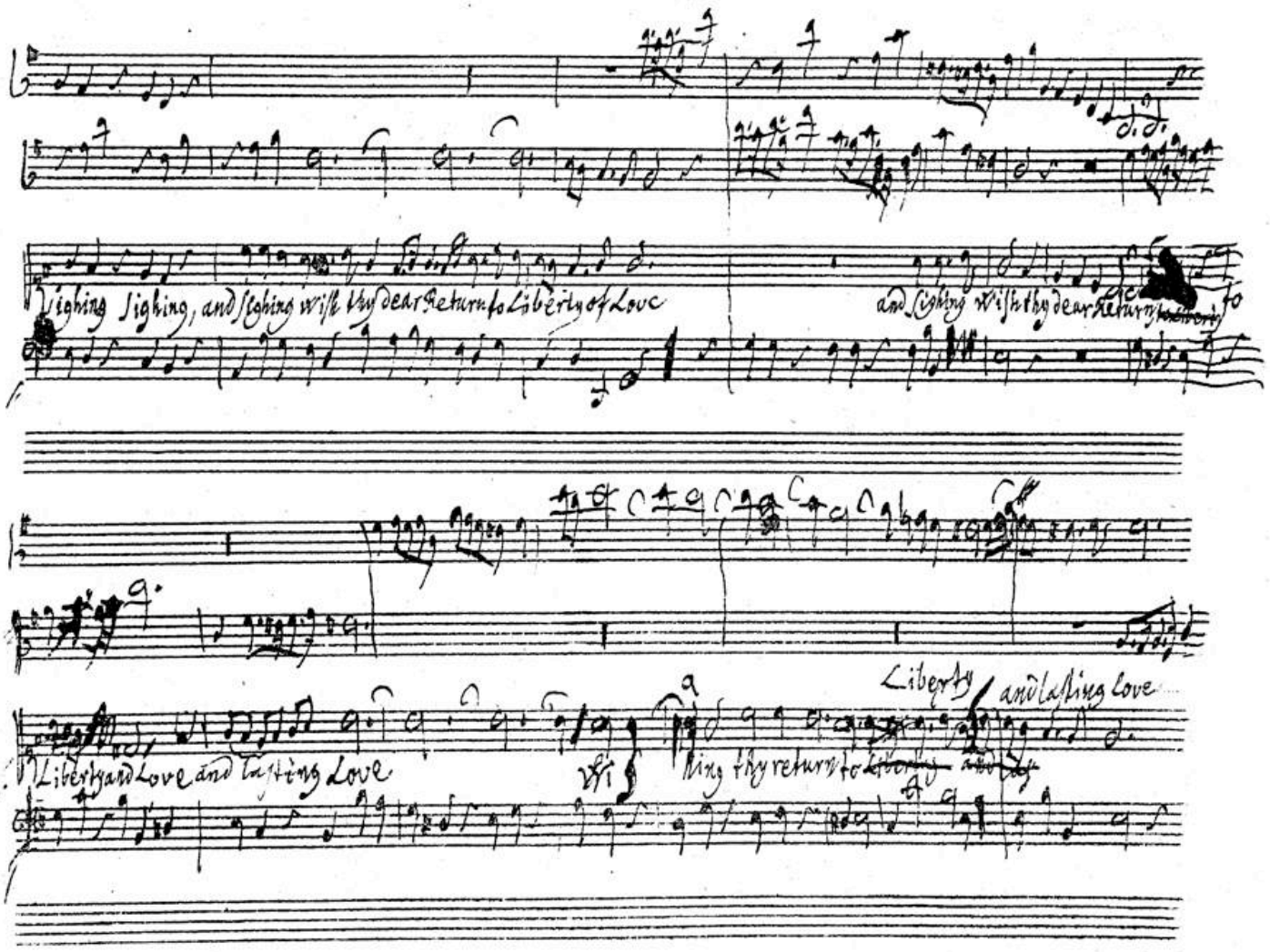
BSB


mourns the mate forsaken Dove
I gently murmurs
Will I mourn
as mourns the mate for
plain.
saken Dove
as
mourns
as mourns the mate forsaken

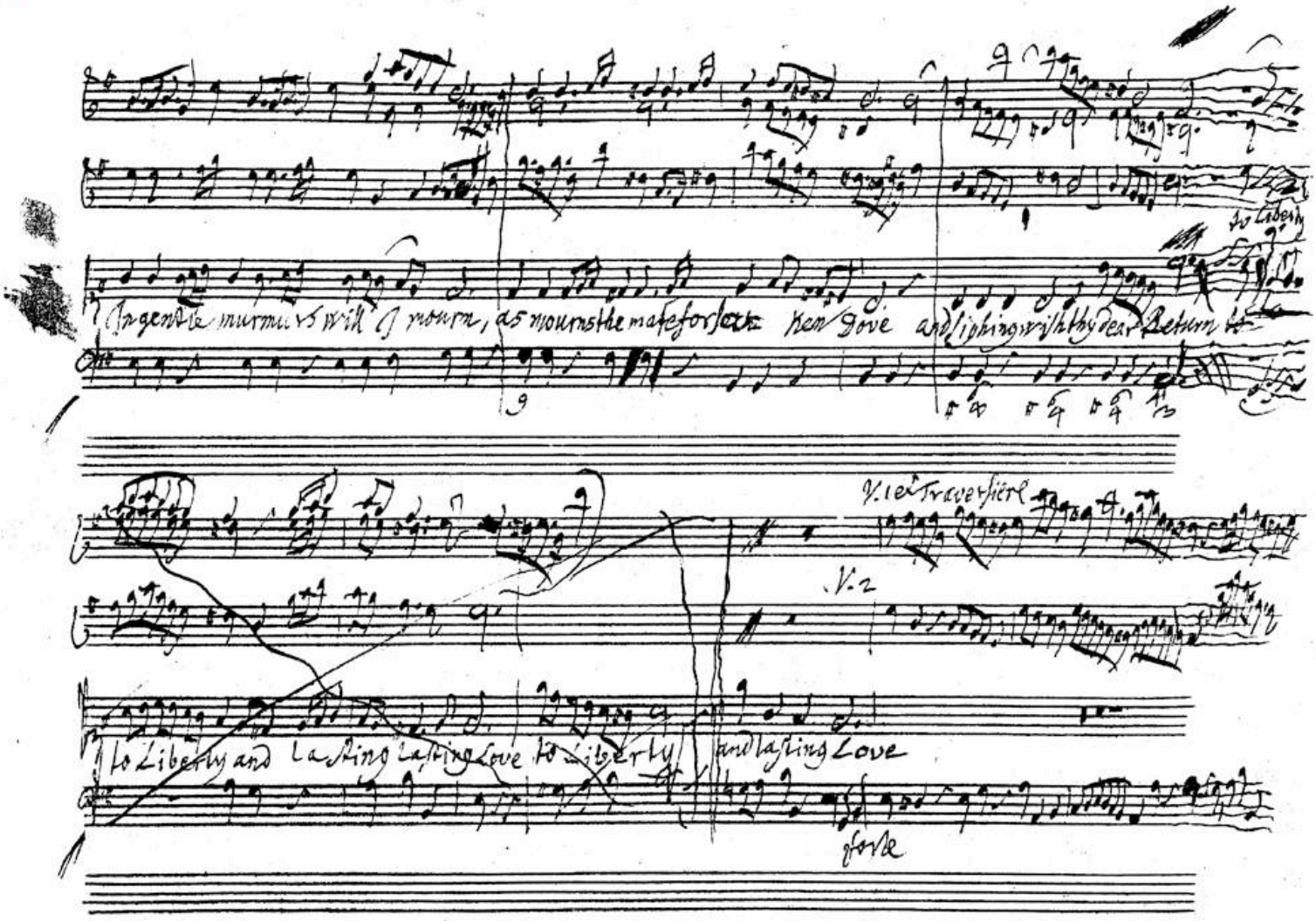
BSB


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

BSB


Sighing Sighing, and sighing wish thy dear Return to Liberty of Love
and sighing wish thy dear Return to
Liberty and lasting Love
Liberty and lasting Love
sing thy return to

BSB


to Liberty
In gentle murmurs will I mourn, as mourns the mate for sake ken Dove and sighing wish thy dear Return to
V. 1er Traversiere
V. 2
to Liberty and Lasting Lasting Love to Liberty and lasting Love
forte

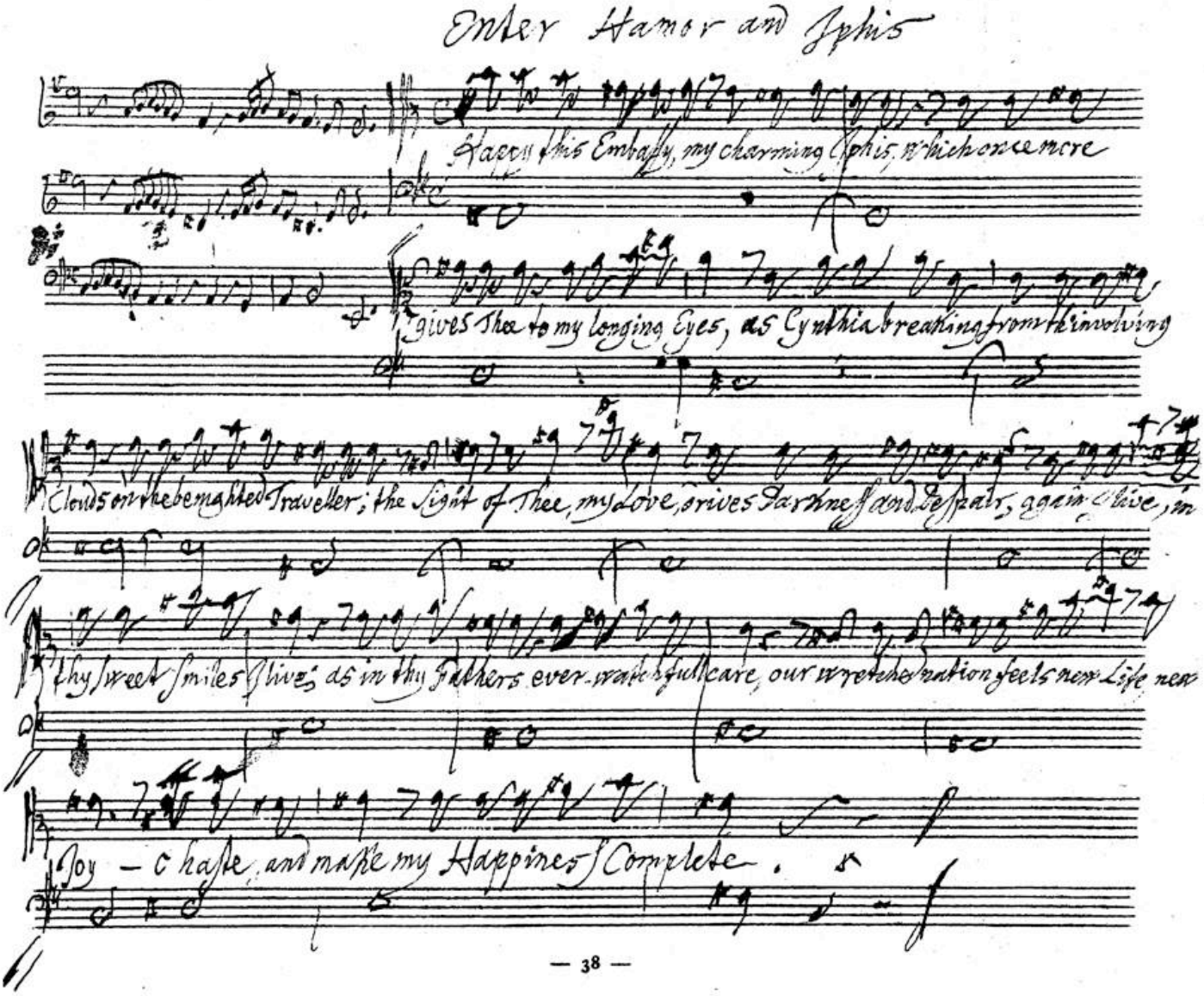
BSB

Enter Hamor and Iphis

Happy this Embassy, my charming Iphis, which once more

gives Thee to my longing Eyes, as Cynthia breaking from th'involving

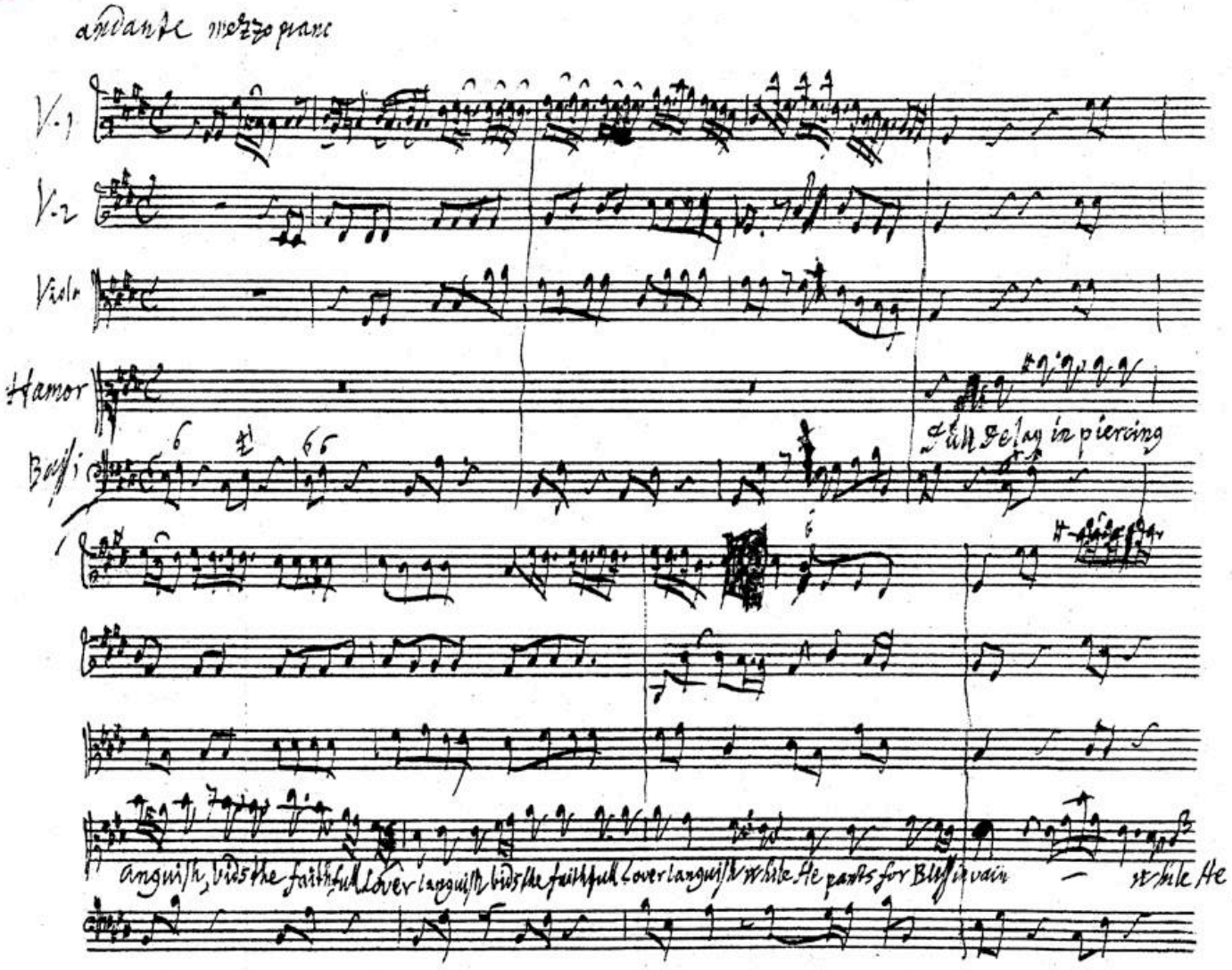
Clouds on the benighted Traveller; the Sight of Thee, my Love, drives Darkness and Despair, again Alive, in



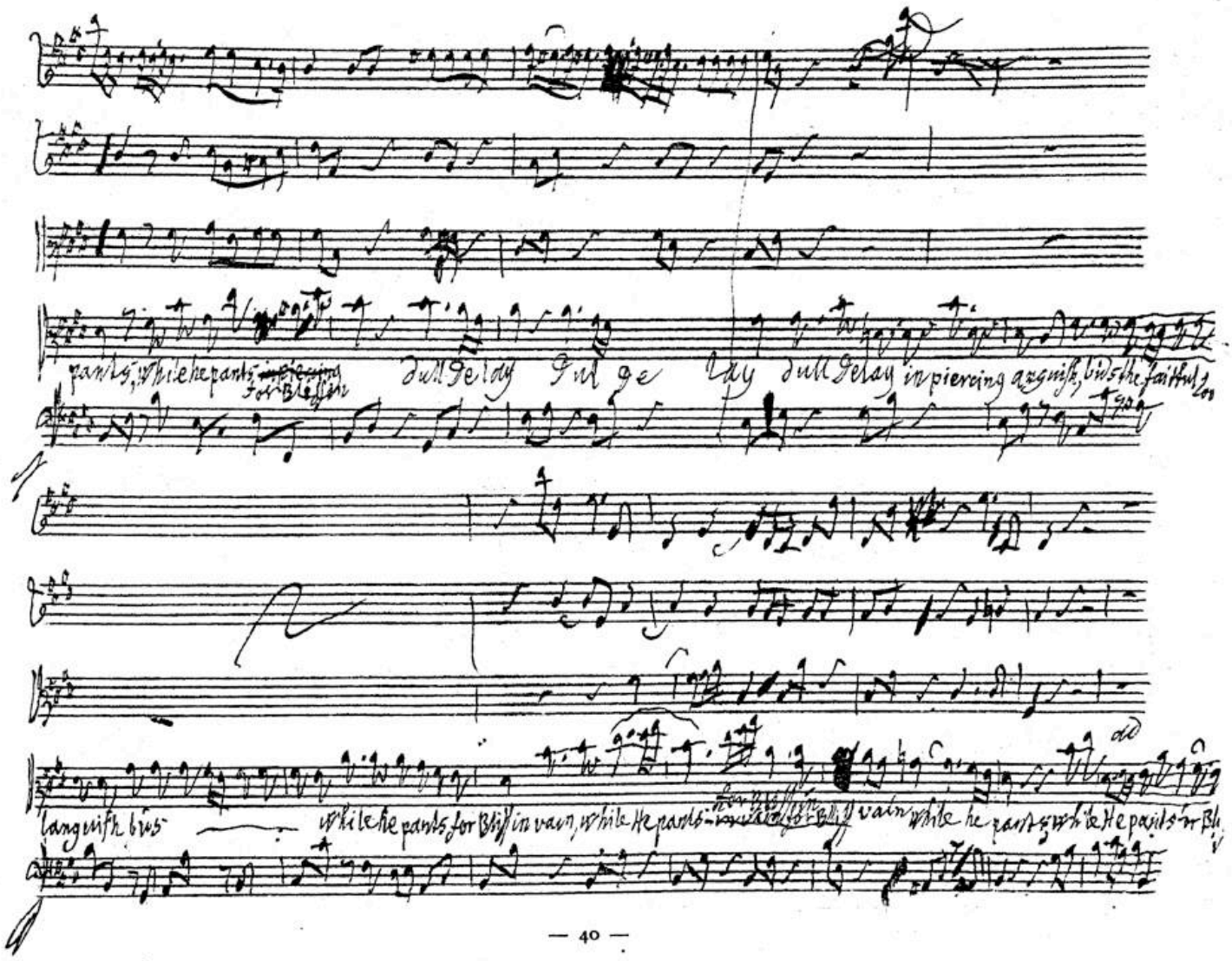
thy sweet smiles I live; as in thy Fathers ever-watchfull care, our wretched nation feels new Life new

Joy — Chaste, and make my Happiness Complete.

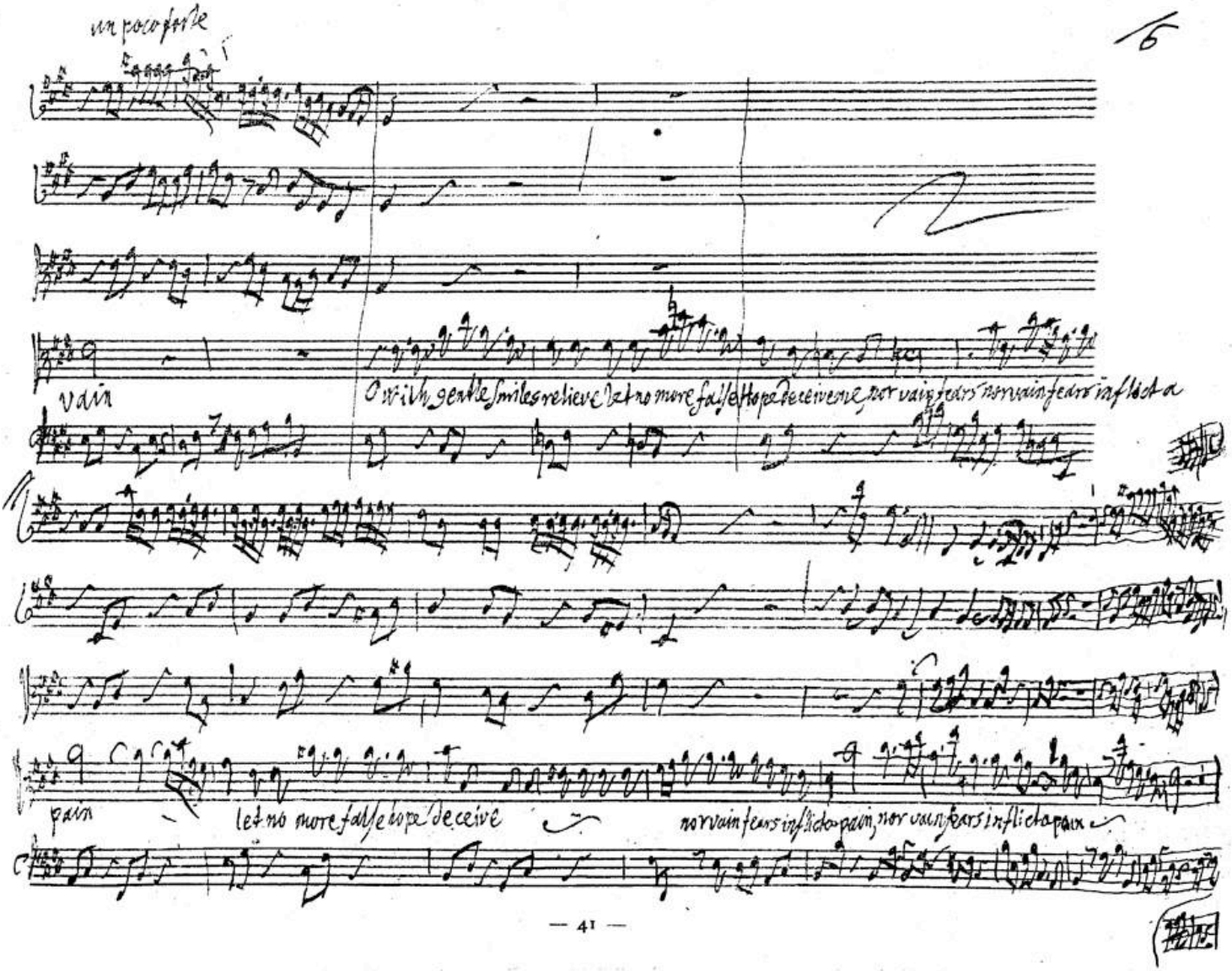
BSB


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

BSB


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

BSB

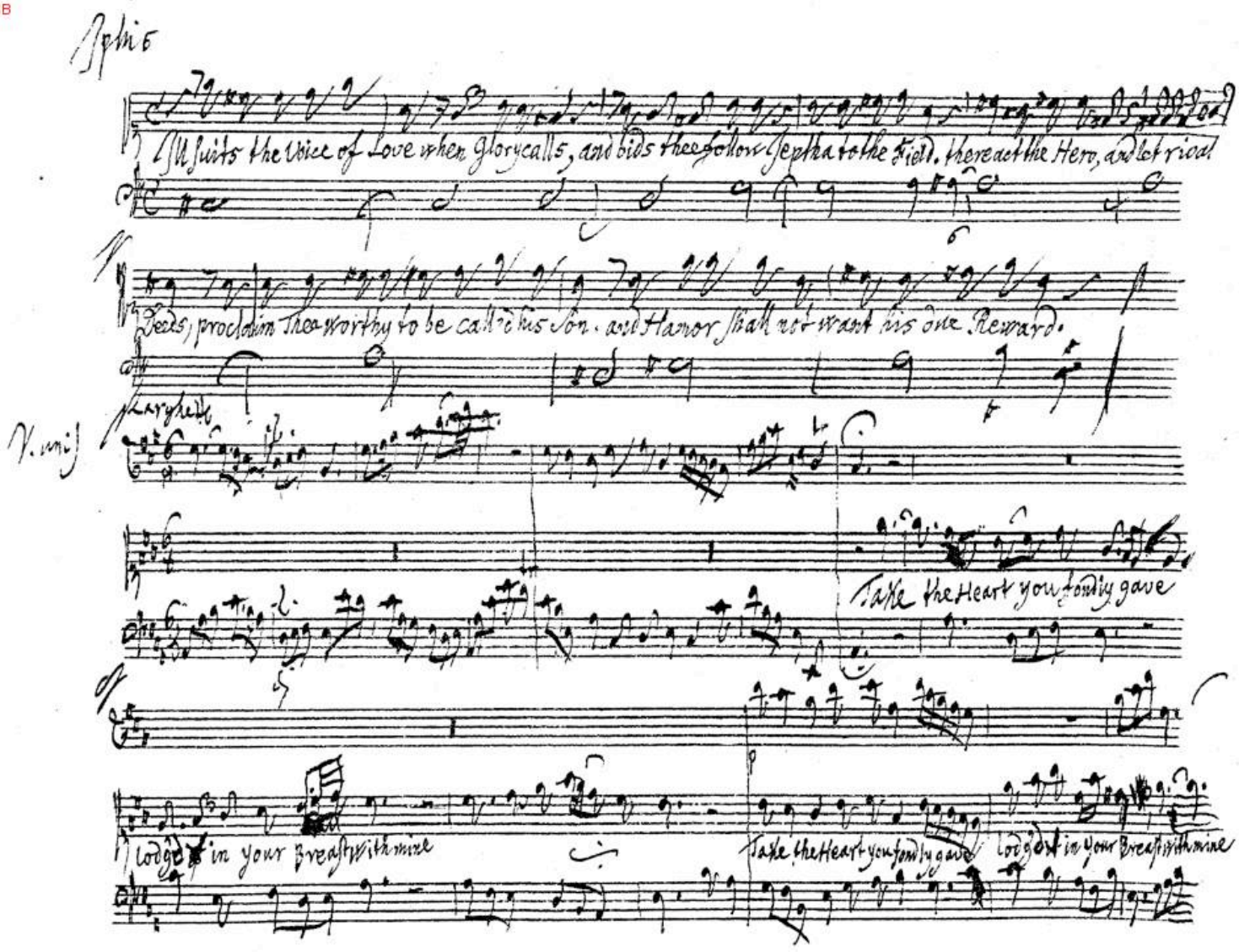

un poco forte
6
vain
O with gentle smiles relieve Let no more false hope deceive me nor vain fears nor vain fears inflict a
pain
let no more false hope deceive
nor vain fears inflict a pain nor vain fears inflict a pain

BSB

Jphi 6

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

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



Larghetto

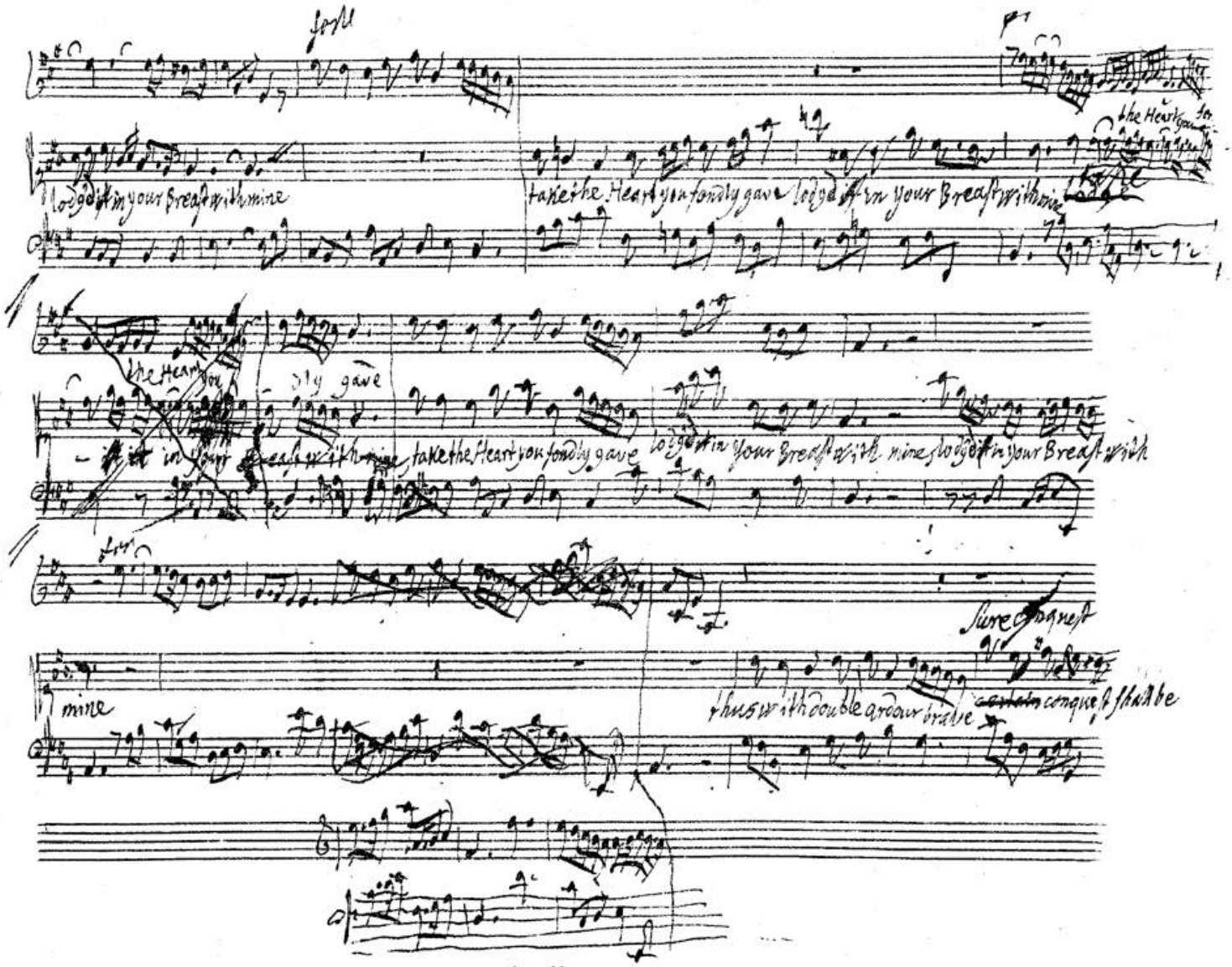
V. unis

Take the Heart you fondly gave

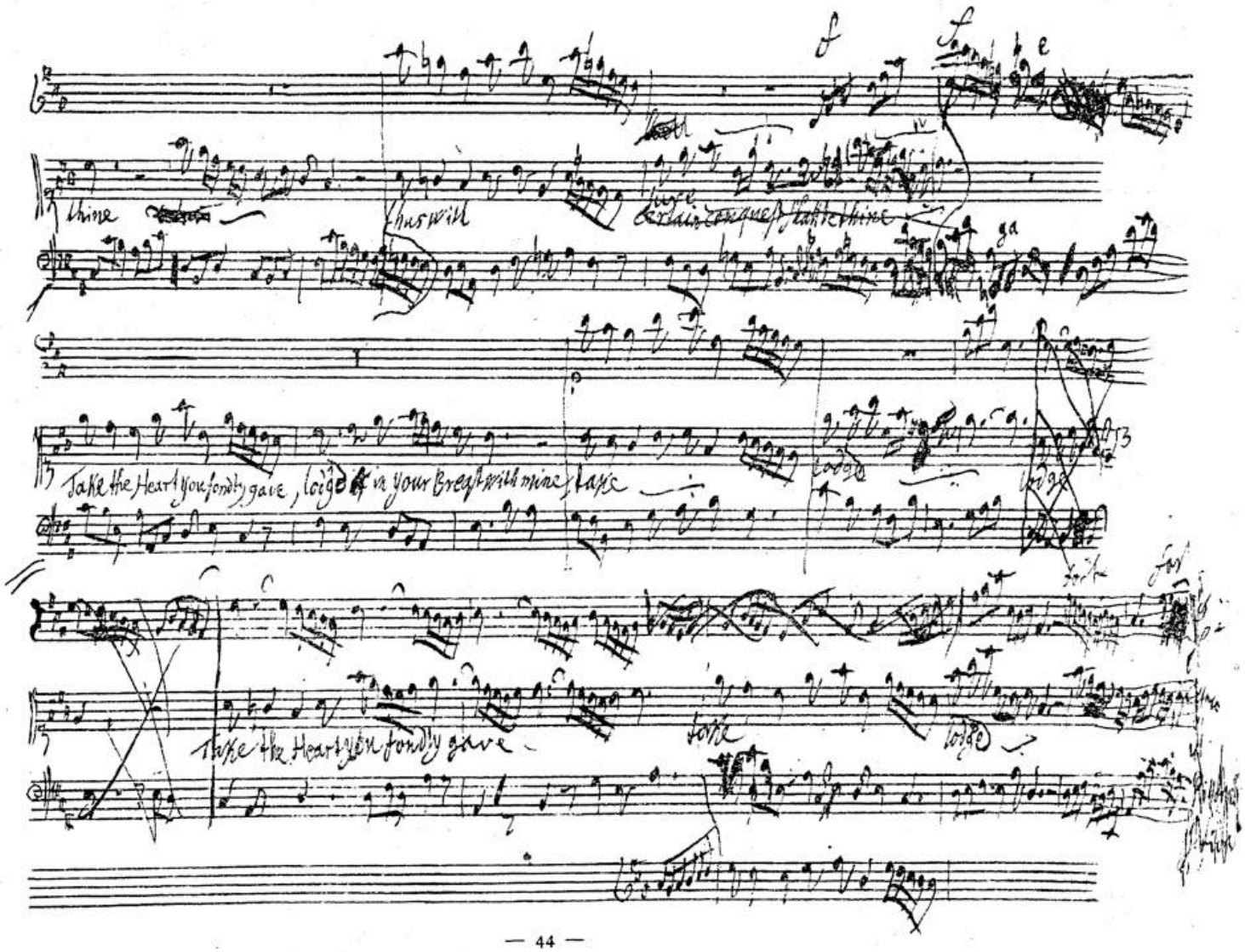
lodged in your Breast with mine

Take the Heart you fondly gave lodged in your Breast with mine

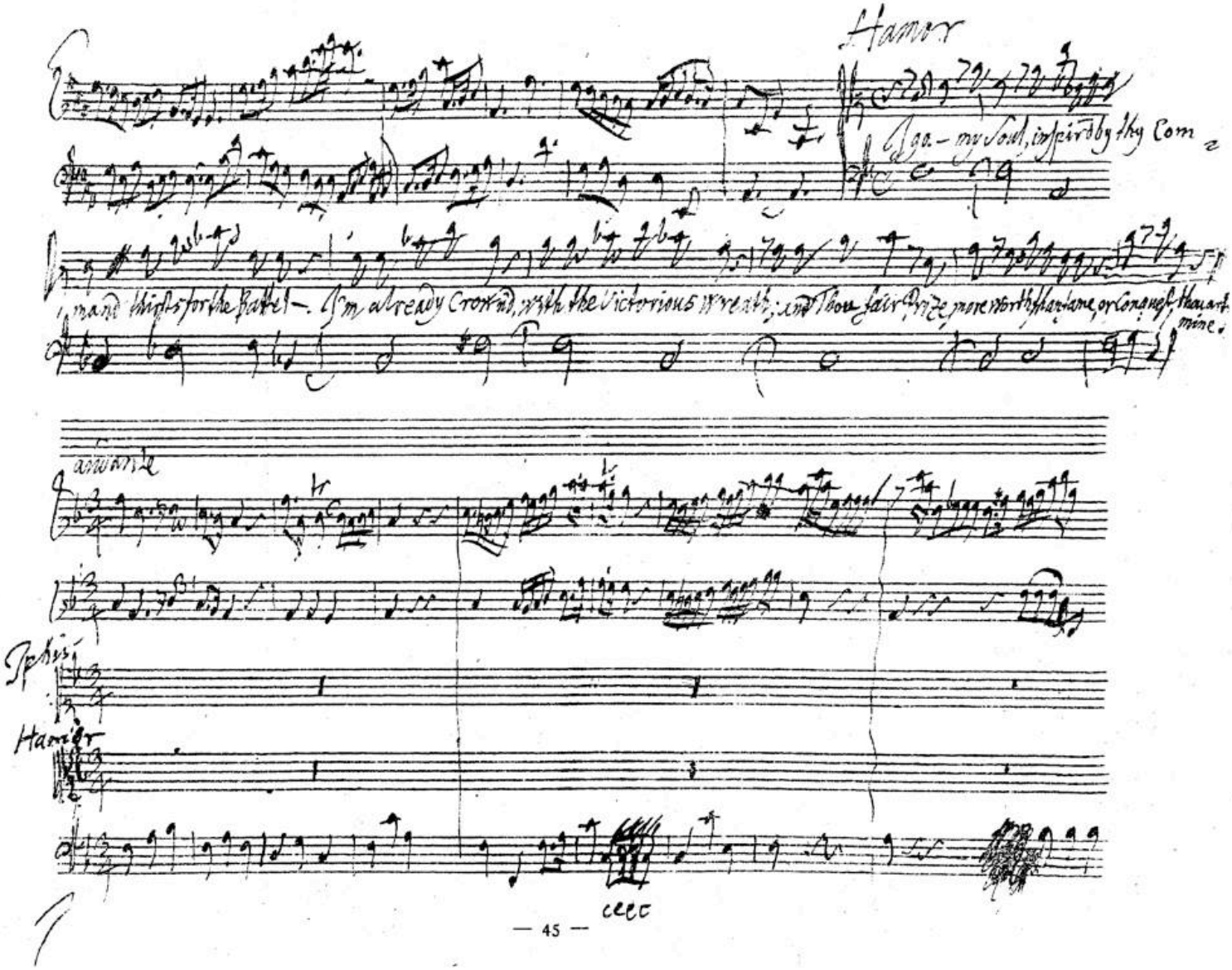
BSB


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

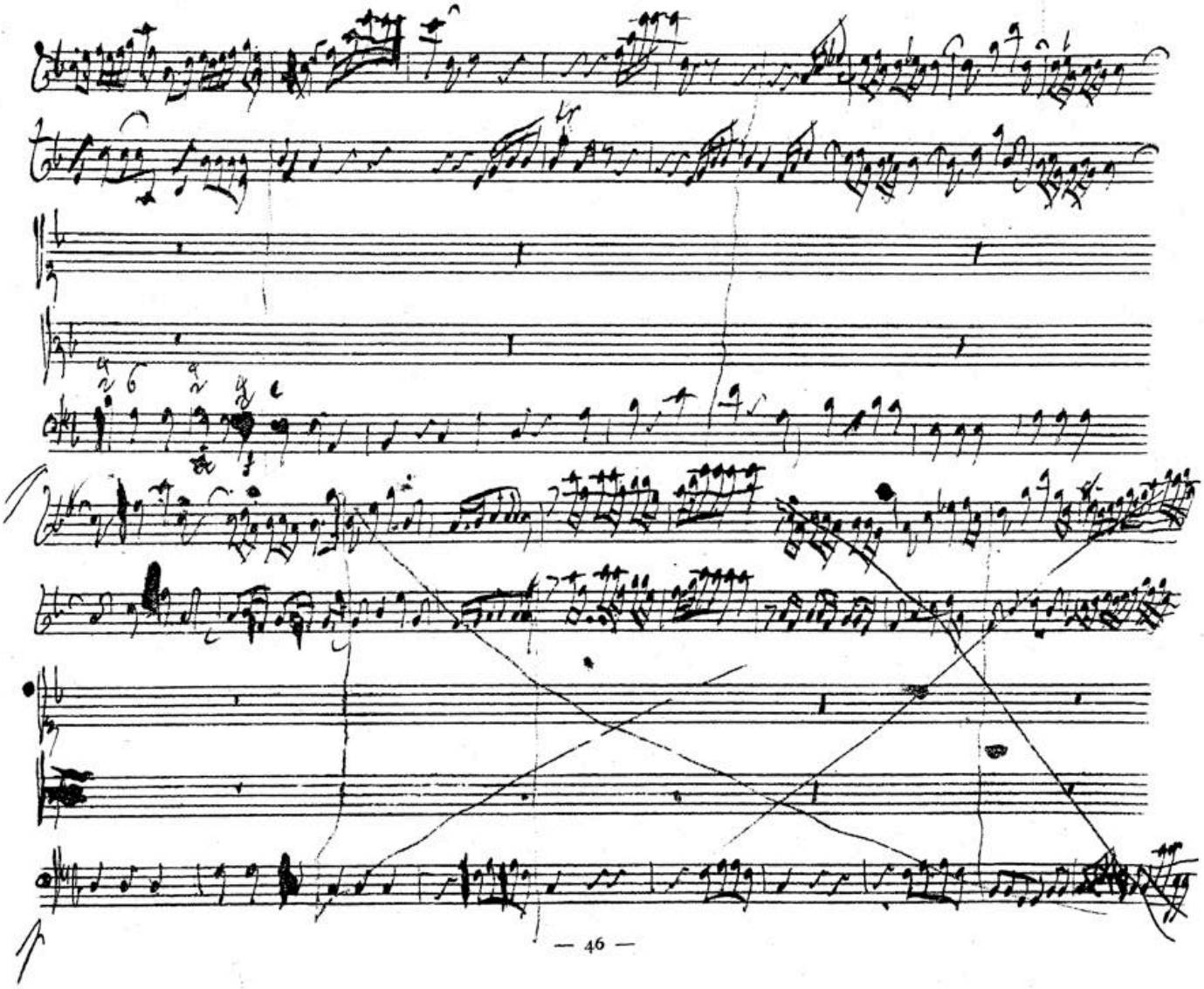
BSB


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

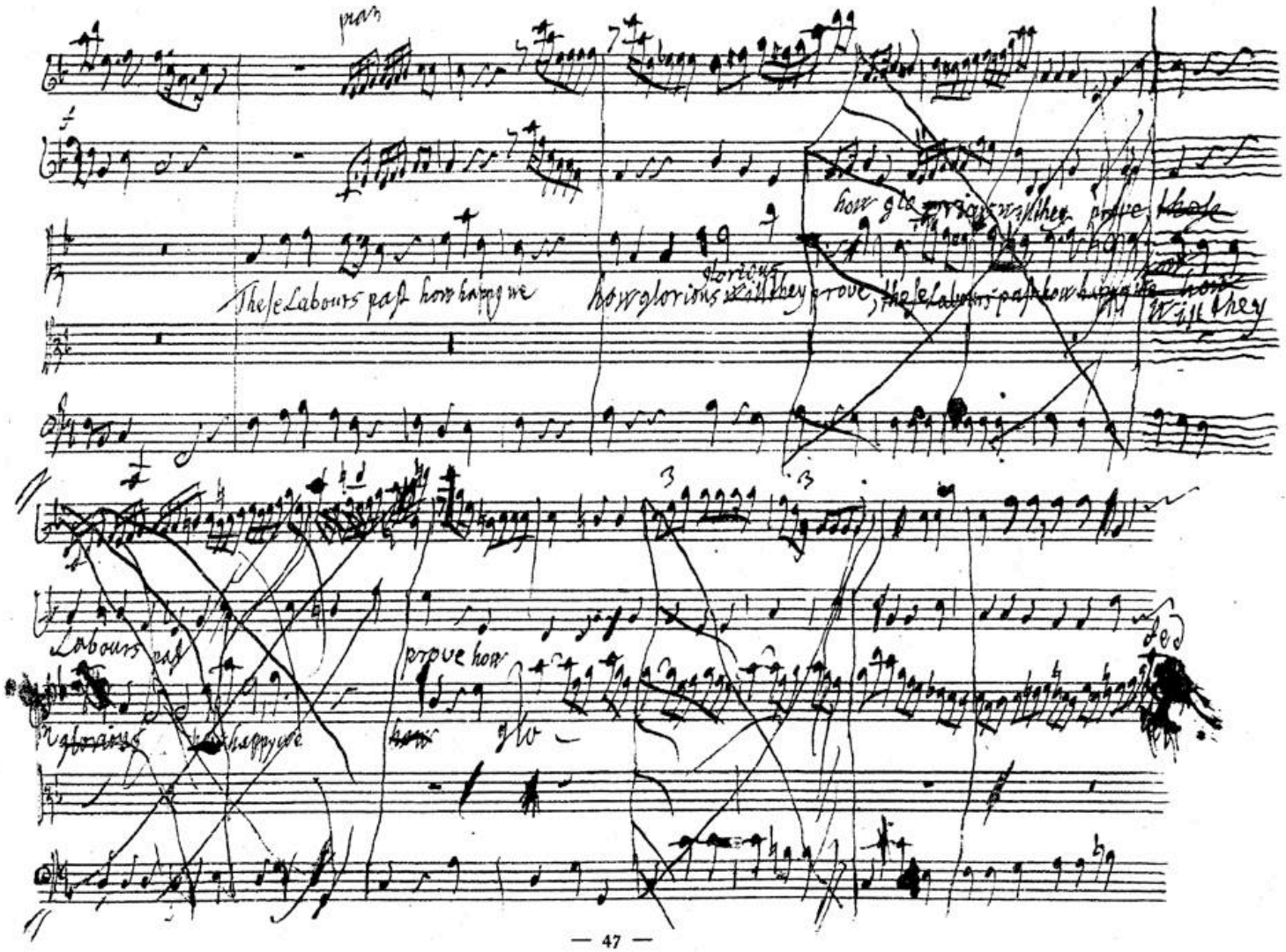
BSB


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

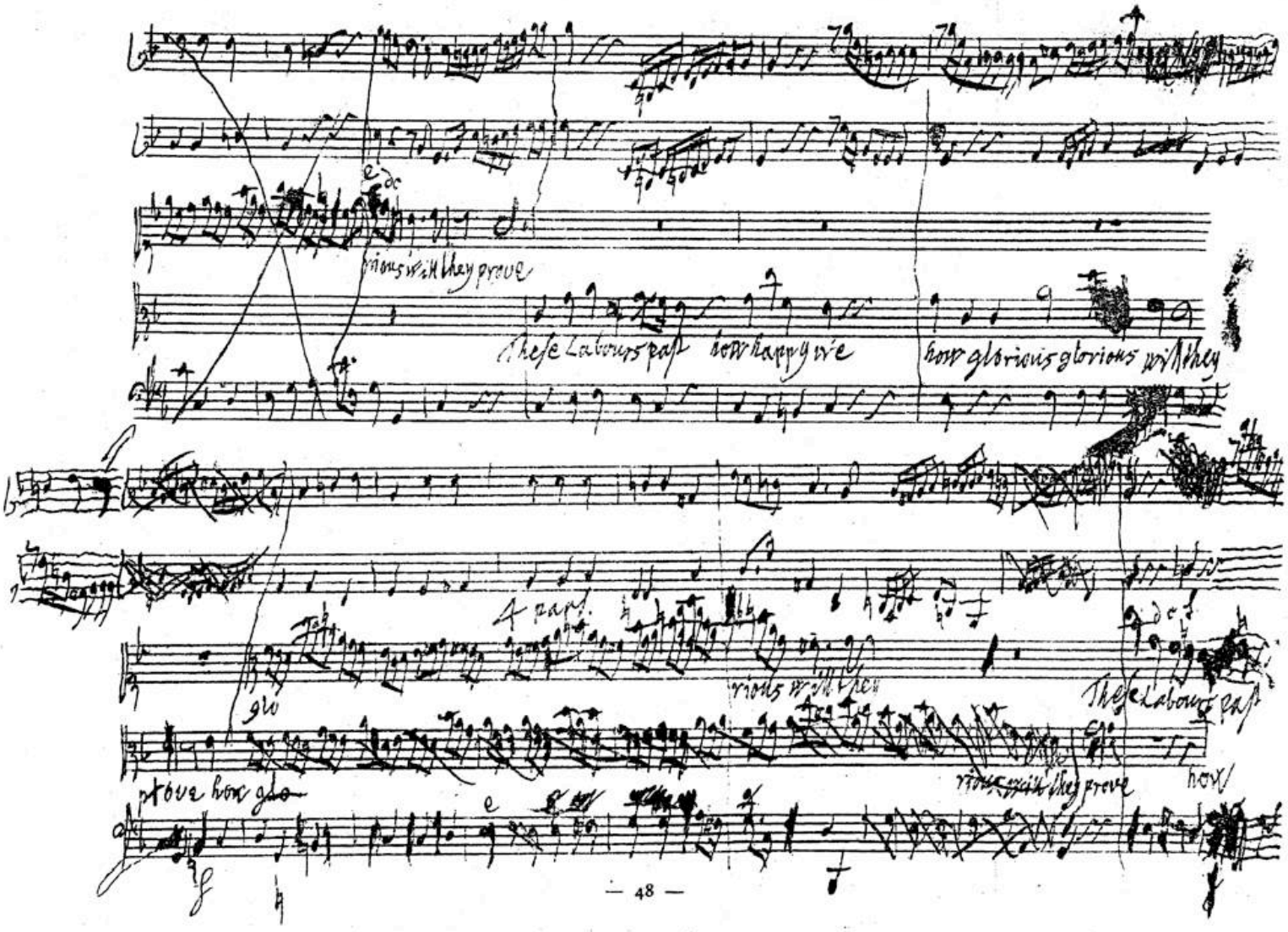
BSB



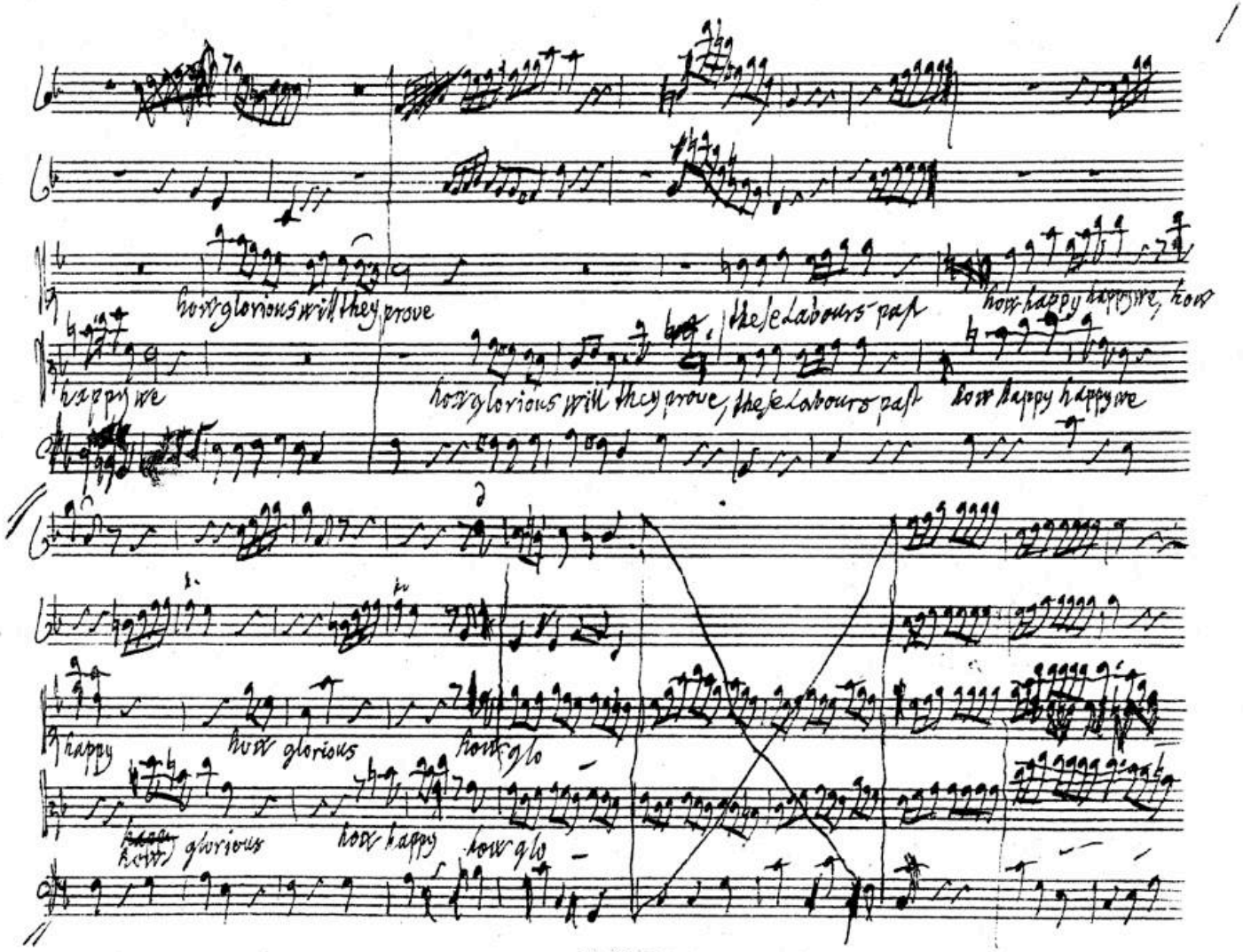
BSB


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

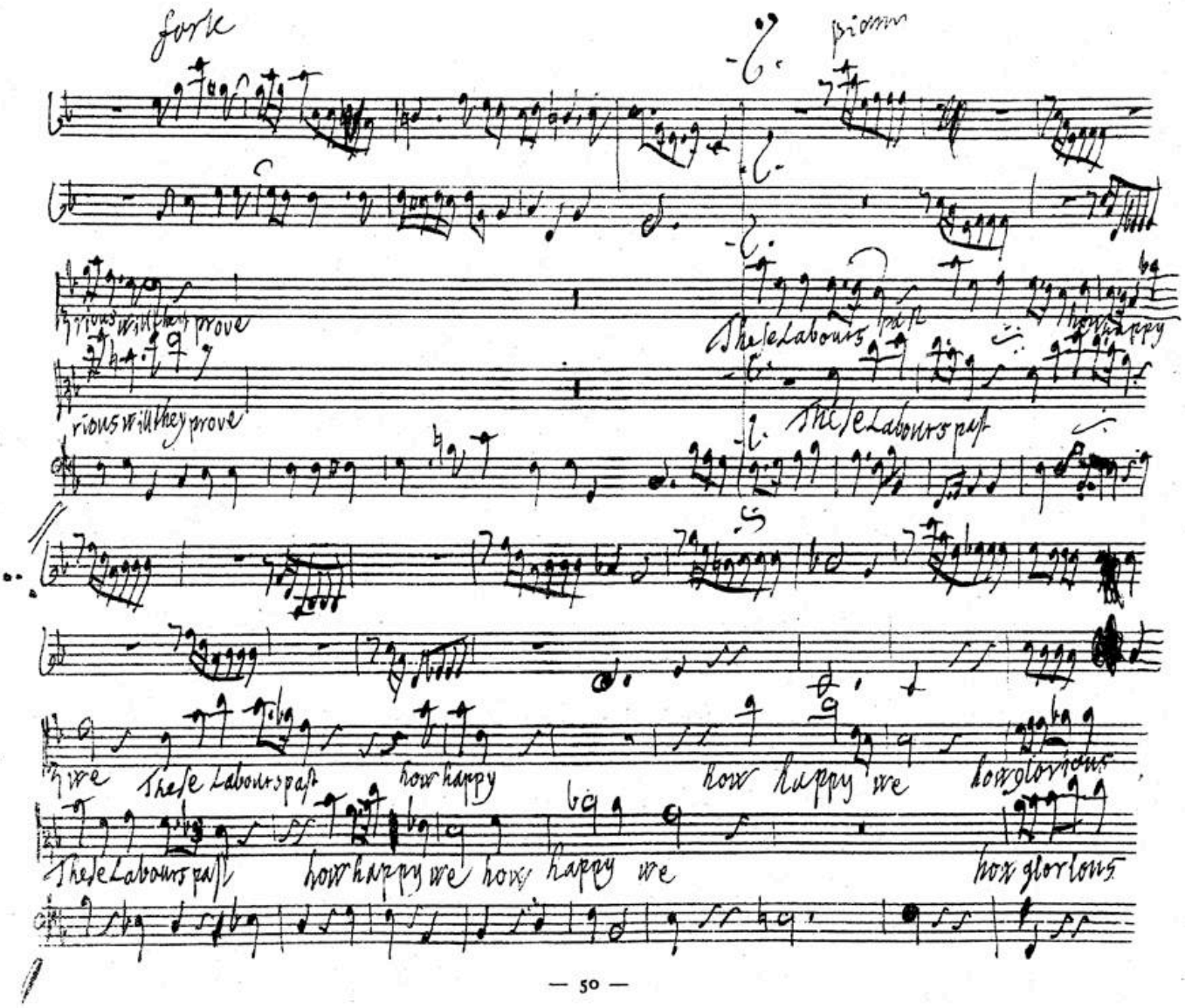
BSB


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

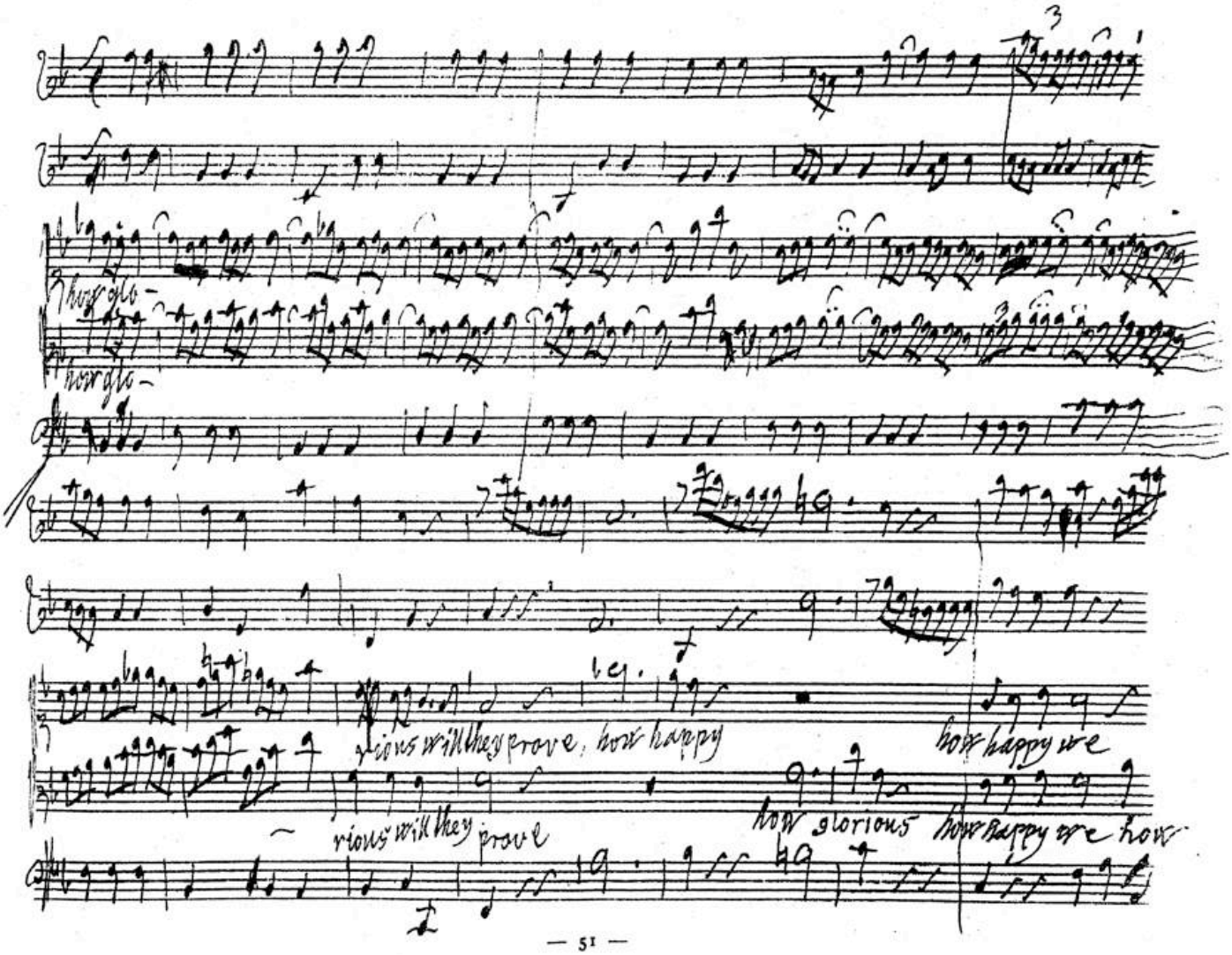
BSB


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

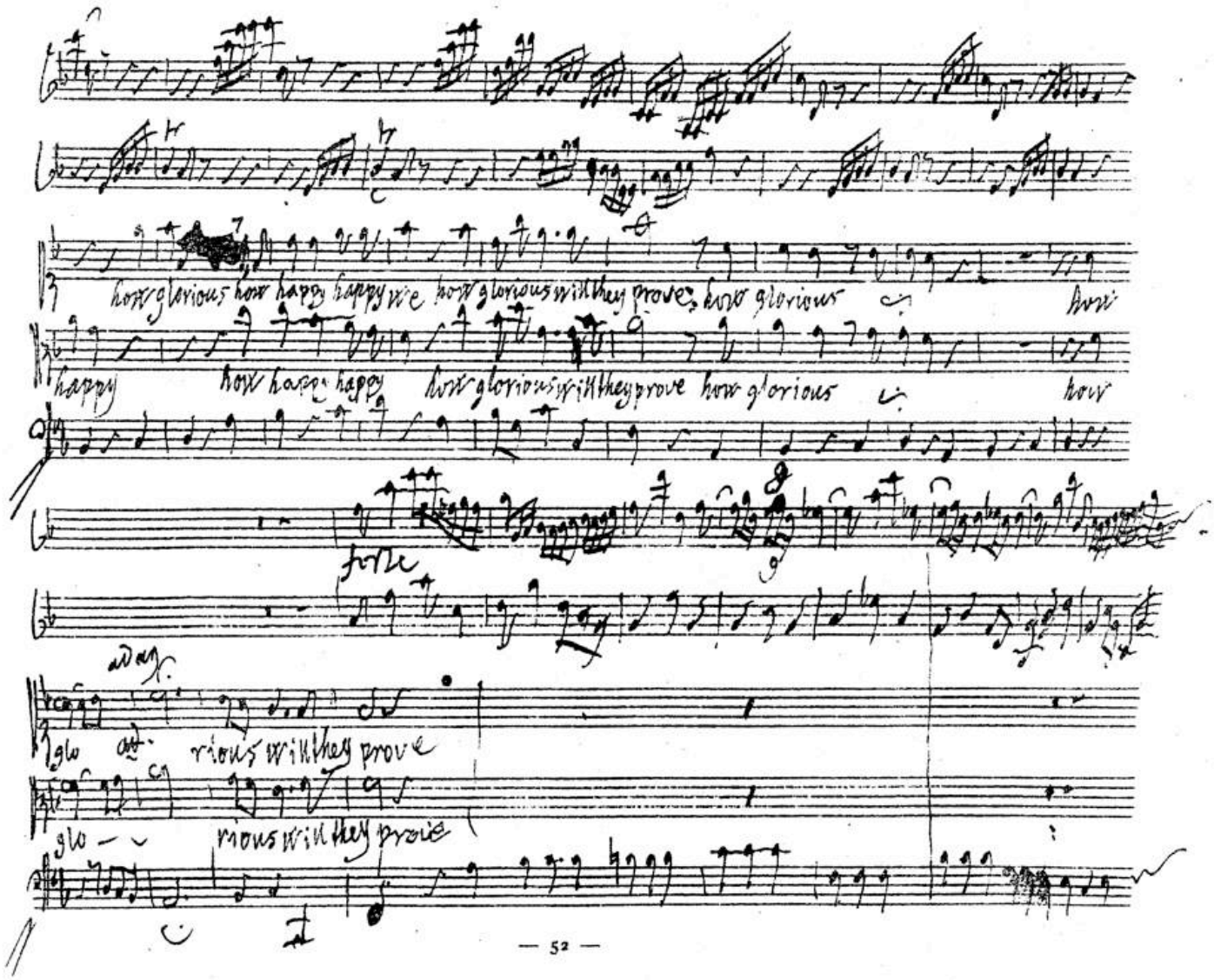
BSB


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

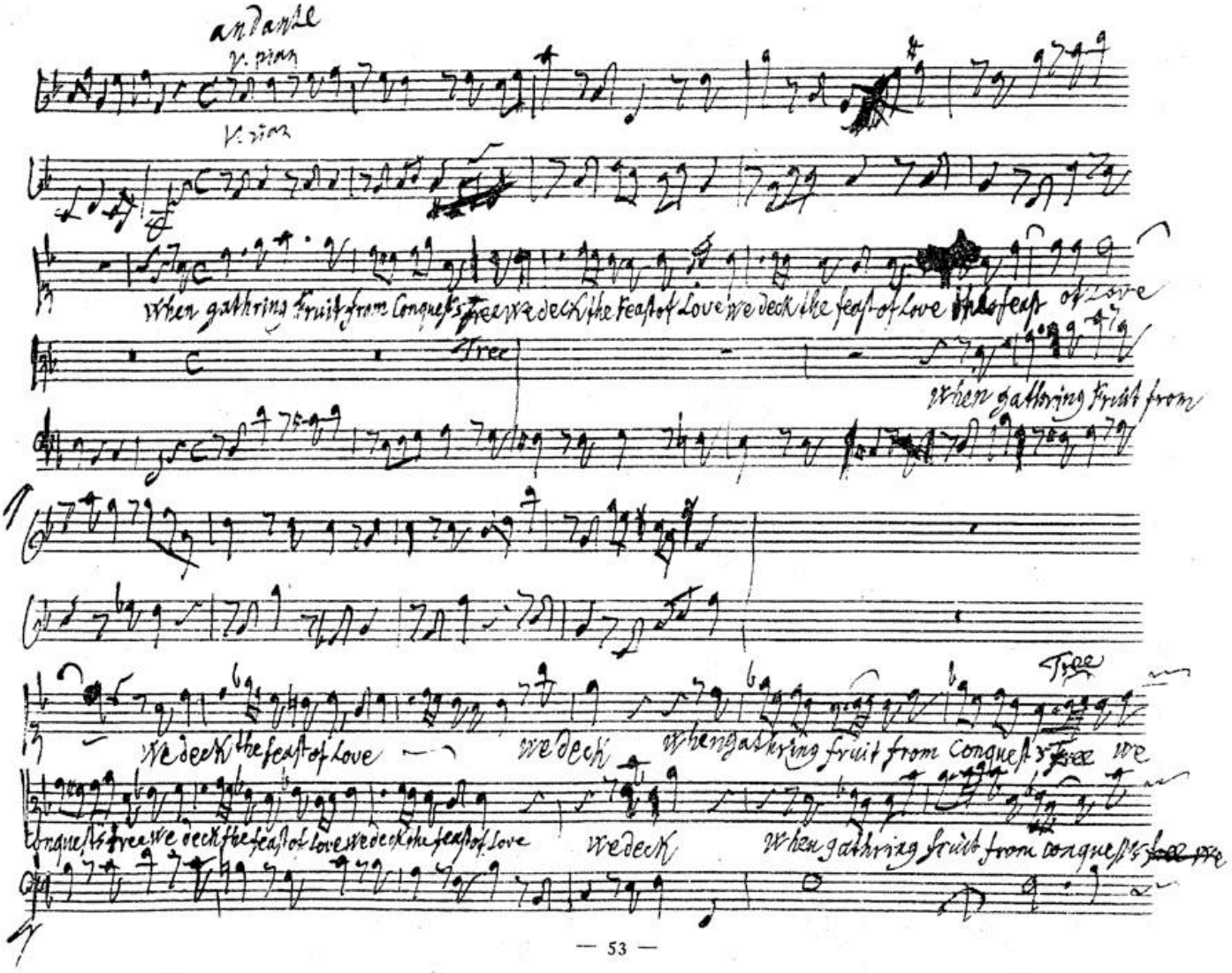
BSB


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

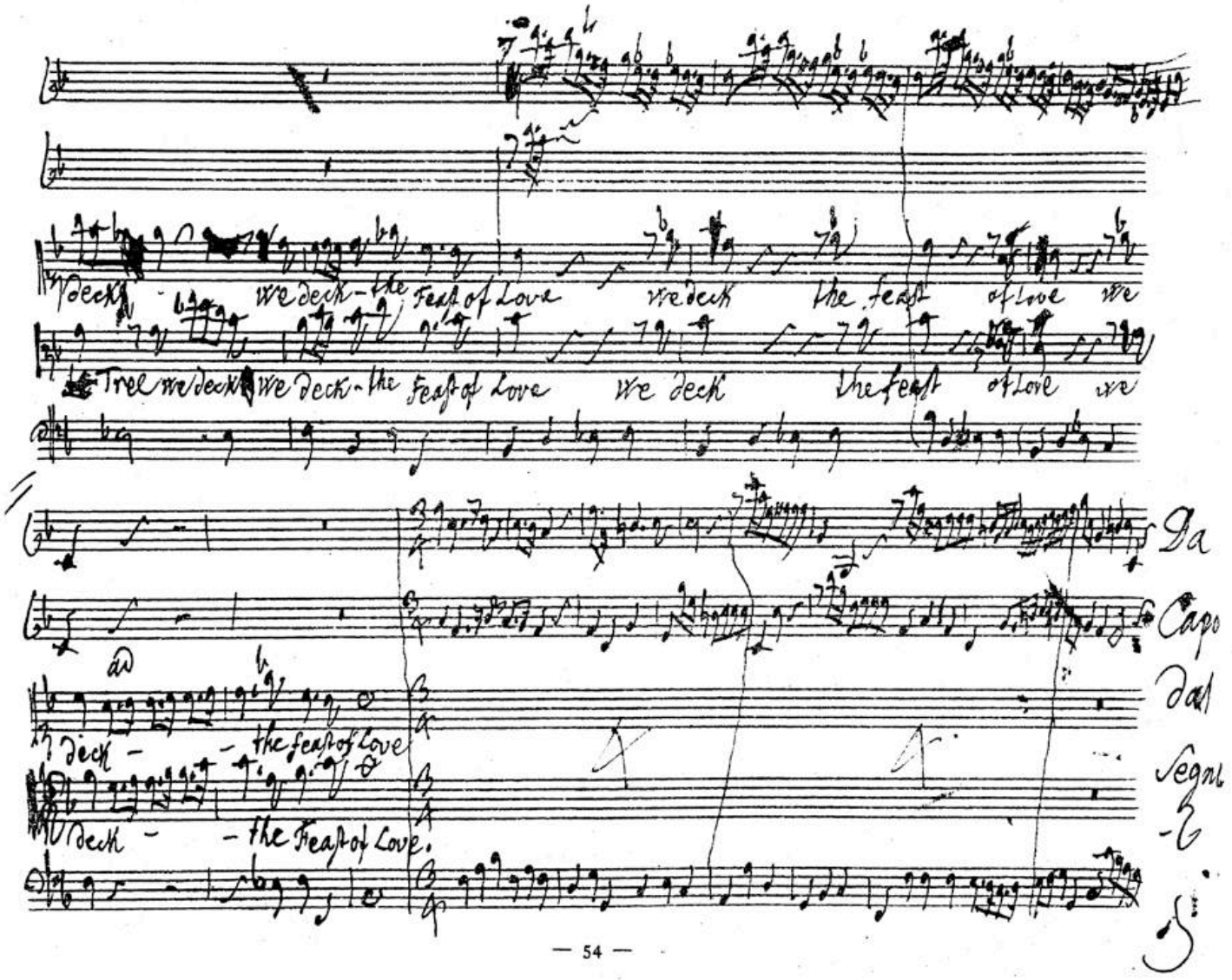
BSB


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

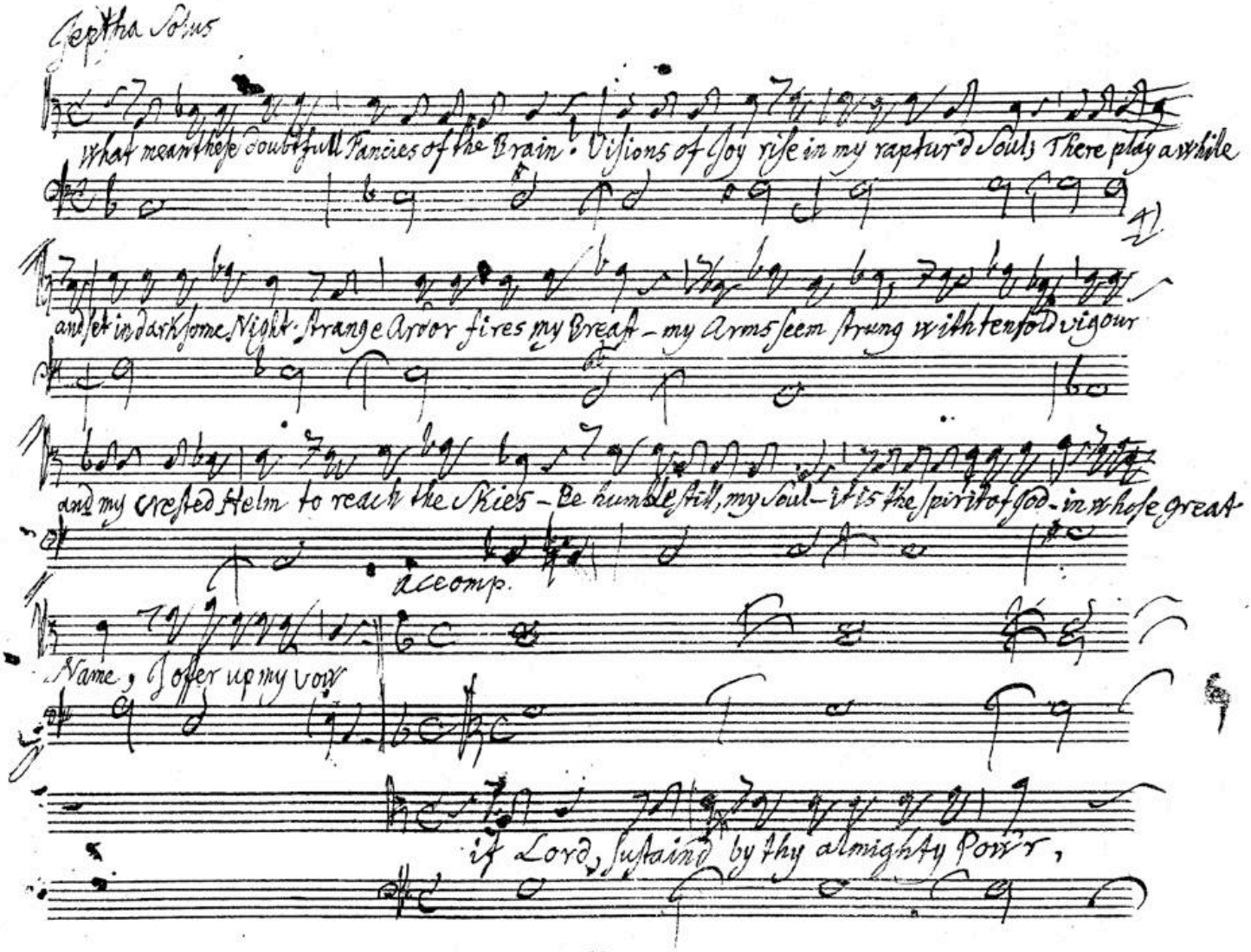
BSB


andante
V. pian
V. pian
When gathring fruit from Conquest's Tree we deck the feast of Love we deck the feast of Love the feast of Love
Tree
When gathring fruit from
We deck the feast of Love
we deck
When gathring fruit from Conquest's Tree we
Tree
Conquest's Tree we deck the feast of Love we deck the feast of Love
we deck
When gathring fruit from conquest's Tree we

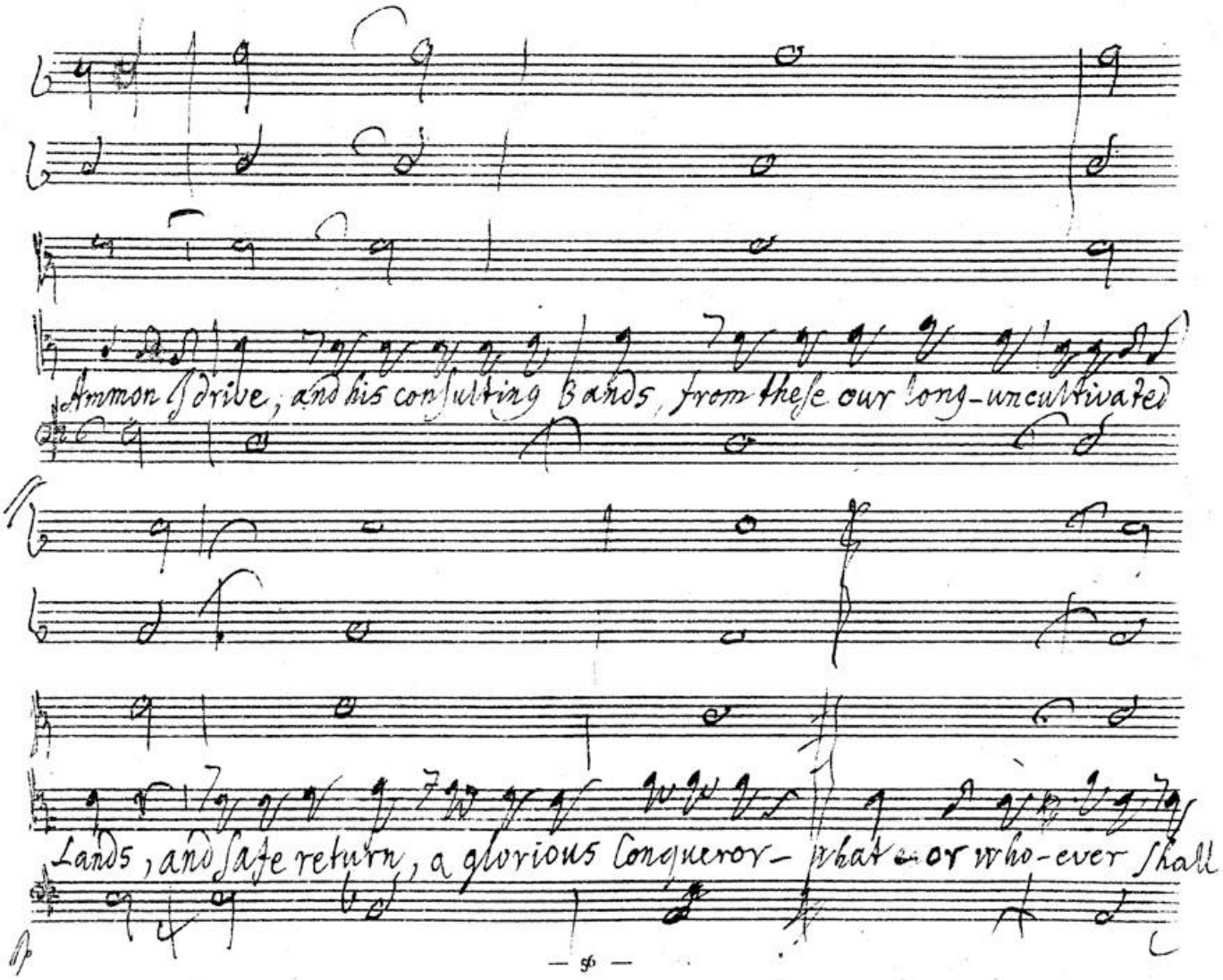
BSB


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

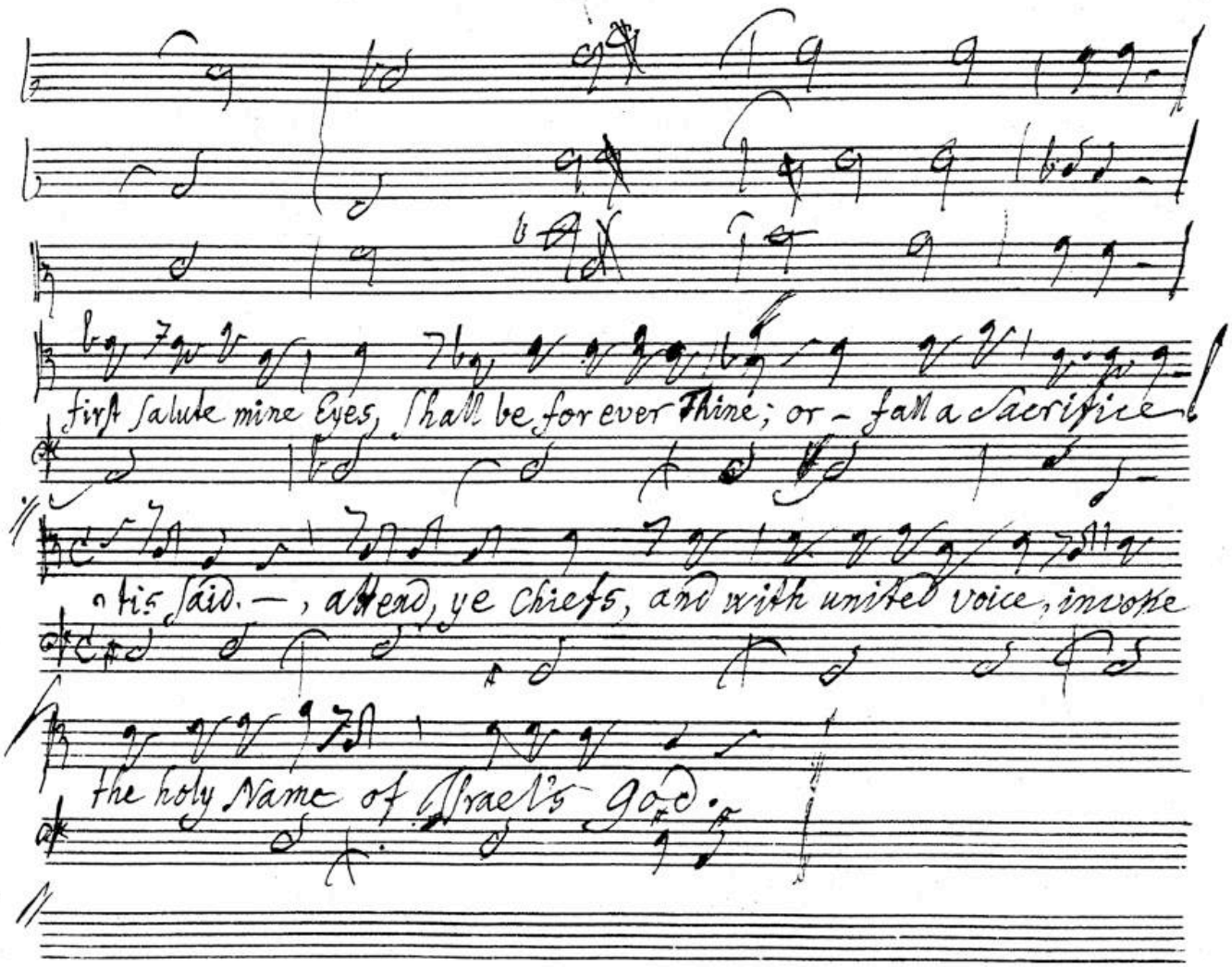
BSB


Jeptha Solus
What mean these doubtfull Fancies of the Brain? Visions of Joy rise in my rapturd Souls There play awhile
and set in darksome Night. Strange Arror fires my Breast – my Arms seem strung with tenfold vigour
and my crested Helm to reach the Skies – Be humble still, my Soul – 'tis the Spirit of God – in whose great
accomp.
Name, I offer up my vow
if Lord, sustaind by thy almighty Powr,

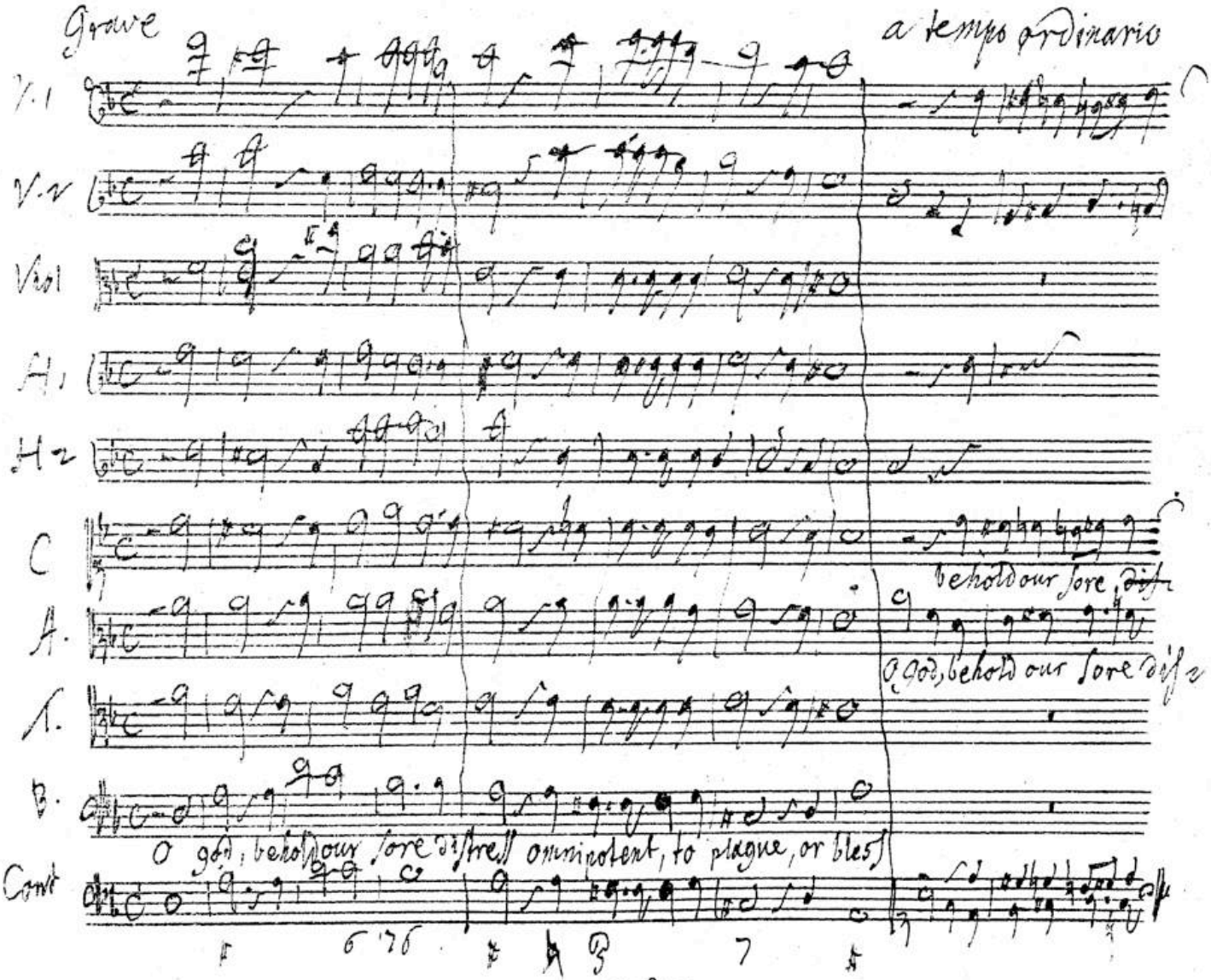
BSB


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

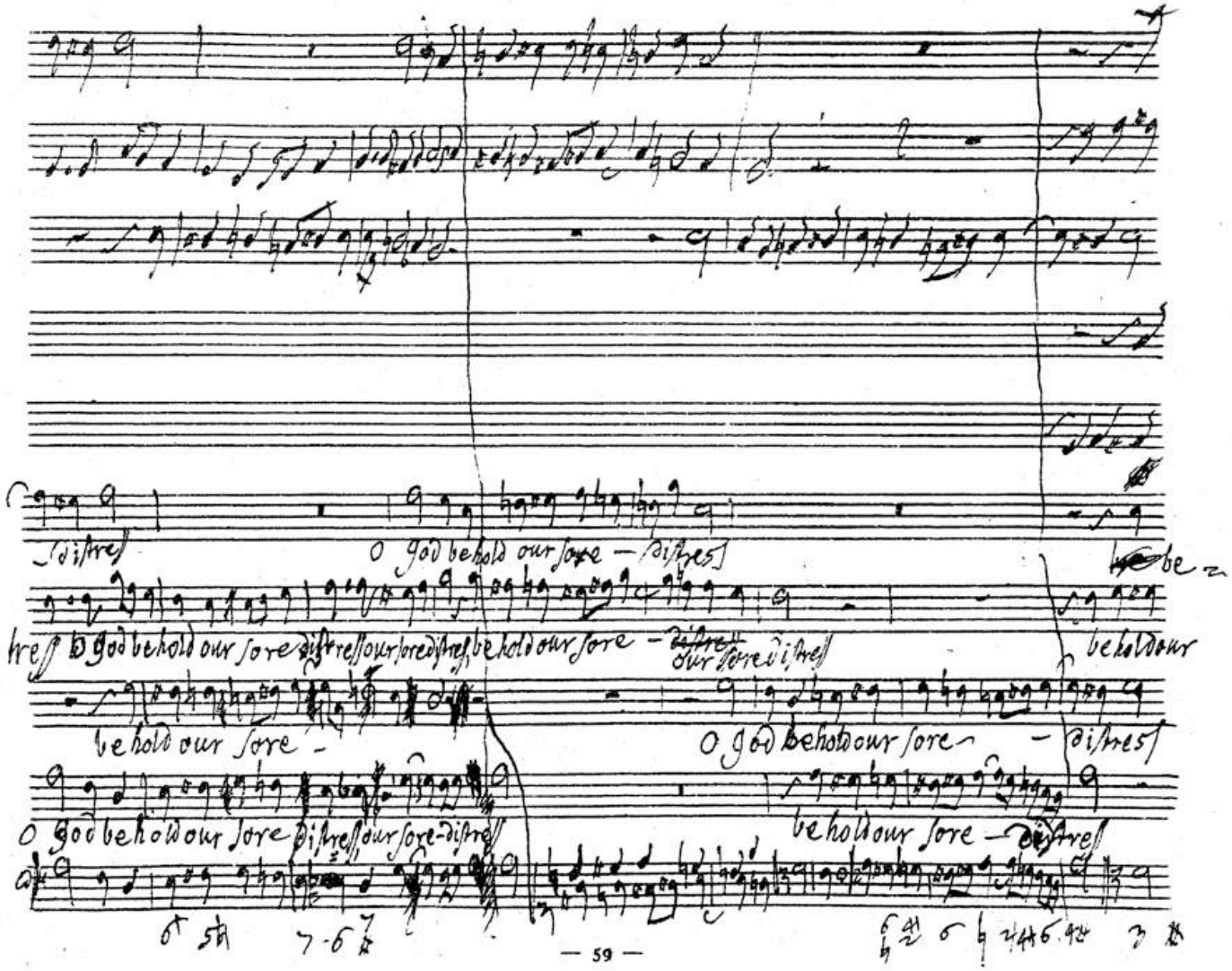
BSB


first salute mine Eyes, shall be for ever Thine; or – fall a sacrifice
this said. –, attend, ye chiefs, and with united voice, invoke
the holy Name of Israel's God.

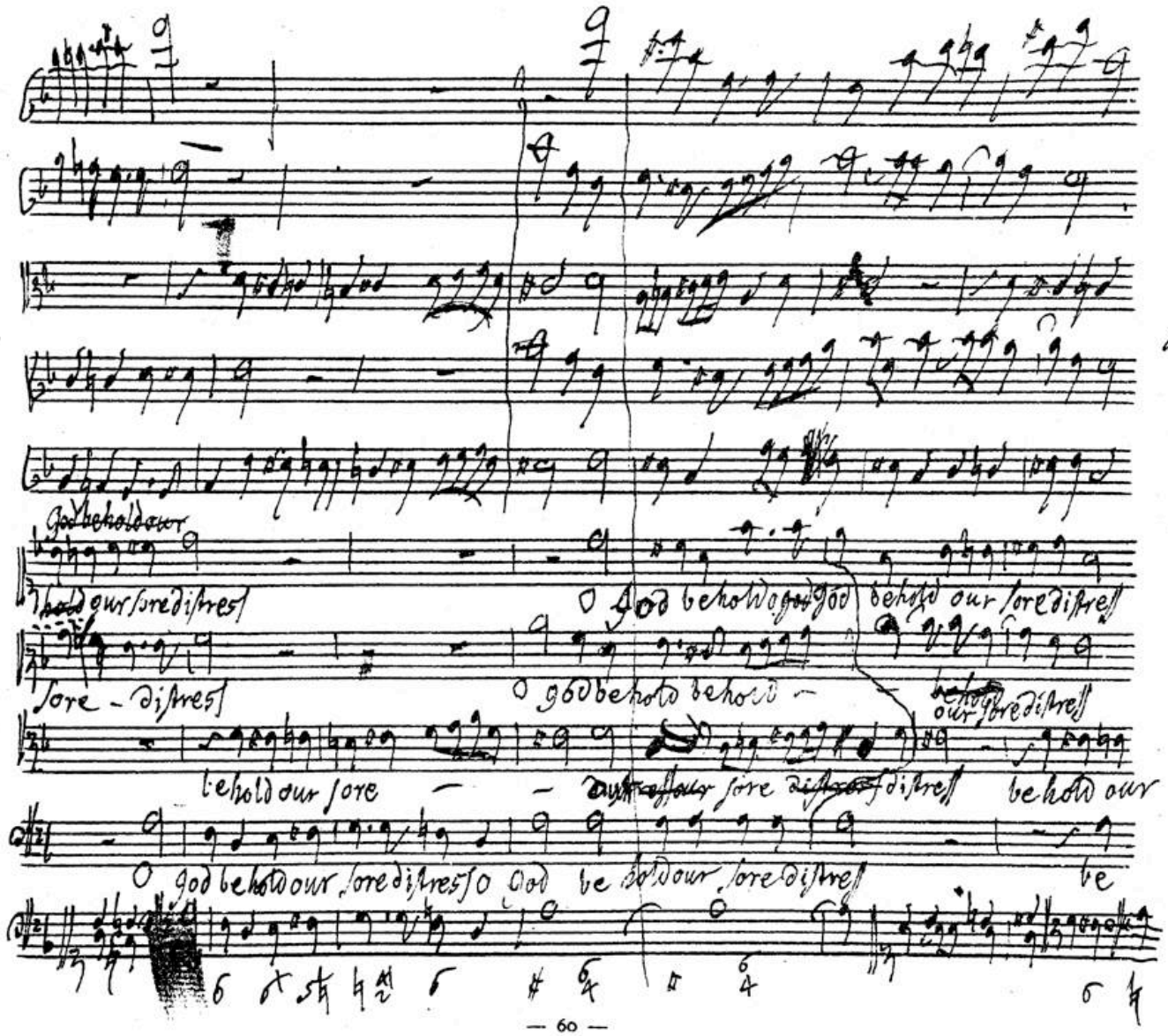
BSB


Grave
a tempo ordinario
V. I
V. II
Viol
A. I
A. II
C
A.
T.
B.
Cont
behold our sore
O God, behold our sore distress
O God, behold our sore distress omnipotent, to plague, or bless

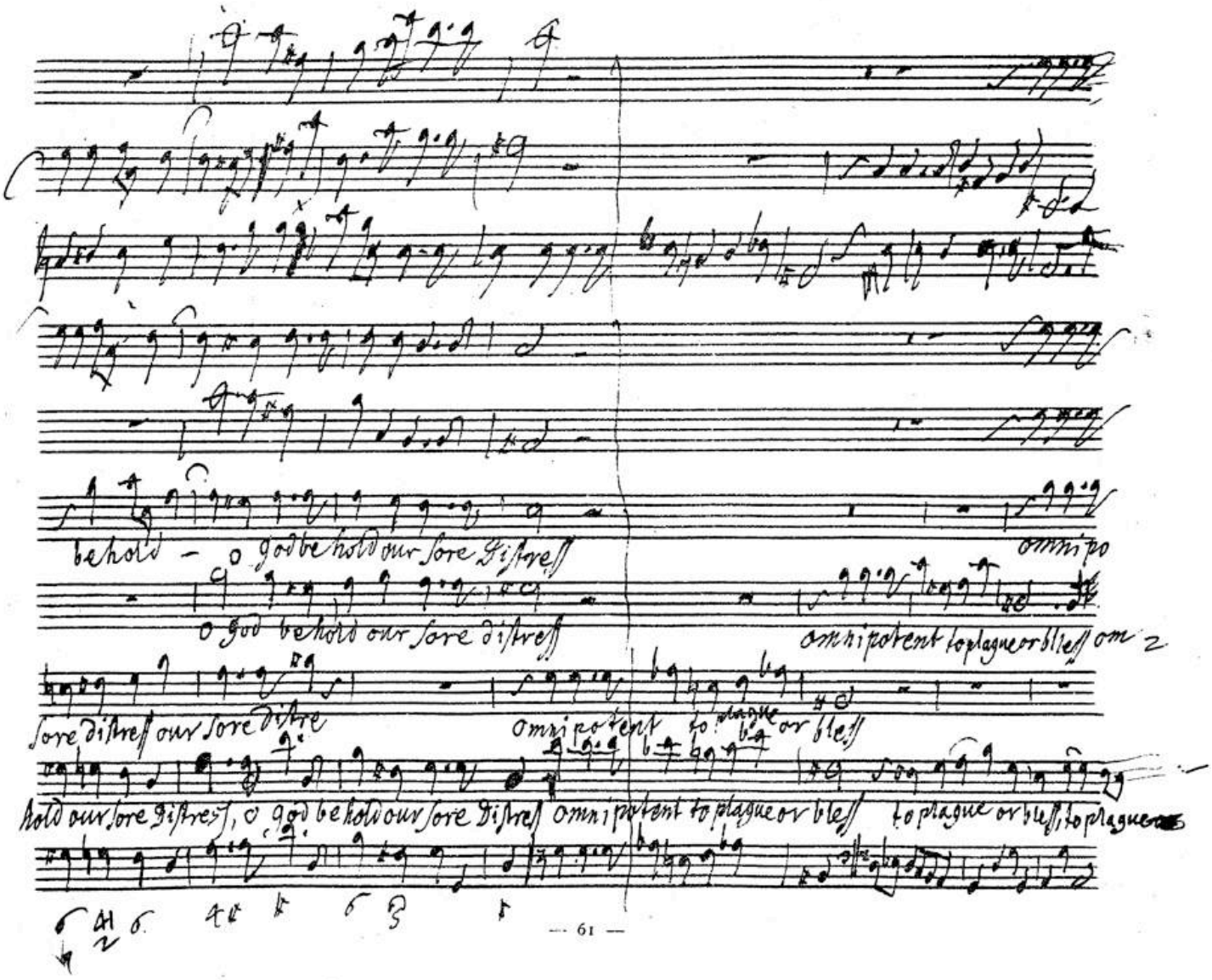
BSB


distress
O god behold our sore — distress
be
tress O god behold our sore distress our sore distress behold our sore — distress
our sore distress
beholdour
behold our sore —
O god behold our sore — distress
O god behold our sore distress our sore-distress
behold our sore — distress

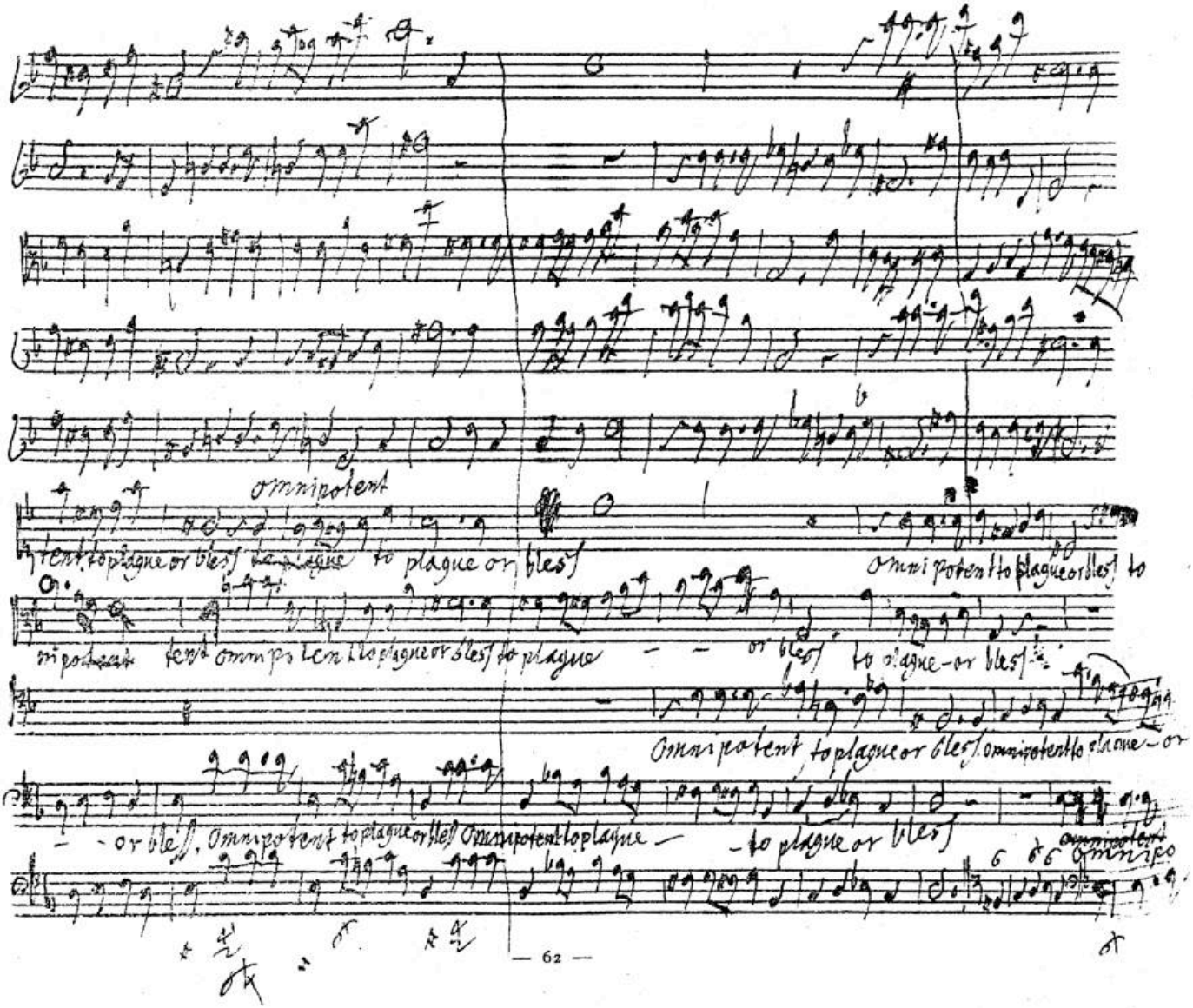
BSB


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

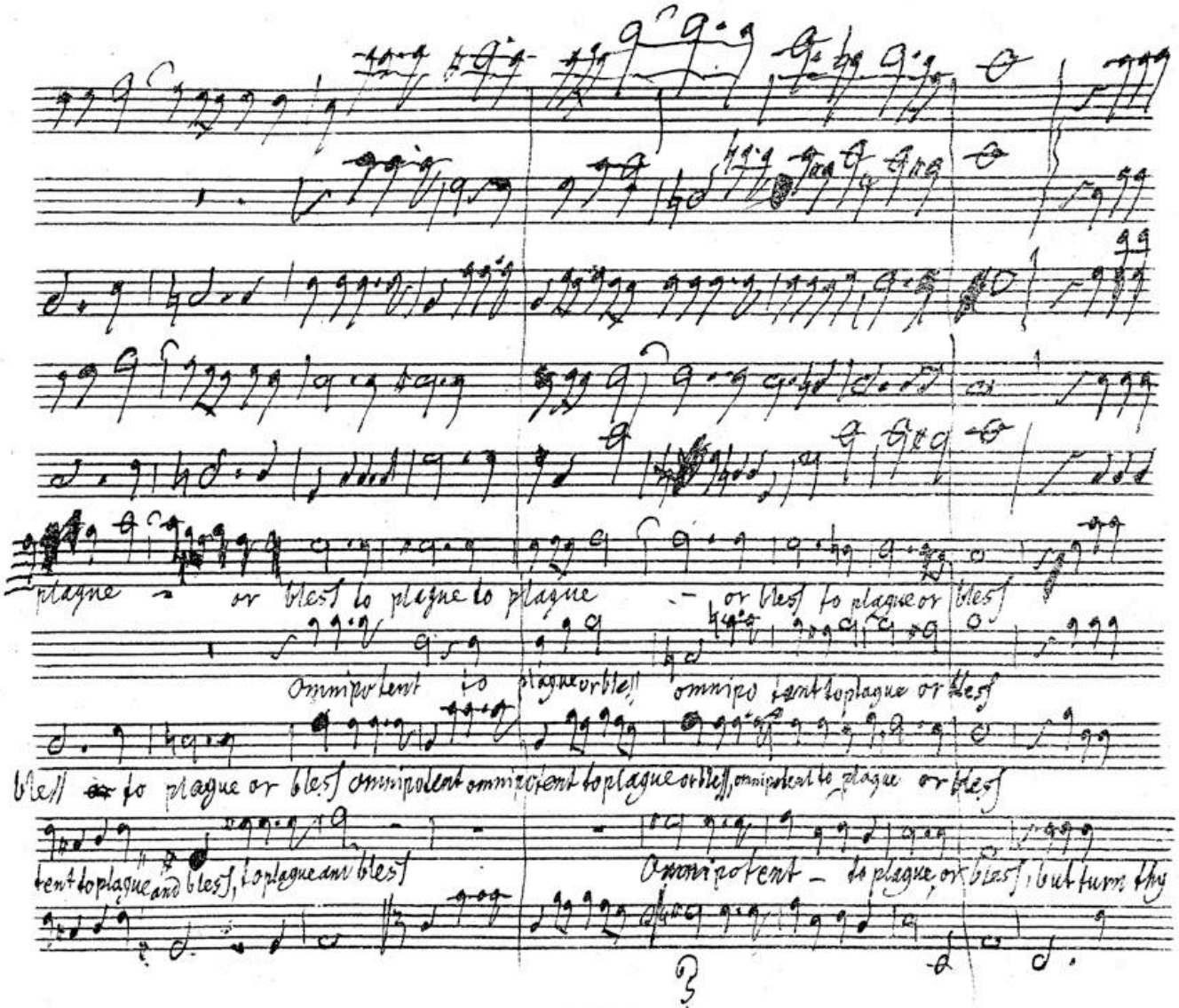
BSB


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

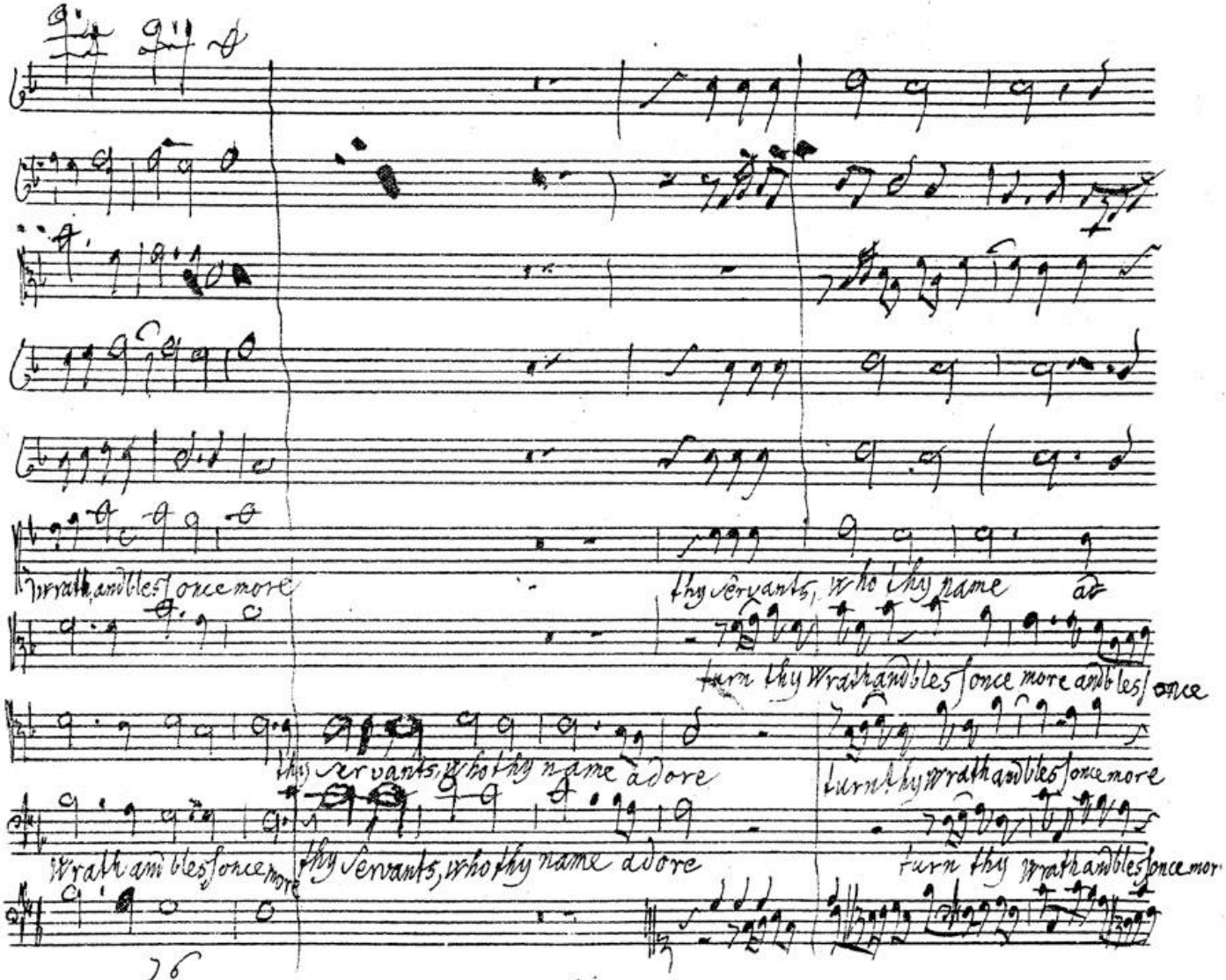
BSB


omnipotent
tent to plague or bless to plague to plague or bless
omnipotent to plague or bless to
or bless to plague or bless
Omnipotent to plague or bless omnipotent to plague or
or bless. Omnipotent to plague or bless Omnipotent to plague
to plague or bless
omnipotent

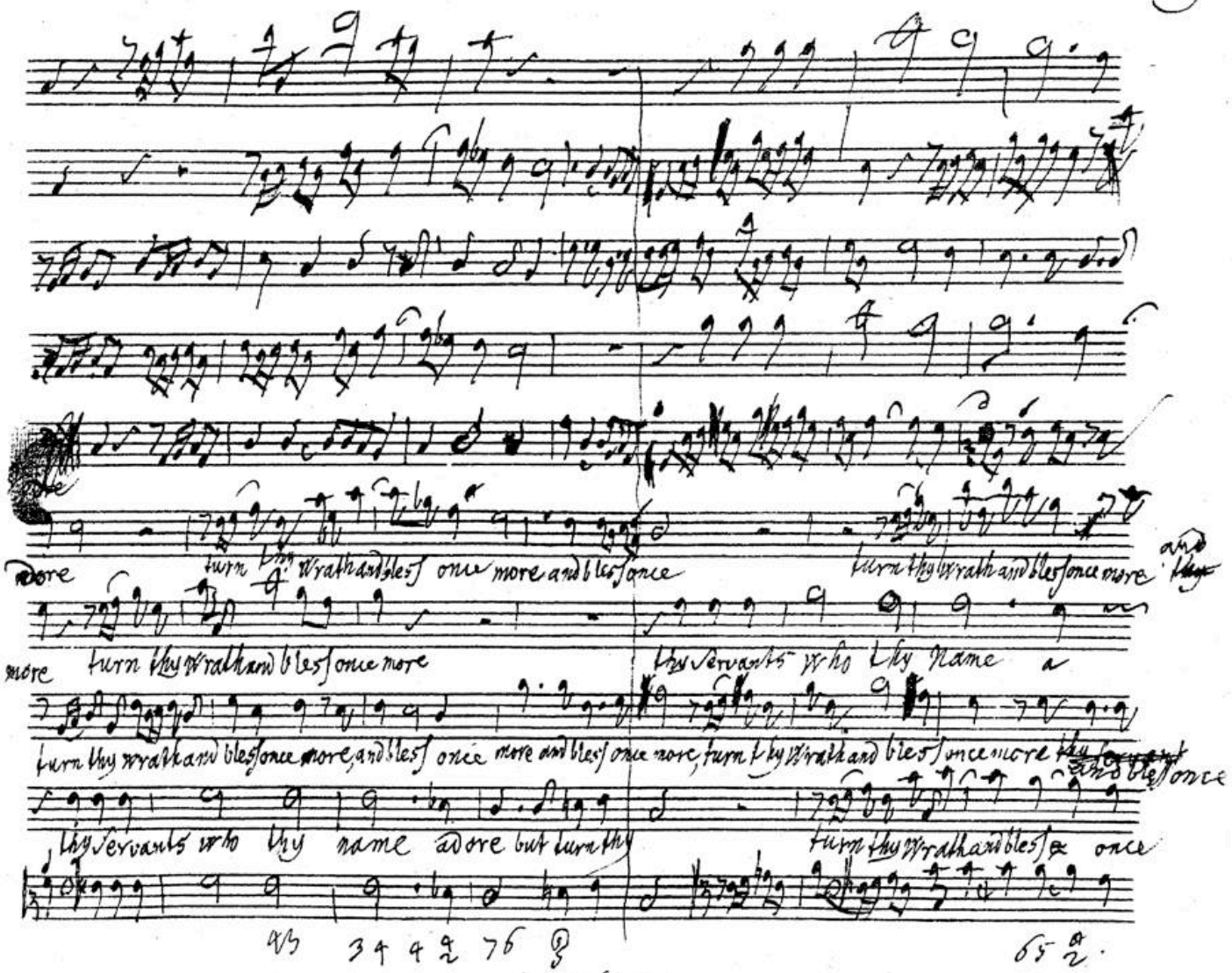
BSB


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

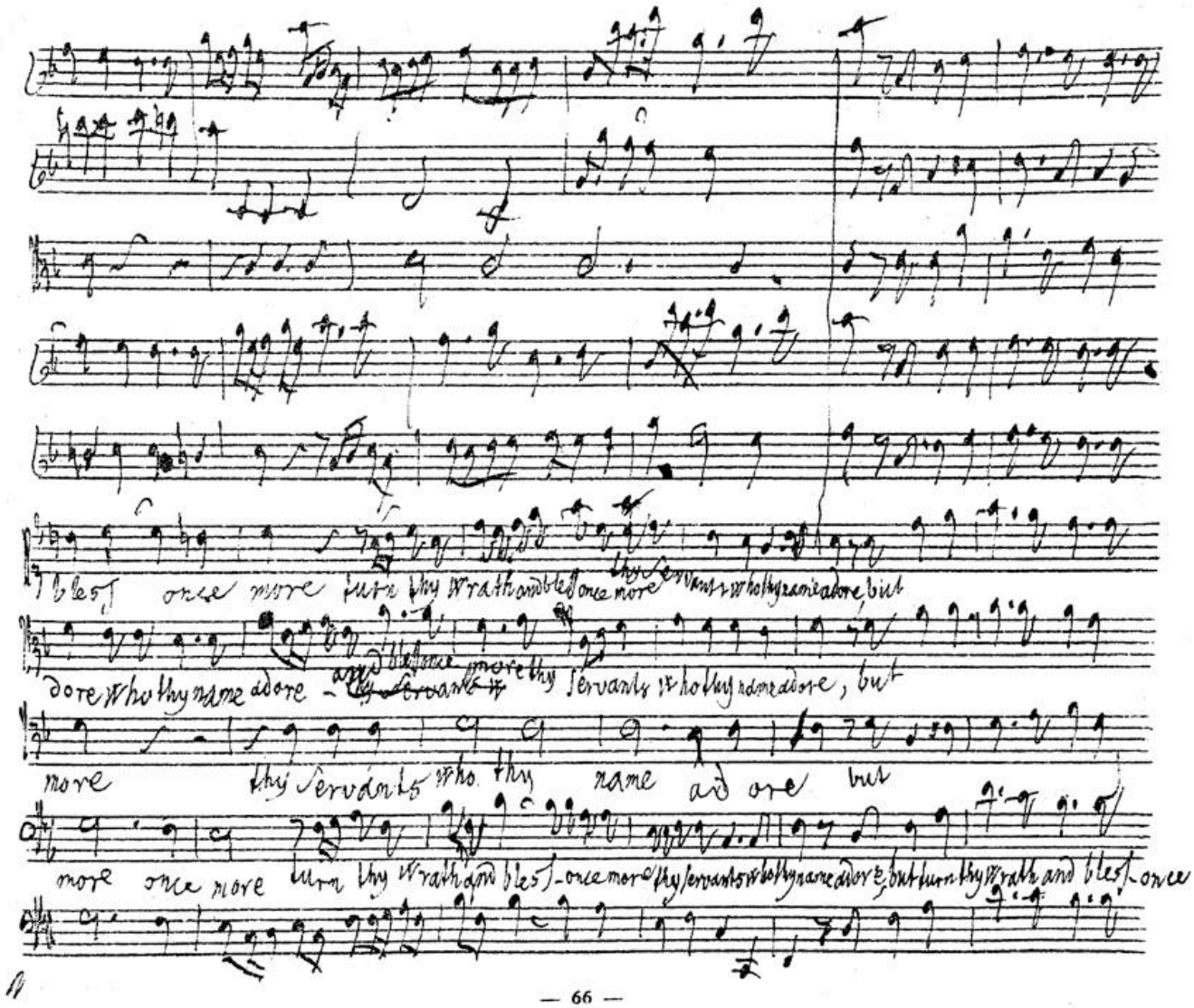
BSB


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

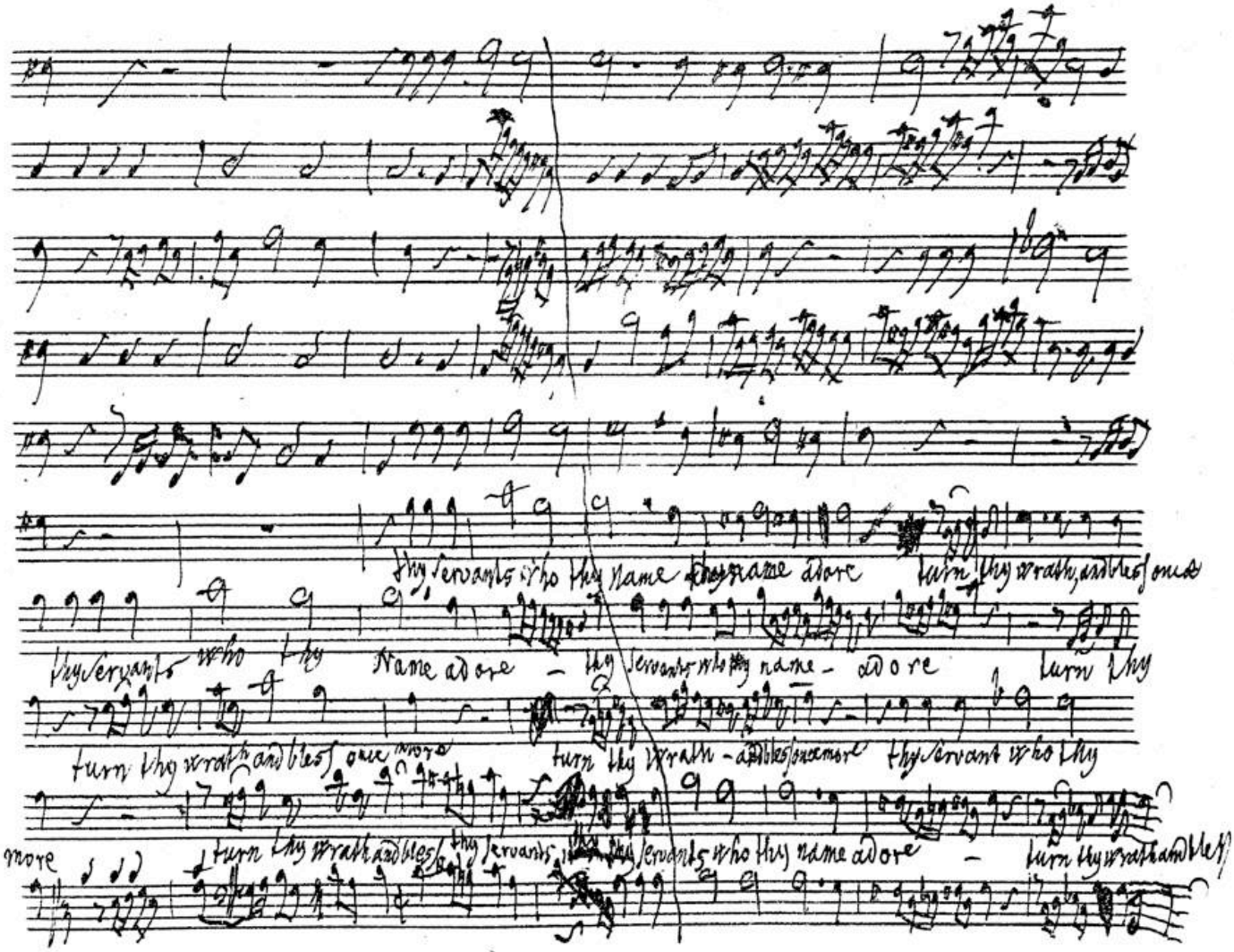
BSB


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

BSB


bles[once more turn thy wrath and bles[once more thy servants who thy name adore, but
dore who thy name adore and bless once more thy servants who thy name adore, but
more thy servants who thy name adore but
more once more turn thy wrath and bles[once more thy servants who thy name adore, but turn thy wrath and bles[once

BSB


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

BSB

Aorge Sola

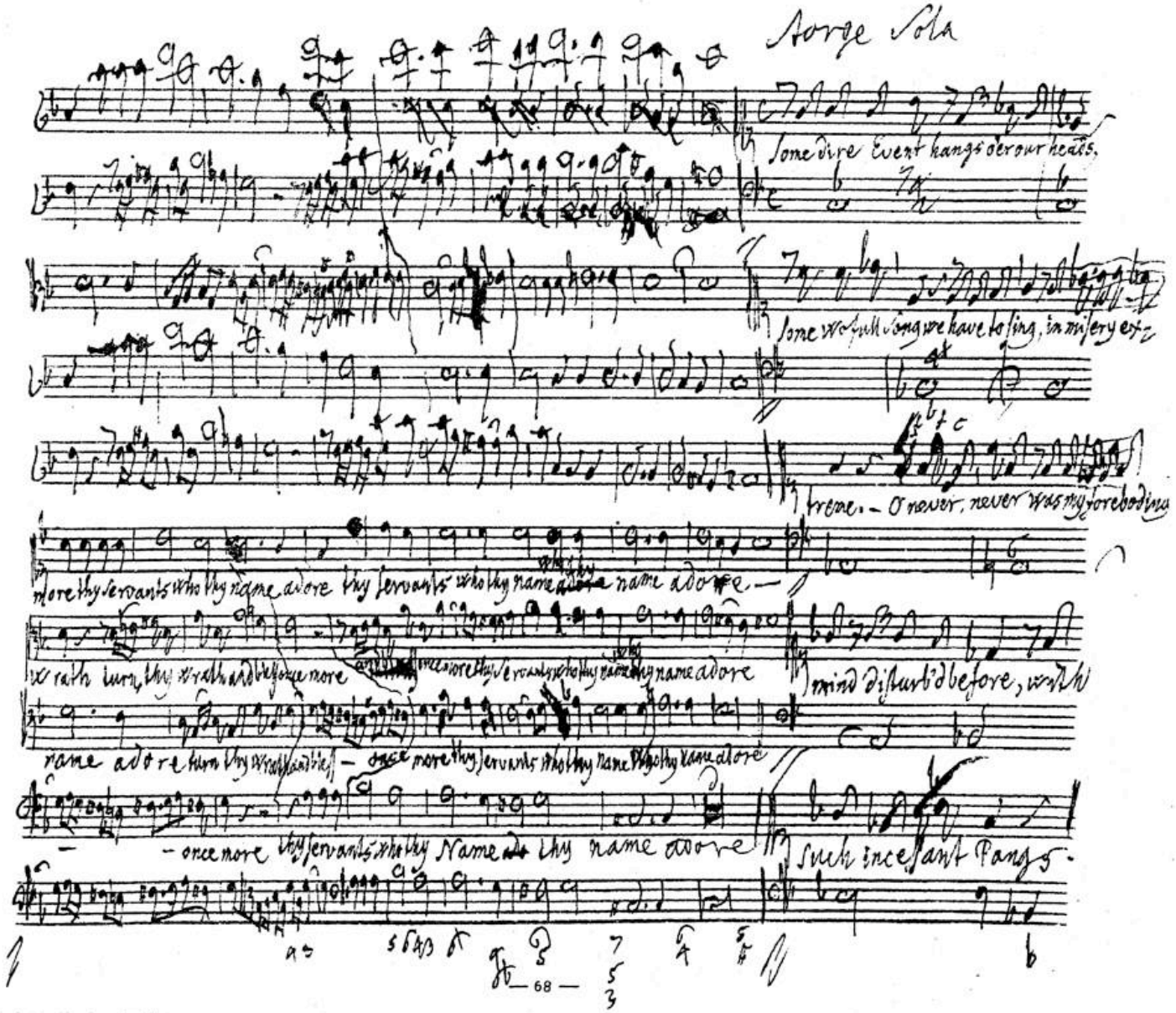
Some dire Event hangs o'er our heads,

Some woful song we have to sing, in misery ex-

treme. – O never, never was my foreboding

more thy servants who thy name adore thy servants who thy name who thy name adore –

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



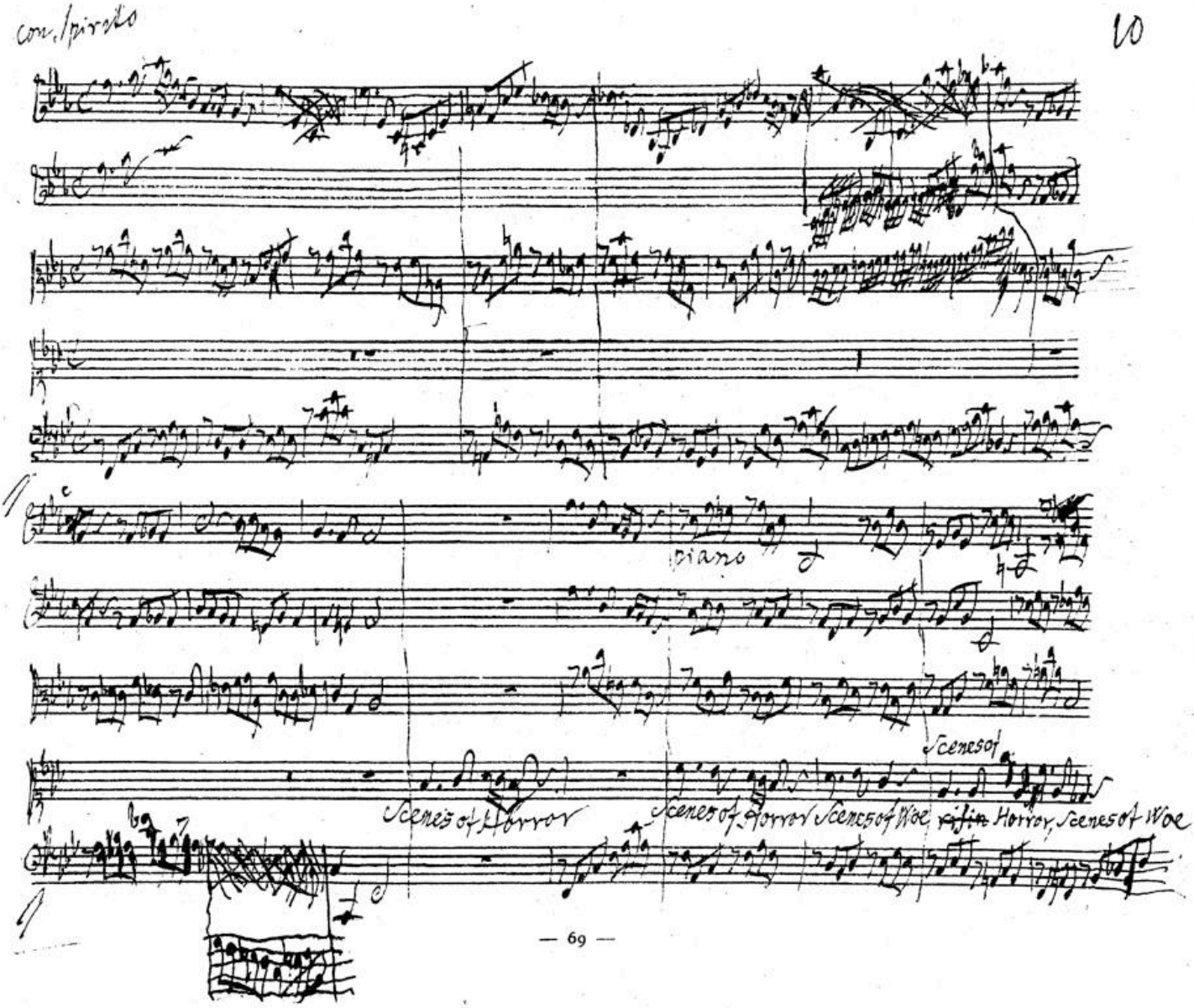
mind disturb'd before, with

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

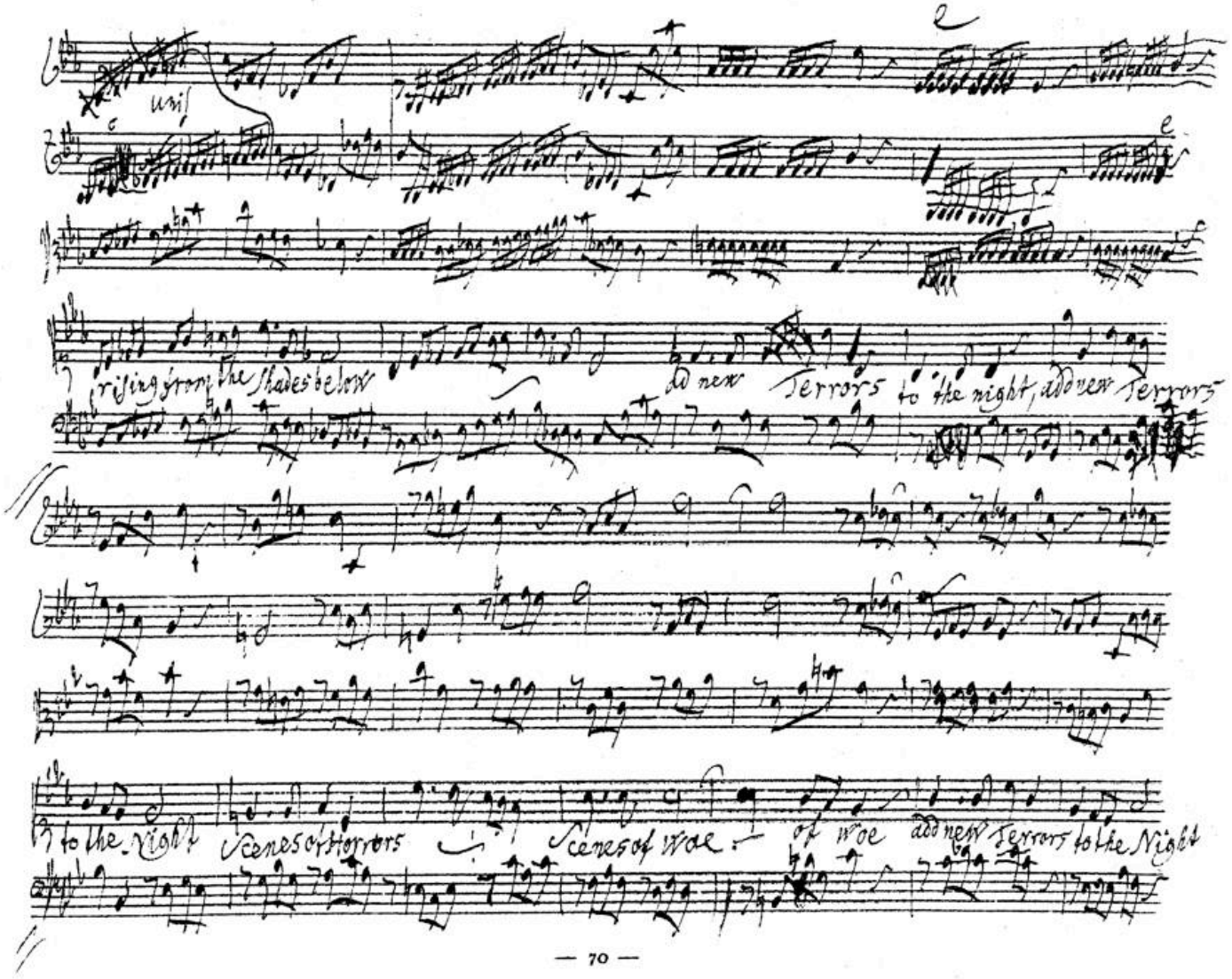
– once more thy servants who thy Name thy name adore

such incessant Pangs.

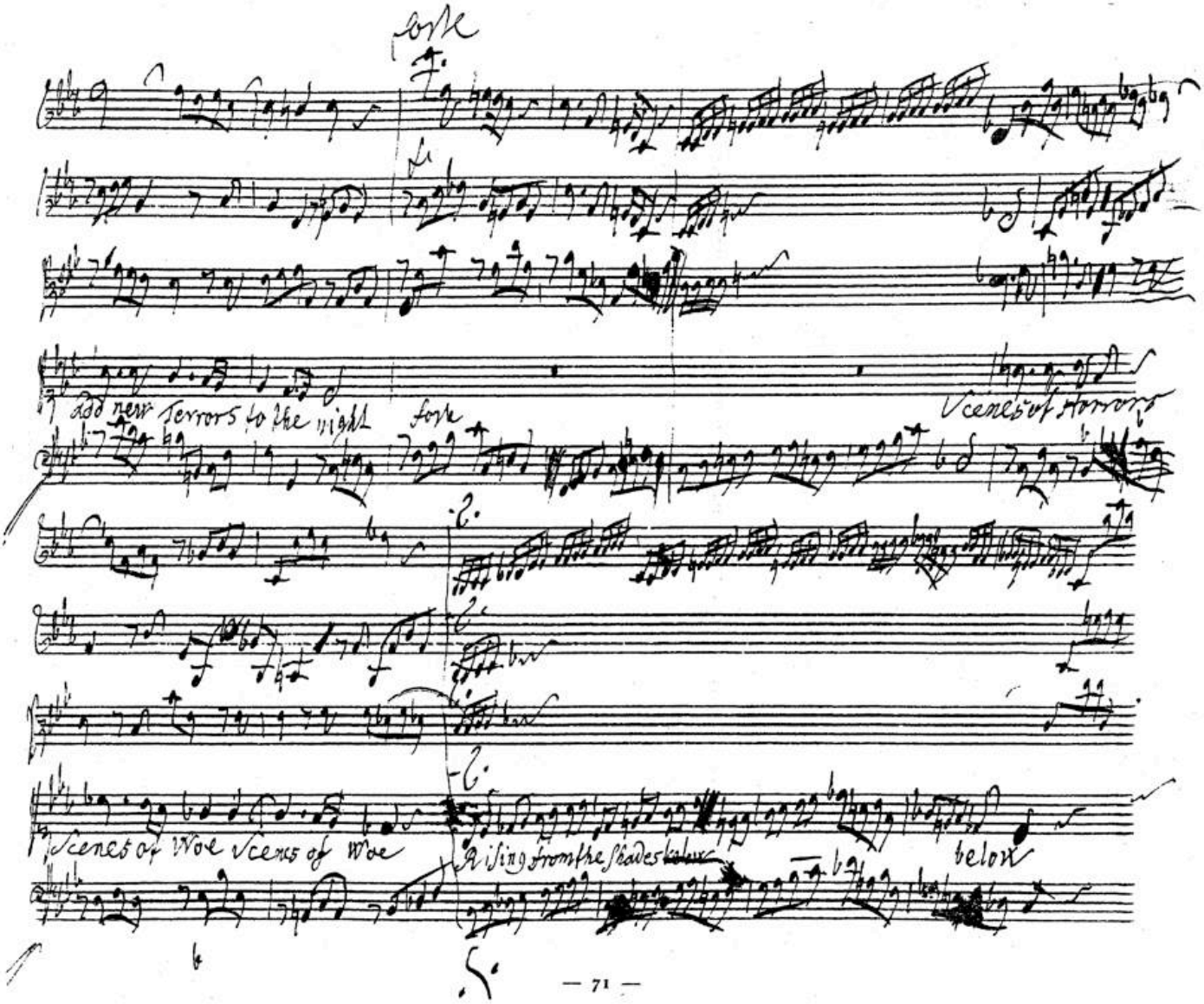
BSB


con Spirito
10
piano
Scenes of Horror
Scenes of Horror Scenes of Woe
Scenes of
Horror, Scenes of Woe

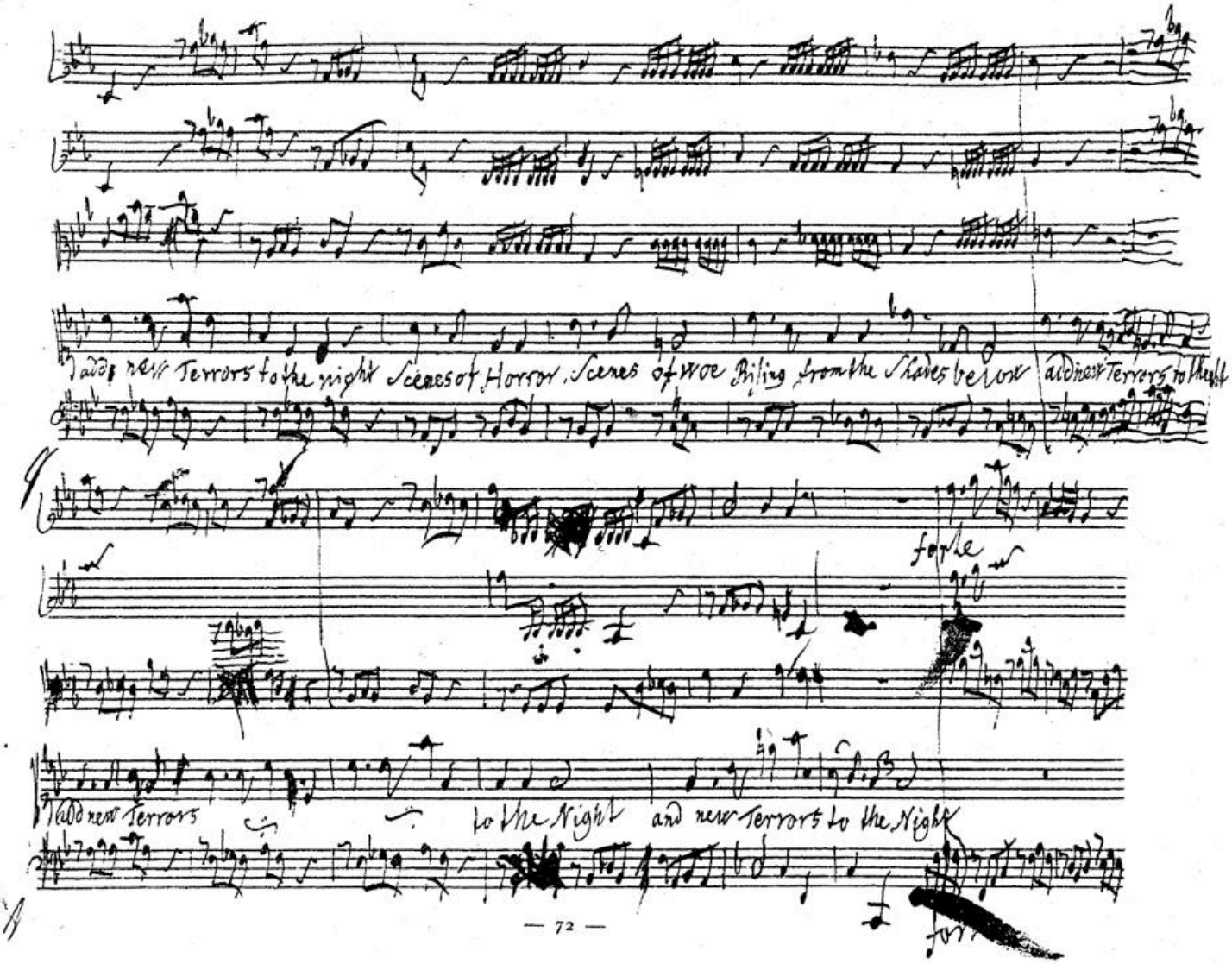
BSB


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

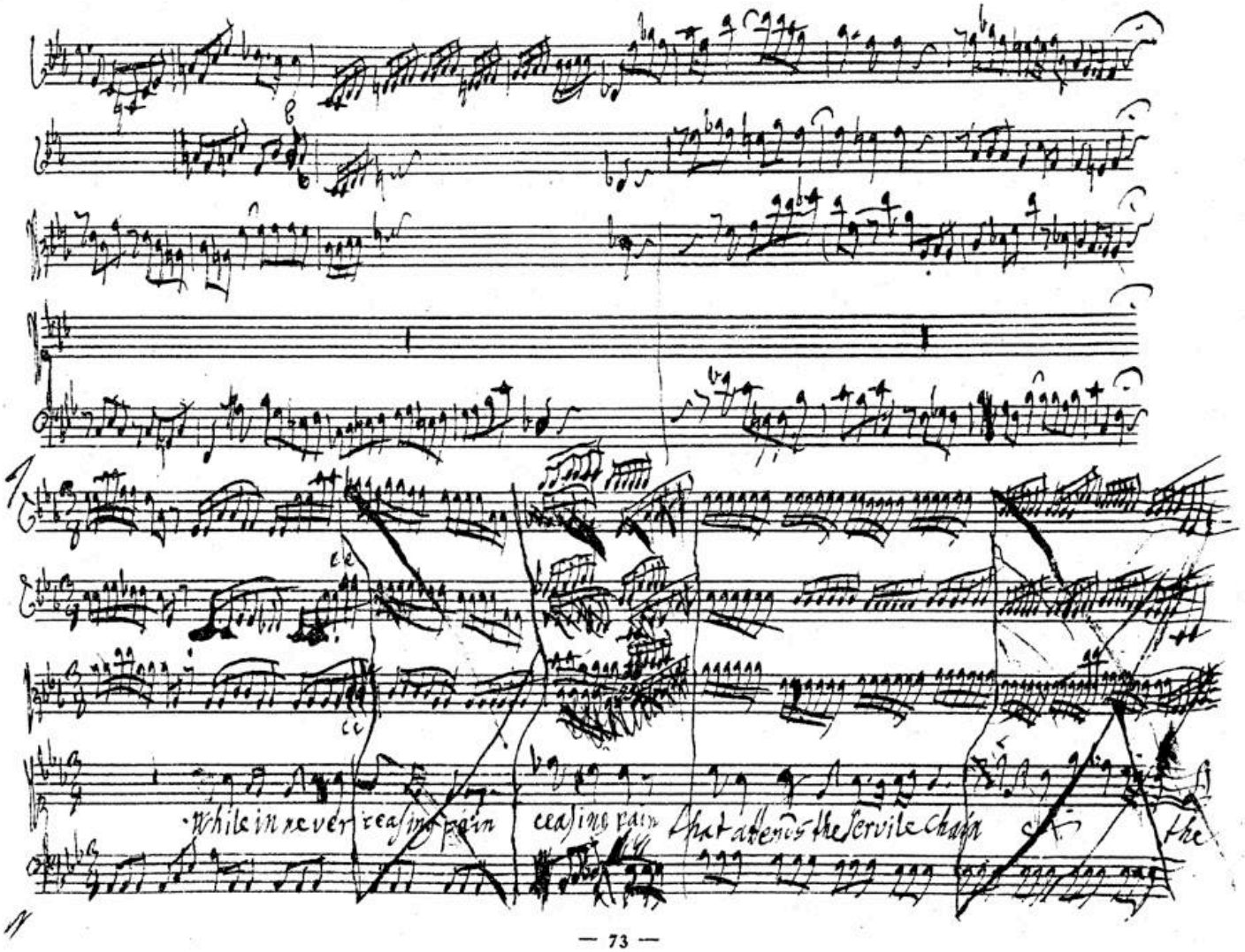
BSB


forte
f.
Add new Terrors to the night
forte
Scenes of Horrors
2.
Scenes of Woe Scenes of Woe
Rising from the Shades below

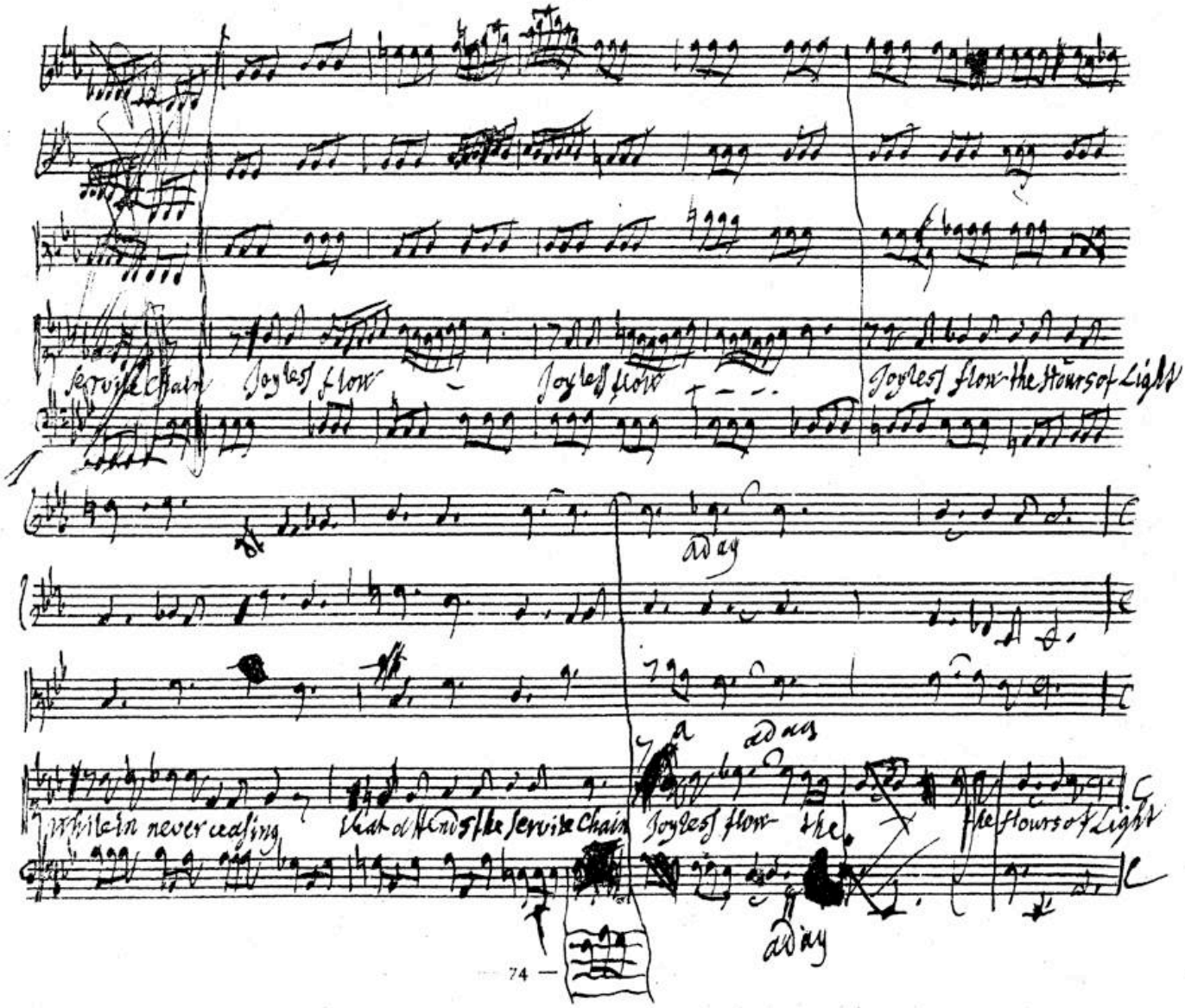
BSB


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

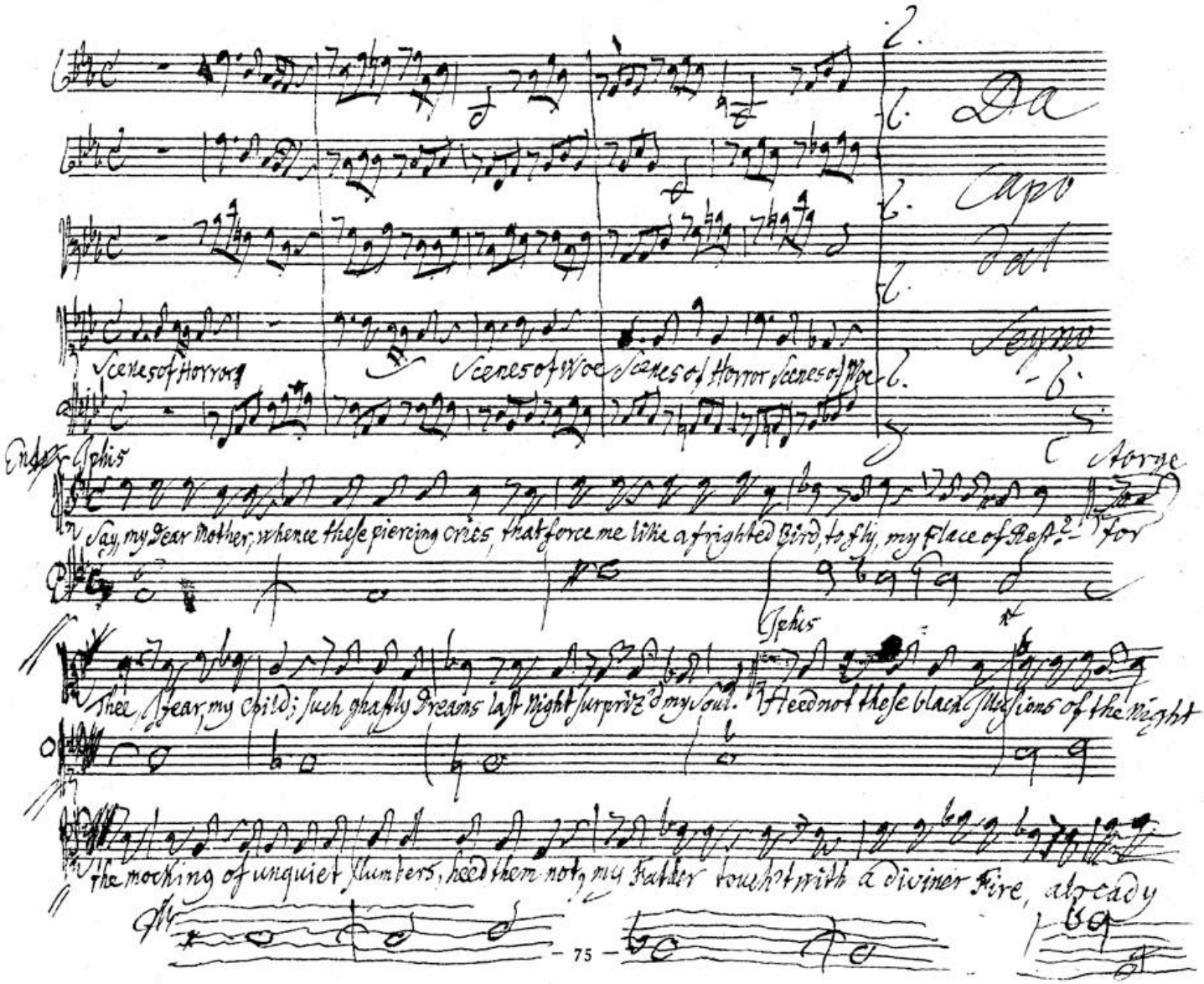
BSB


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

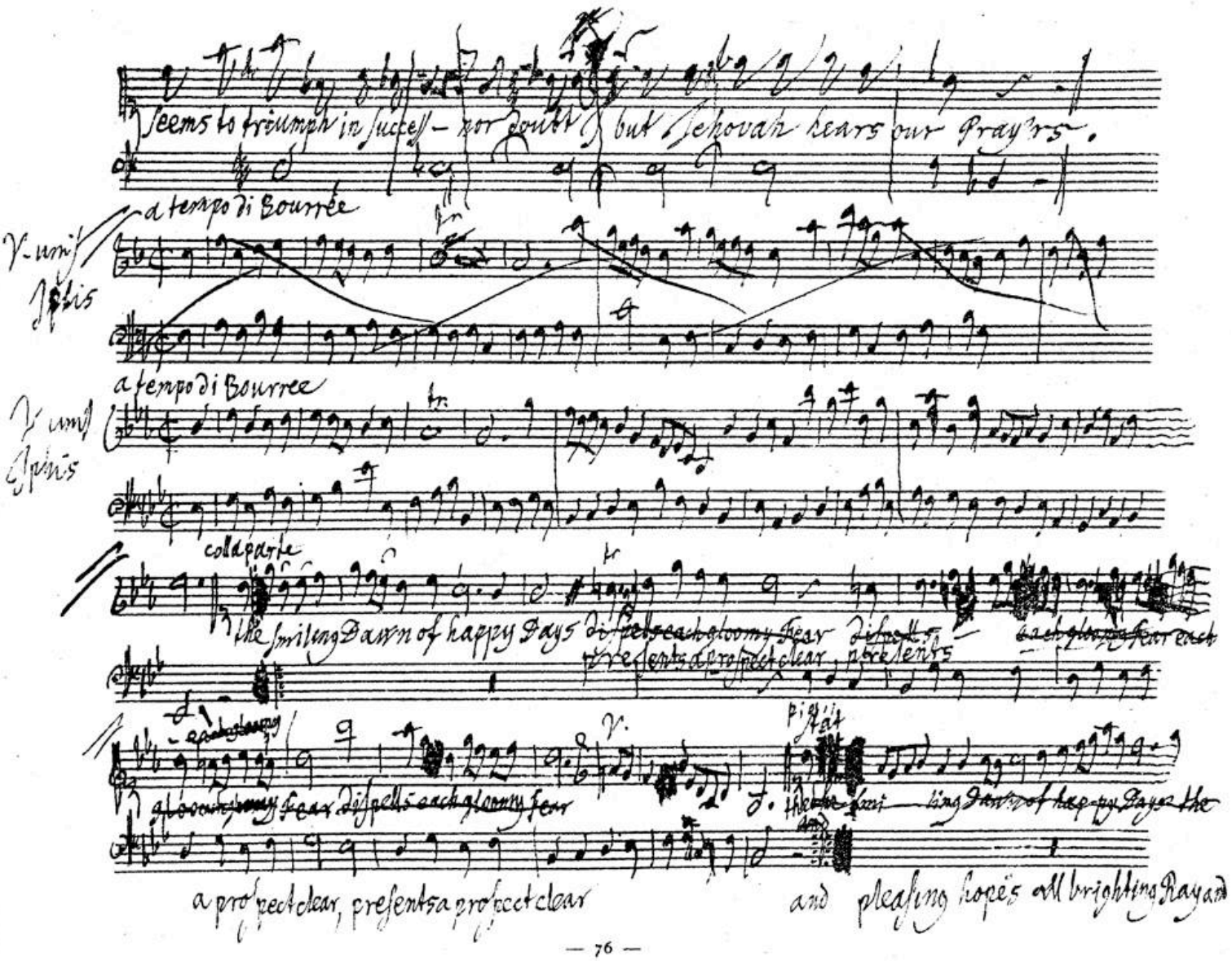
BSB


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

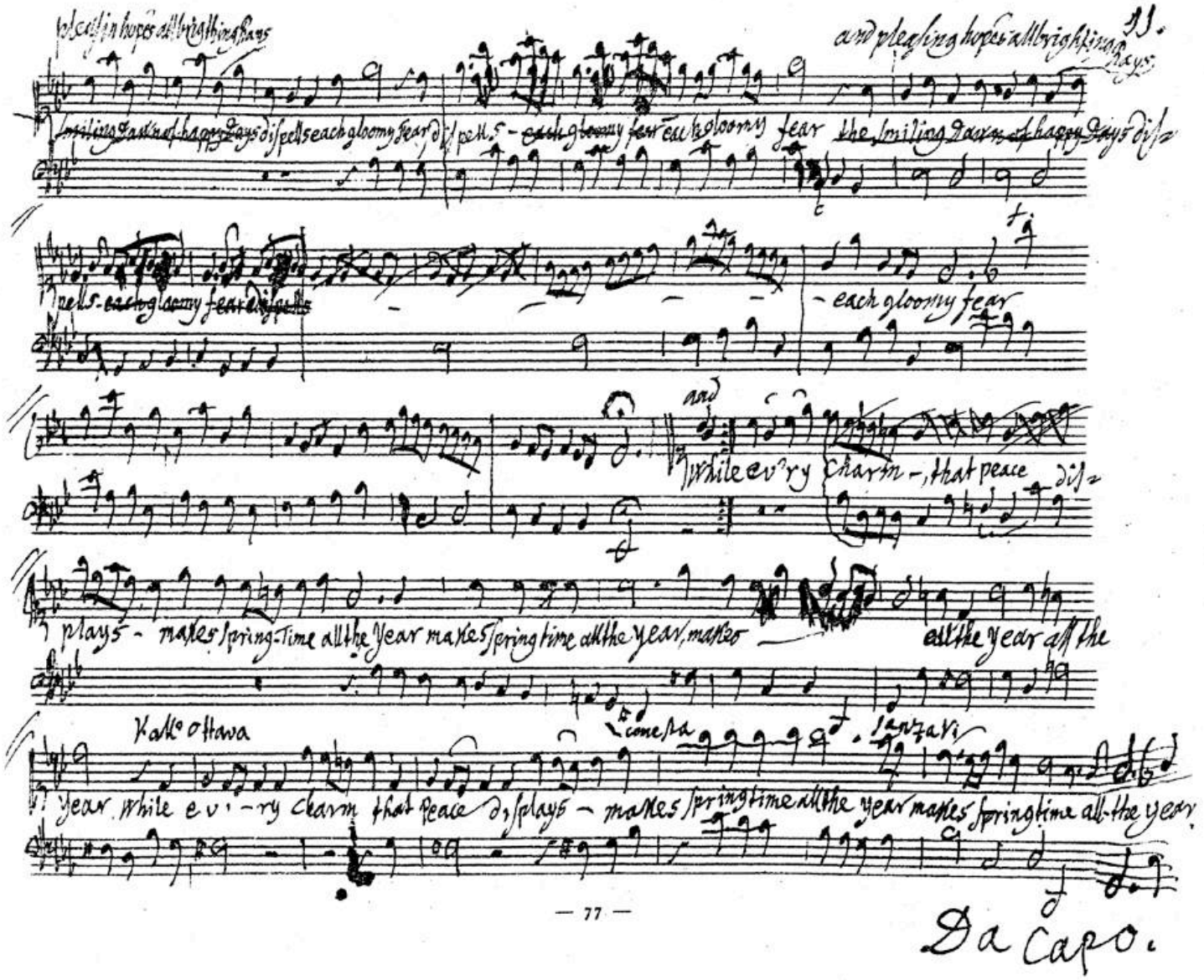
BSB


Da Capo
Scenes of Horror
Scenes of Woe
Scenes of Horror
Scenes of Woe
Enter Jephis
Say, my dear Mother, whence these piercing cries, that force me like a frighted Bird, to fly, my place of Rest? for
Jephis
thee, dear, my child; such ghastly Dreams last night surpriz'd my soul. Heed not these black Illusions of the night
the mocking of unquiet slumbers, heed them not, my Father touch't with a diviner Fire, already

BSB


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

BSB


pleasing hopes all brighting Days
and pleasing hopes all brighting Days
smiling Dawn of happy Days dispells each gloomy fear dispells - each gloomy fear each gloomy fear the smiling Dawn of happy Days dis-
pells - each gloomy fear dispells
- each gloomy fear
and
While ev'ry Charm - that peace dis-
plays - makes spring-Time all the Year makes spring time all the year, makes all the year all the
Vall° Ottava
Conesta
Sanzavi
year while ev'-ry charm that peace displays - makes spring time all the year makes spring time all the year.

Da Capo.

BSB

Zebul & Jepthah

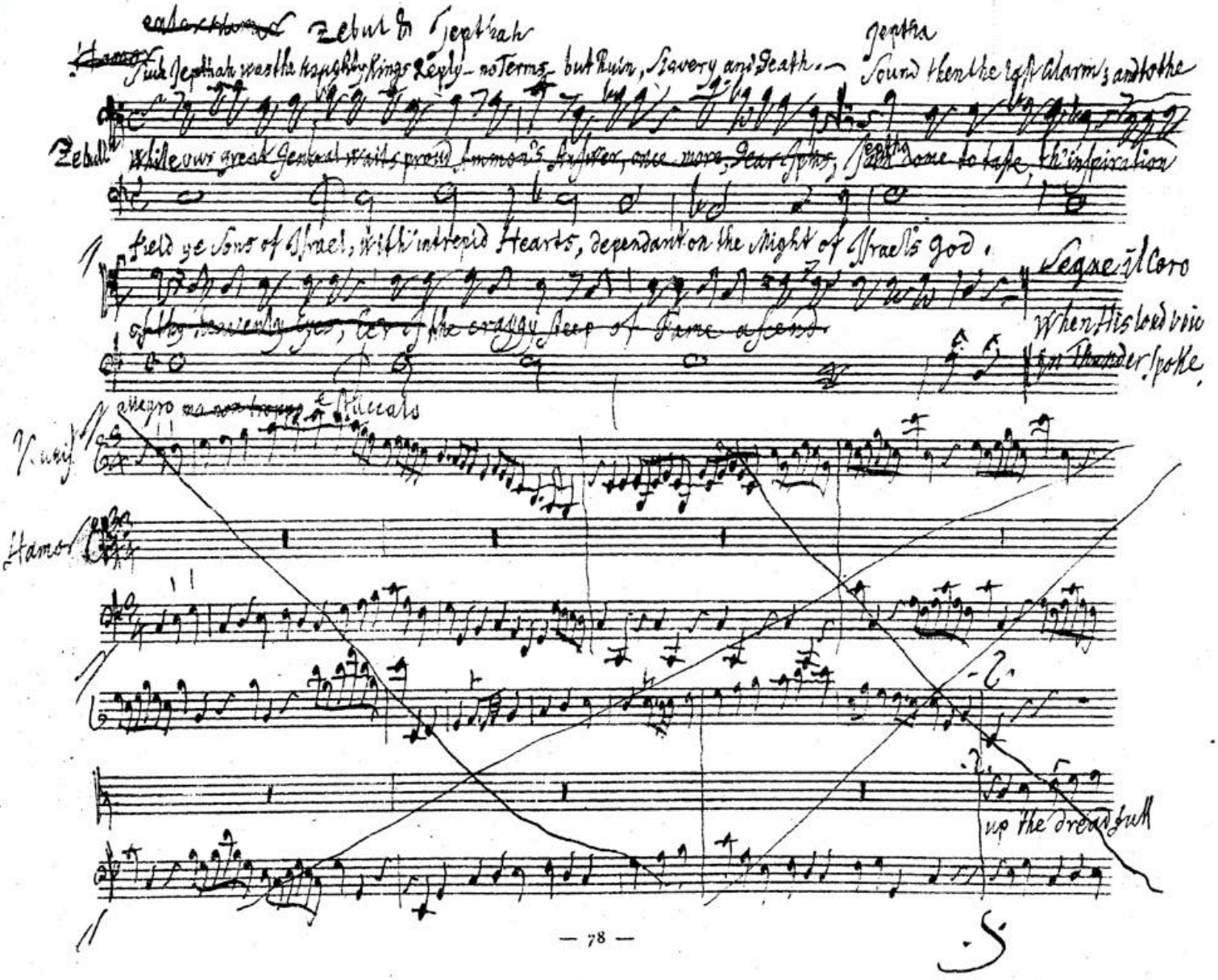
Jeptha

Such Jepthah was the haughty Kings Reply – no Terms – but Ruin, Slavery and Death. – Sound then the last Alarm; and to the

Zebul

While our great General waits proud Ammon's Answer, once more, Dear Jphs, Jeptha Sam Dome to taste, th'inspiration

field ye Sons of Israel, with intrepid Hearts, dependant on the Might of Israel's God.



Segue il Coro

of thy heavenly Eyes, Ear of the craggy Steep of Fame ascend.

When His loud voice in Thunder spoke.

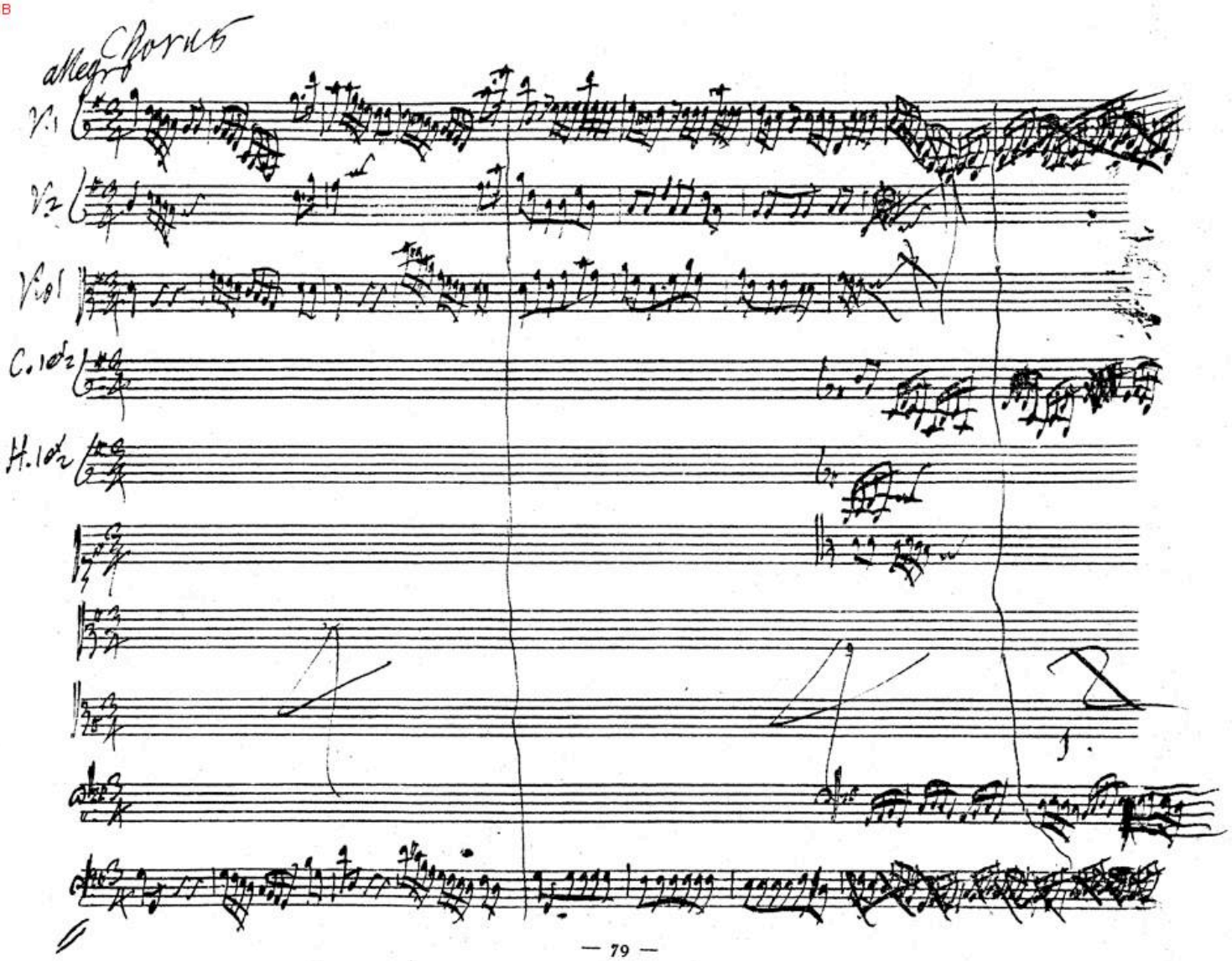
Allegro ma non troppo e Staccato

V. unis

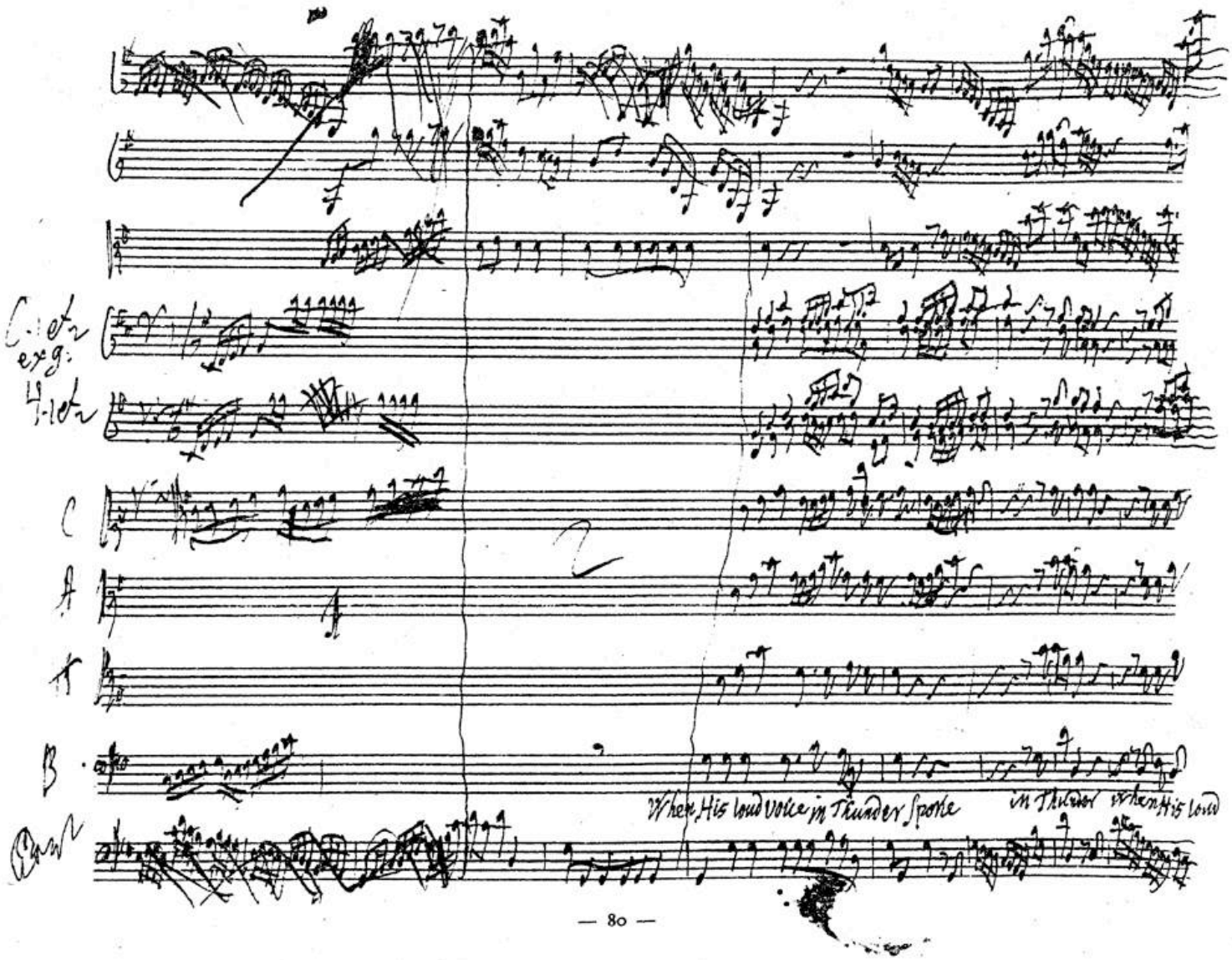
Hamor

up the dread full

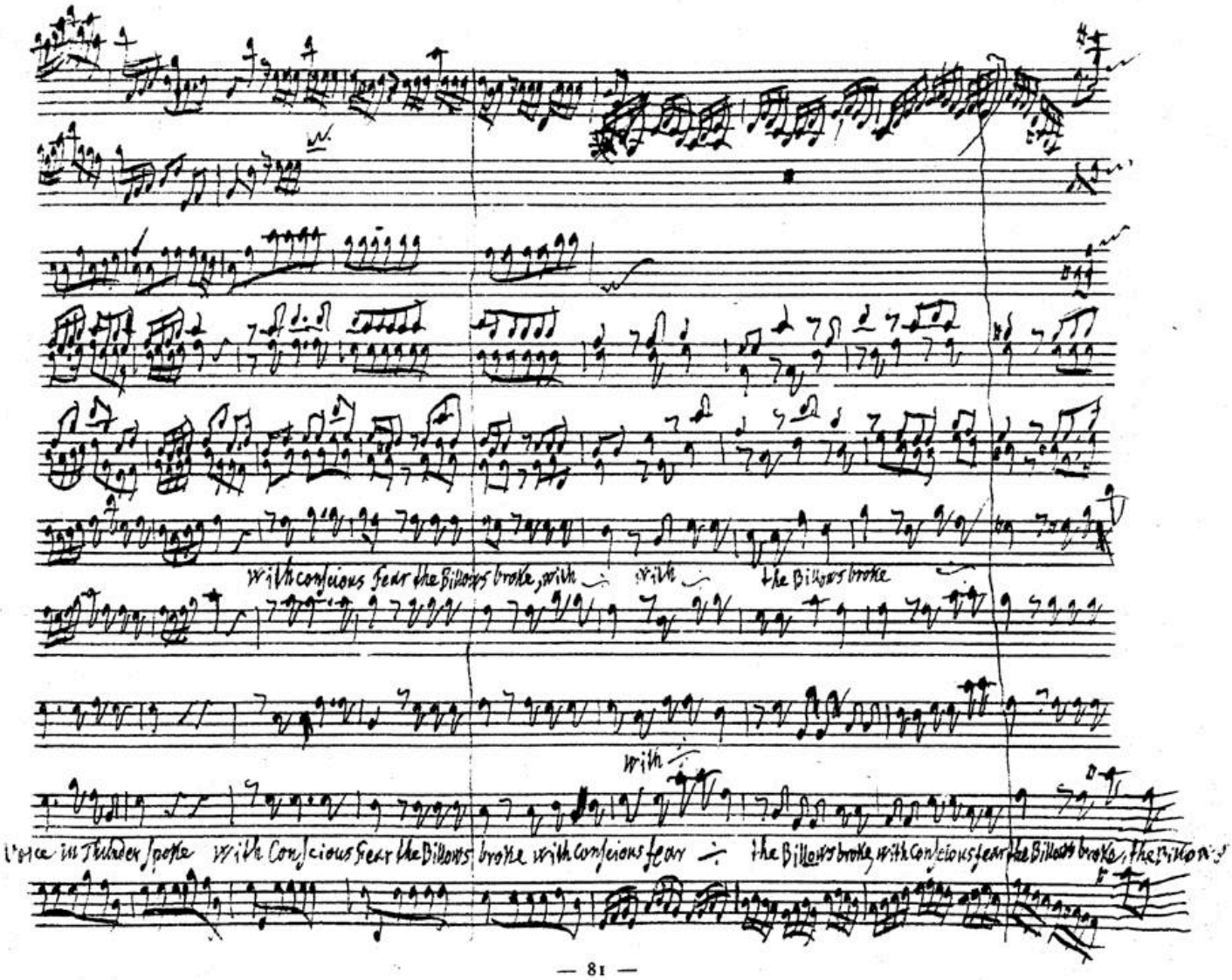
BSB



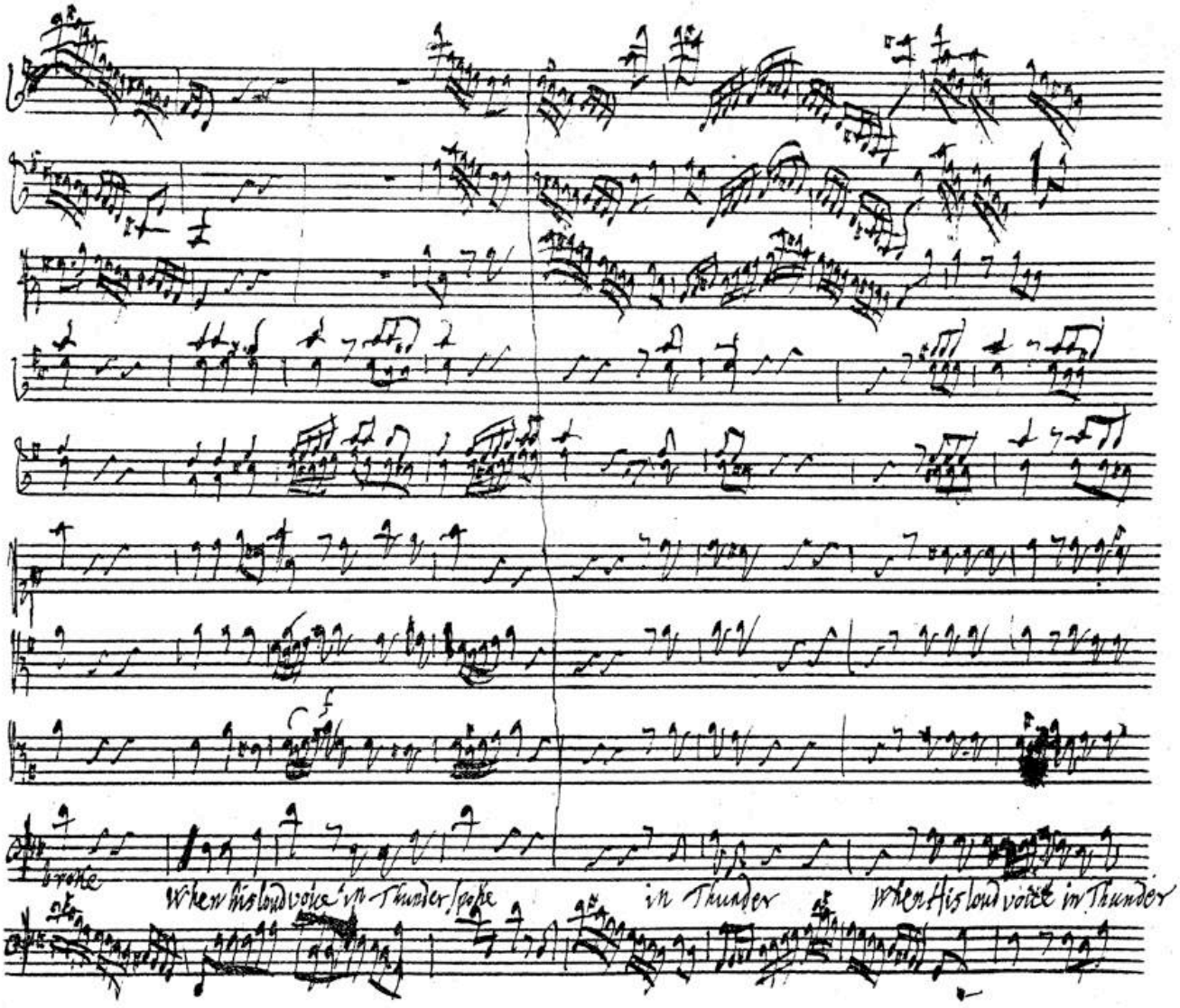
BSB


C
A
B
When His loud voice in Thunder Sporke
in Thunder when His loud

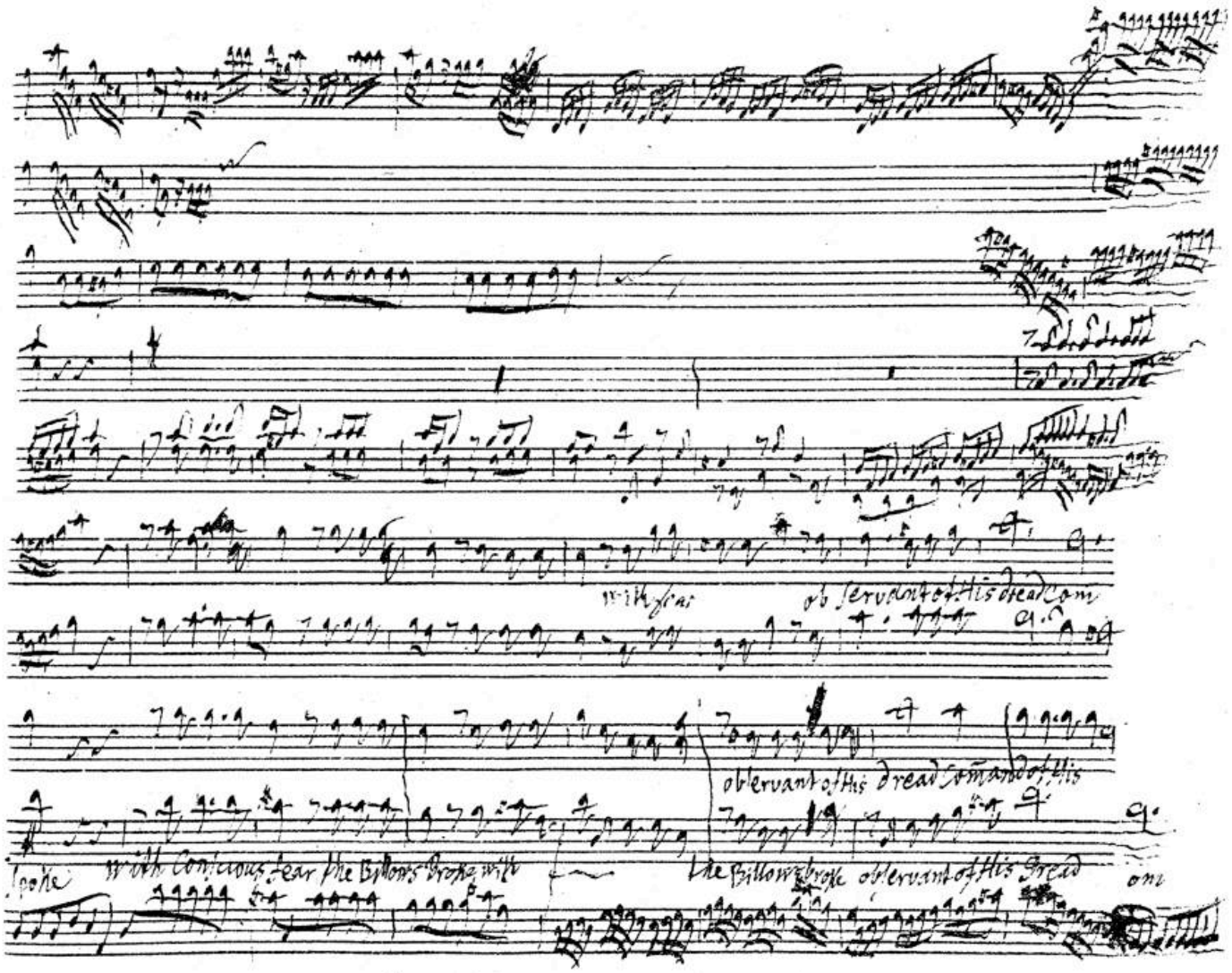
BSB


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

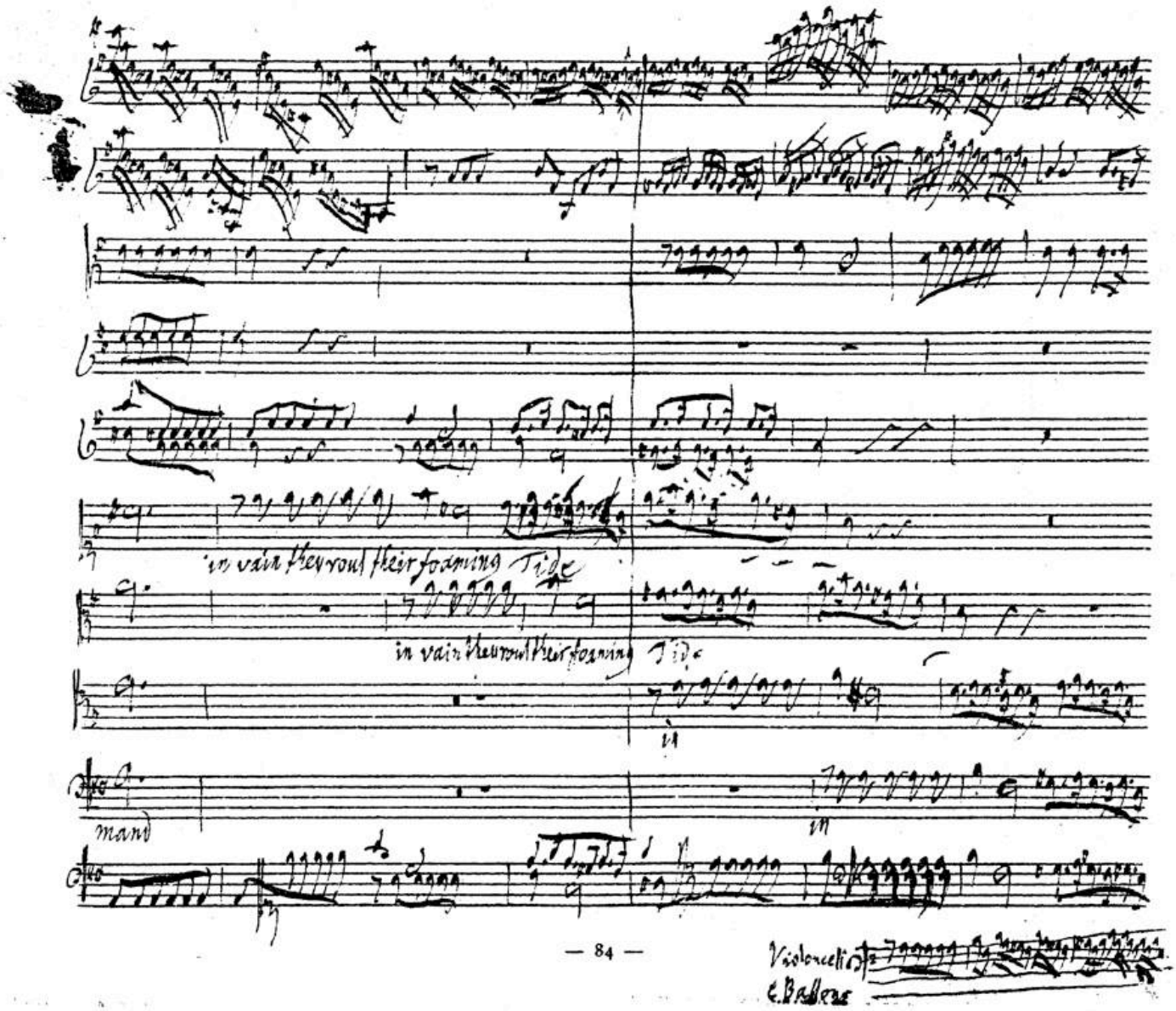
BSB


f
broke
When his loud voice in Thunder
in Thunder
When His loud voice in Thunder

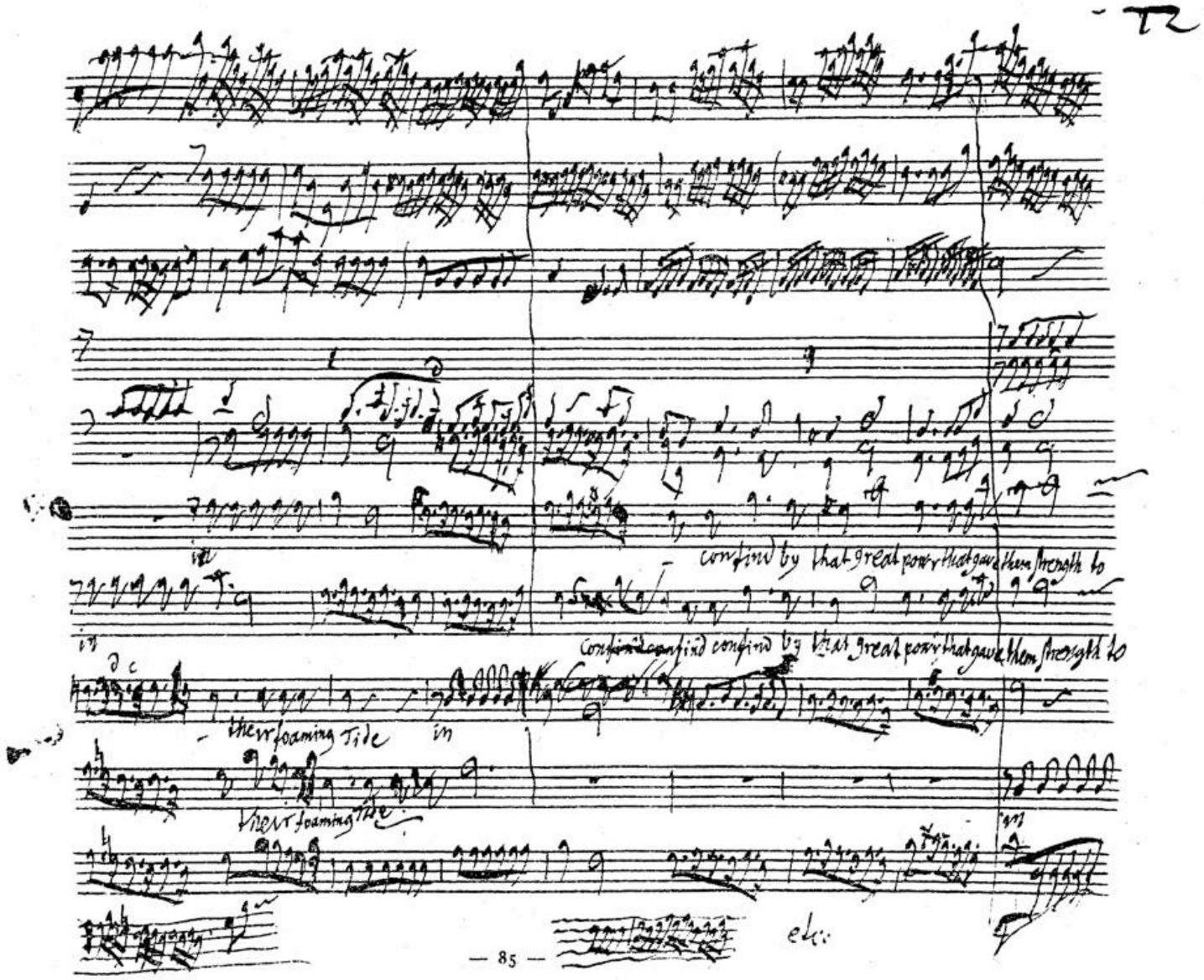
BSB


with fear
observant of His dread com
observant of His dread Comand of His
spoke
with Conscious fear the Billows Broke with
the Billows broke observant of His Dread
om

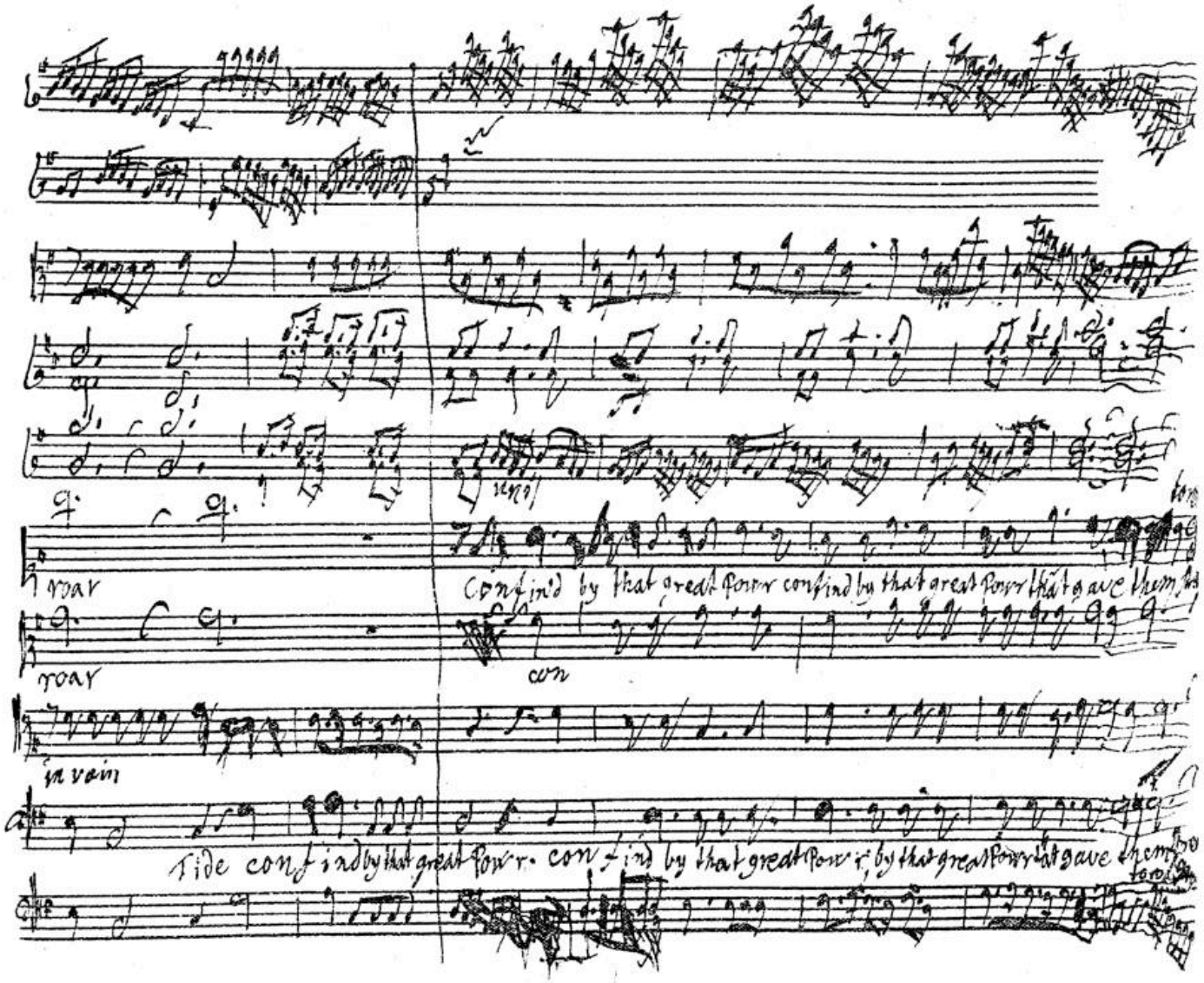
BSB


in vain they roul their foaming Tide
in vain they roul their foaming Tide
in
mand
in
Violoncello
C. Basso

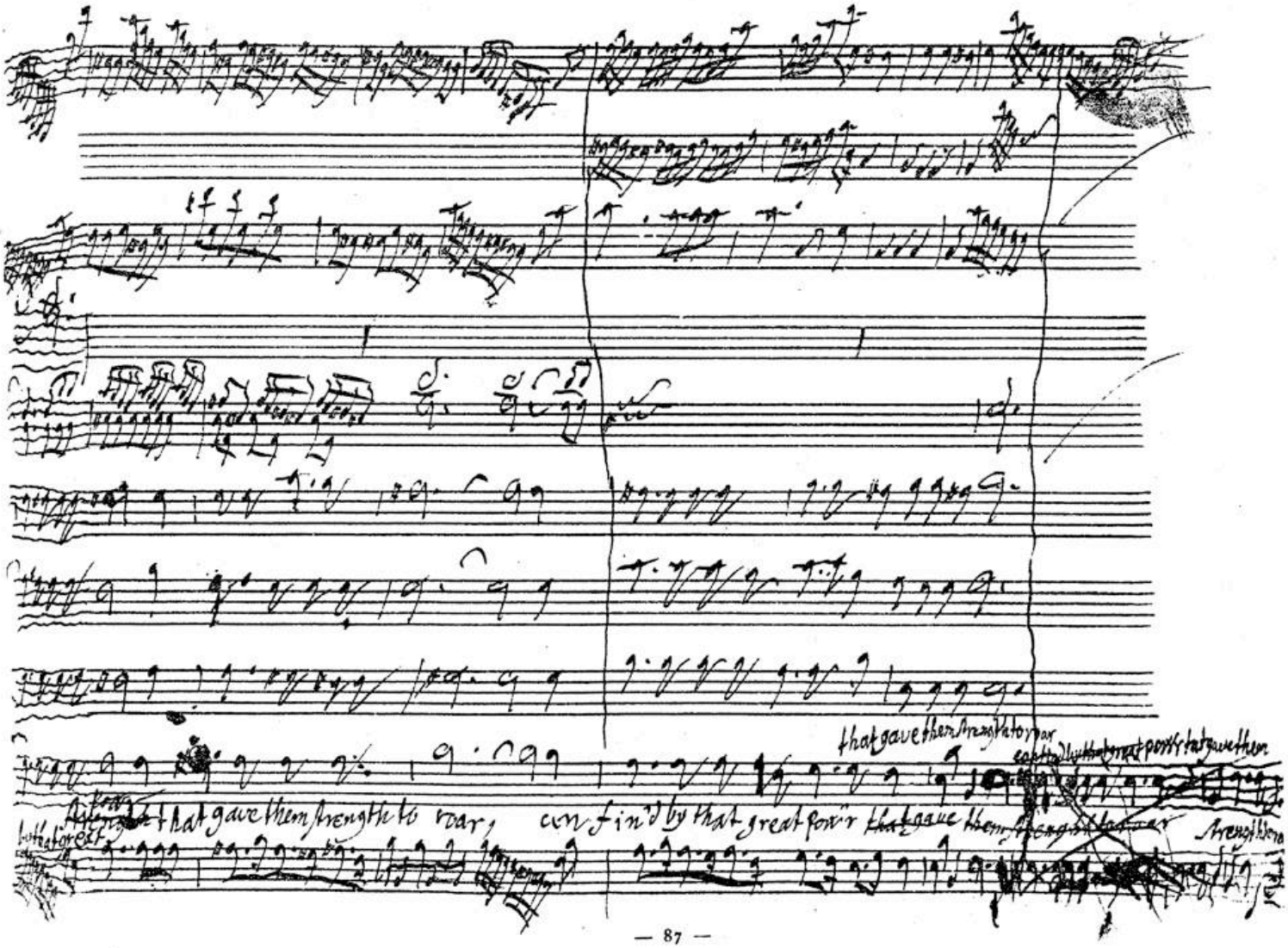
BSB


confind by that great powr that gave them strength to
confind confind confind by that great powr that gave them strength to
D.C.
their foaming Tide in
their foaming Tide
etc.

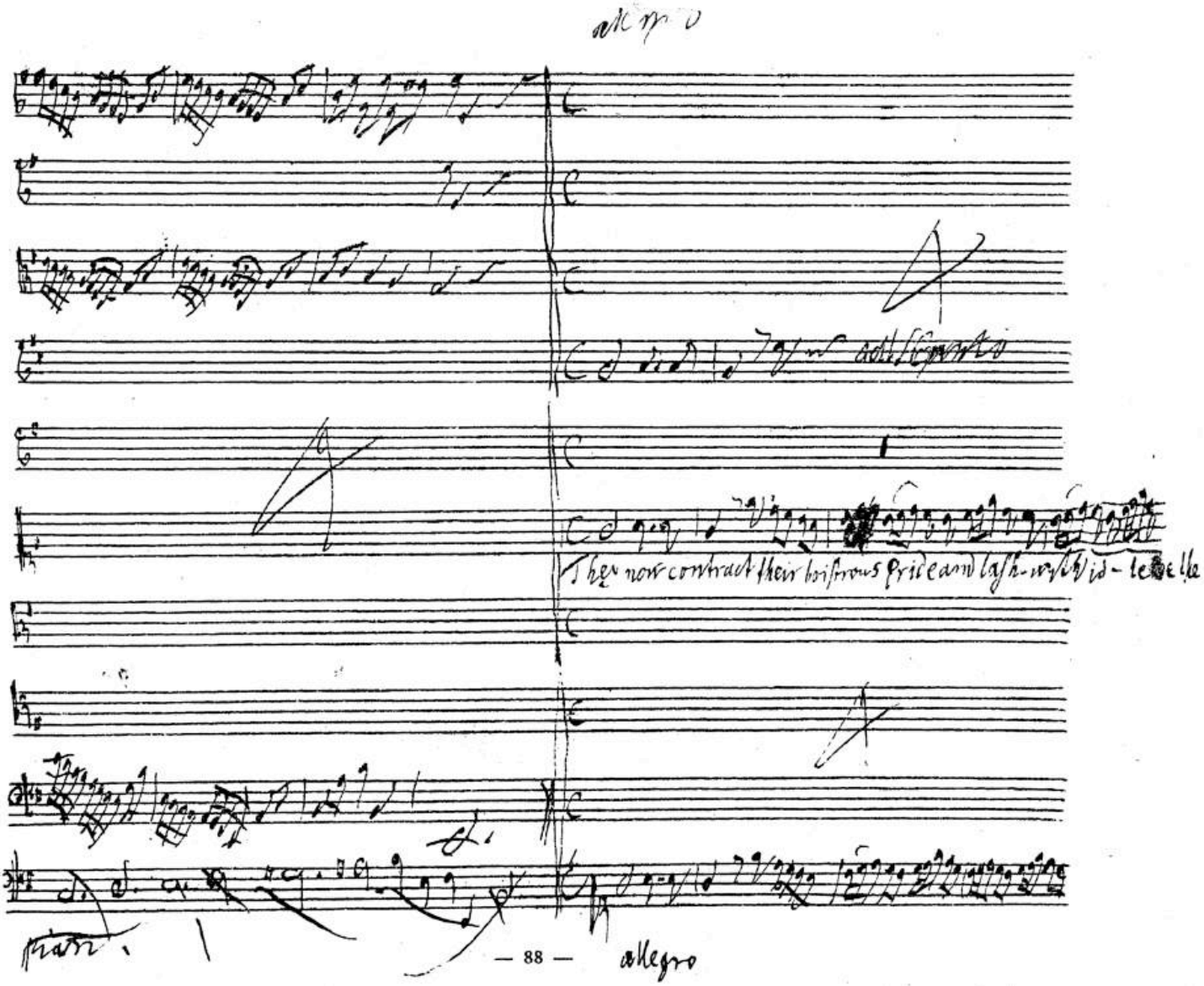
BSB


roar
roar
in vain
Confin'd by that great Powr confind by that great Powr that gave them
con
Tide confind by that great Powr. confind by that great Powr if by that great Powr that gave them

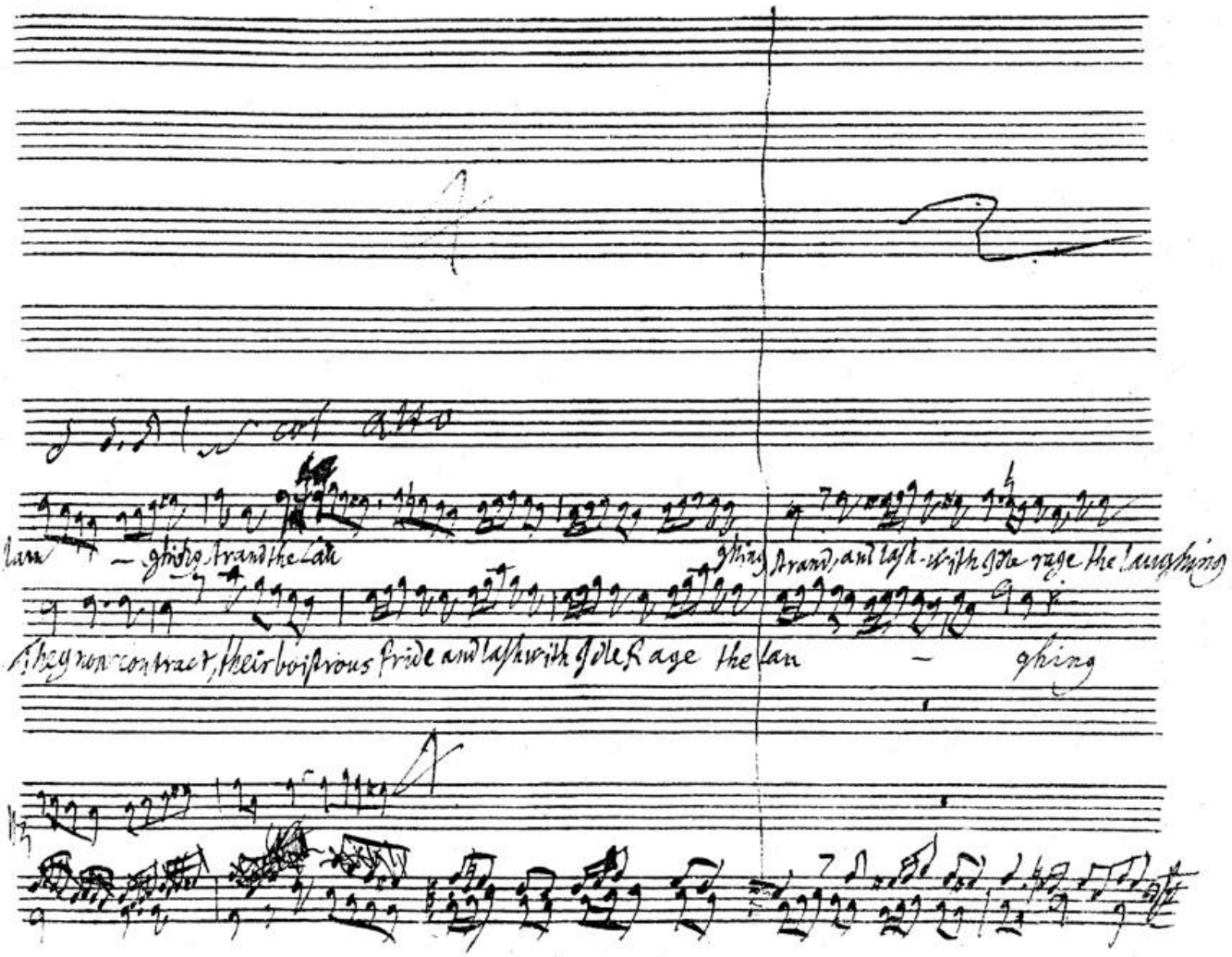
BSB


that gave them strength to roar,
confin'd by that great pow'r that gave them strength to roar

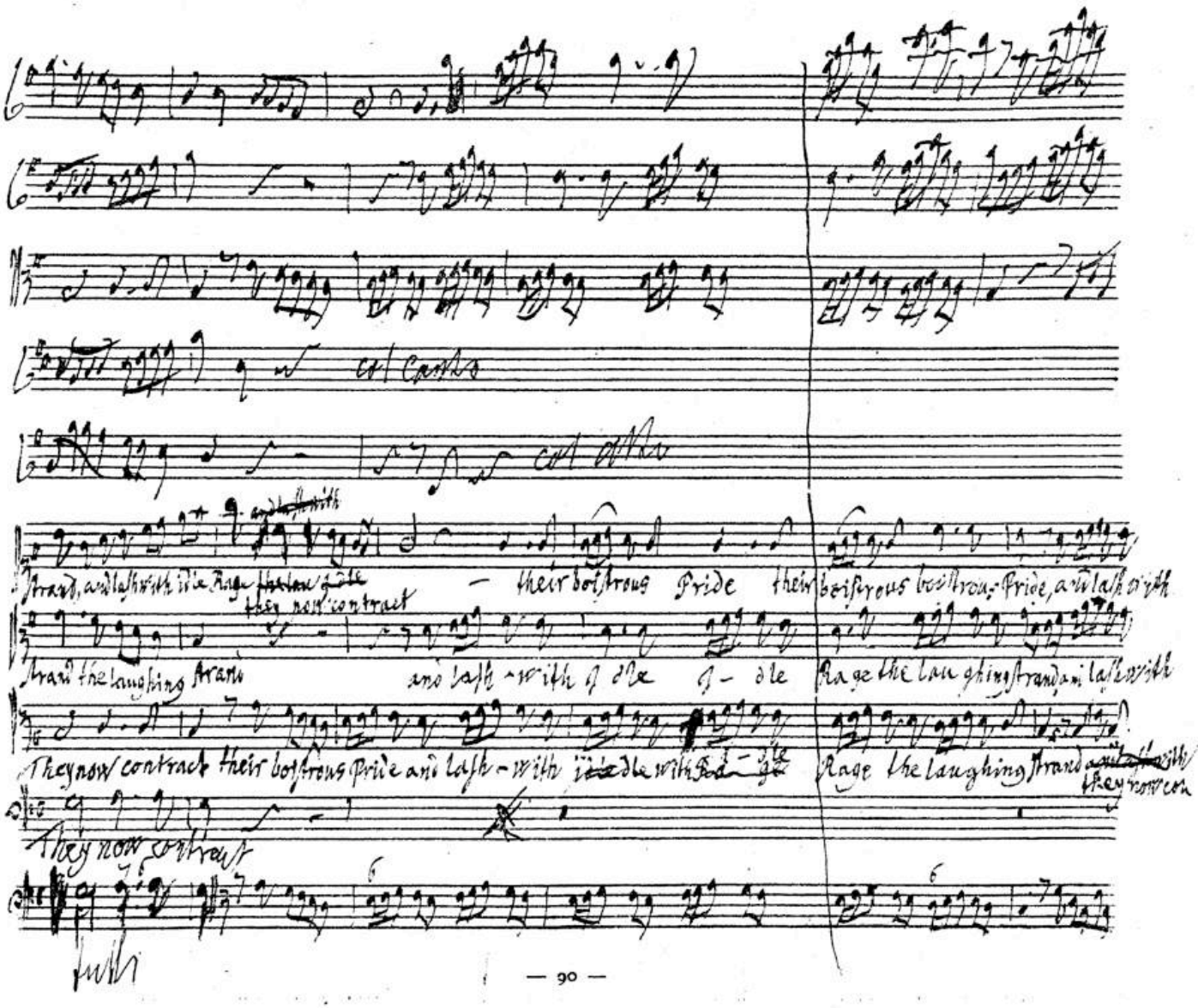
BSB


They now contract their boistrous pride and lash-with id-le belle
piano
allegro

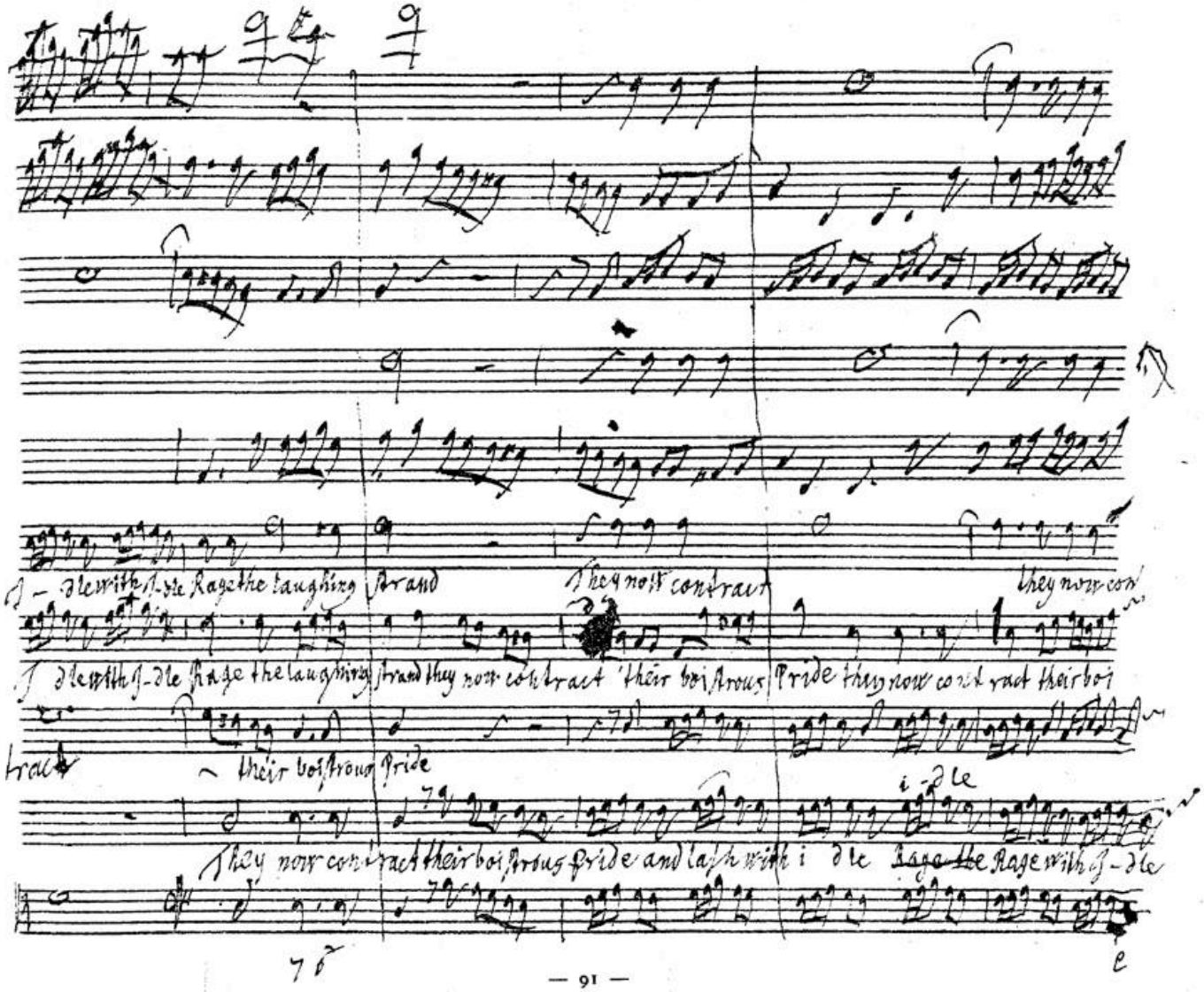
BSB


col alto
lau — ghing strand the lau ghing strand, and lash with Idle rage the laughing
they now contract, their boistrous pride and lash with Idle Rage the lau — ghing

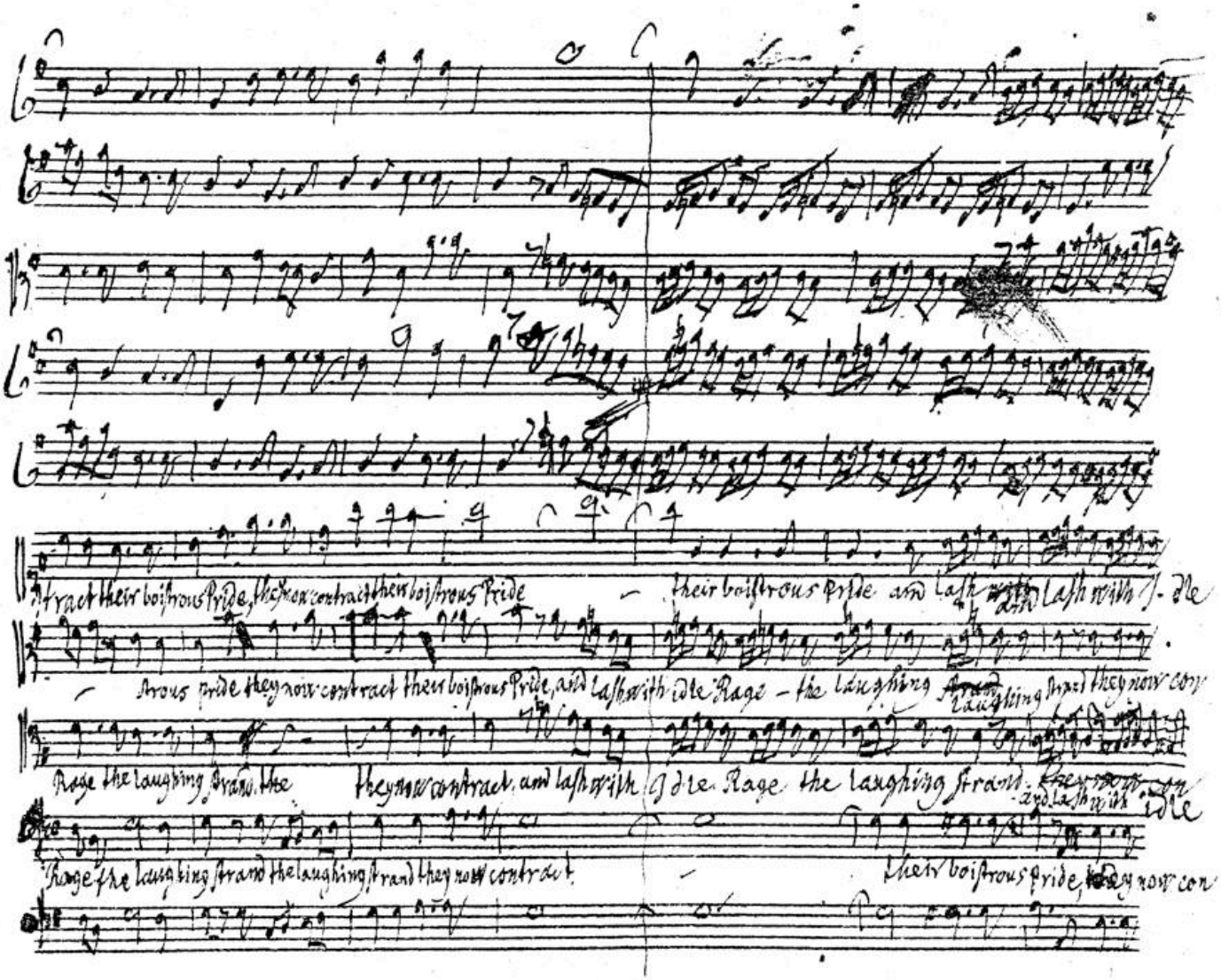
BSB


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

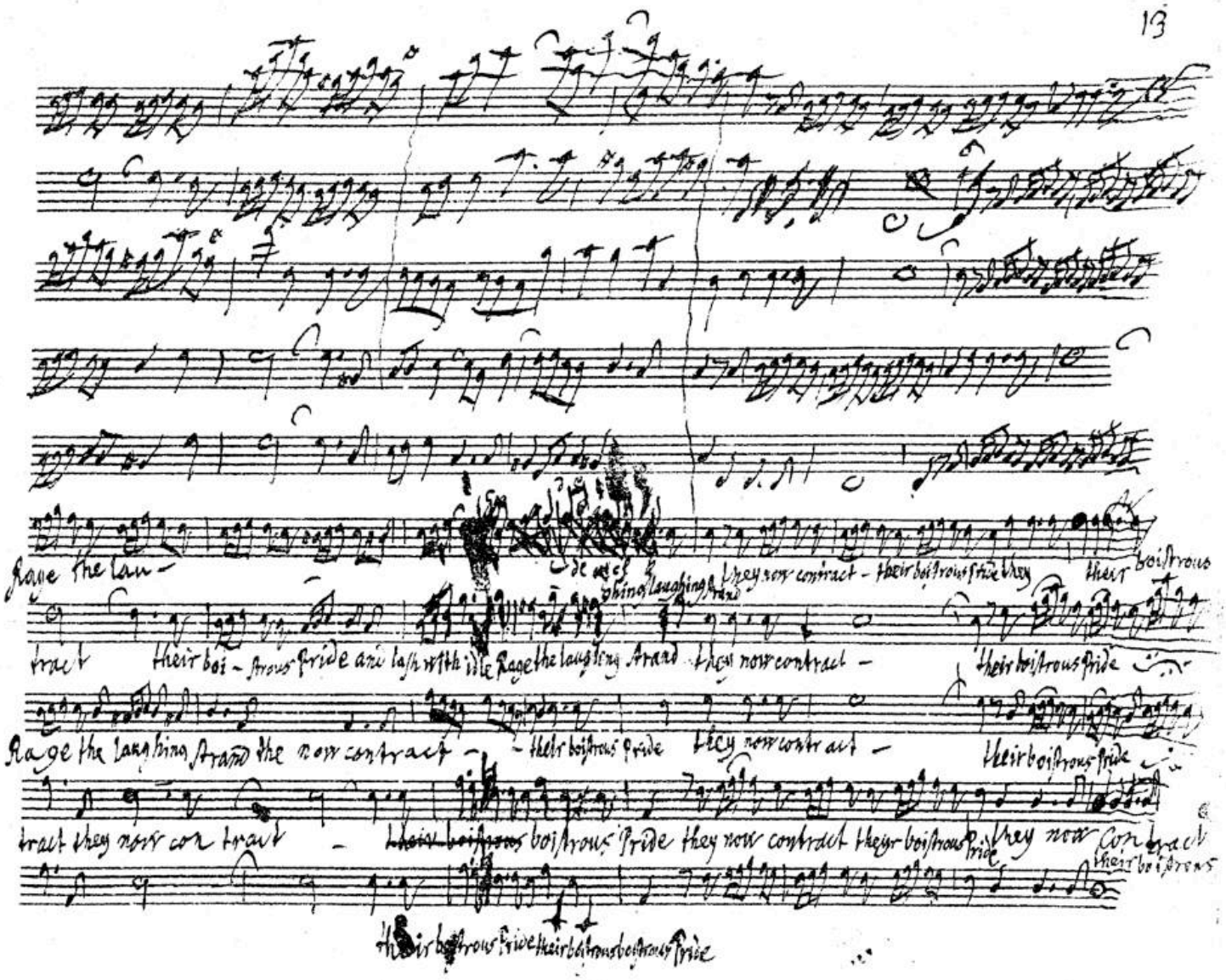
BSB


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

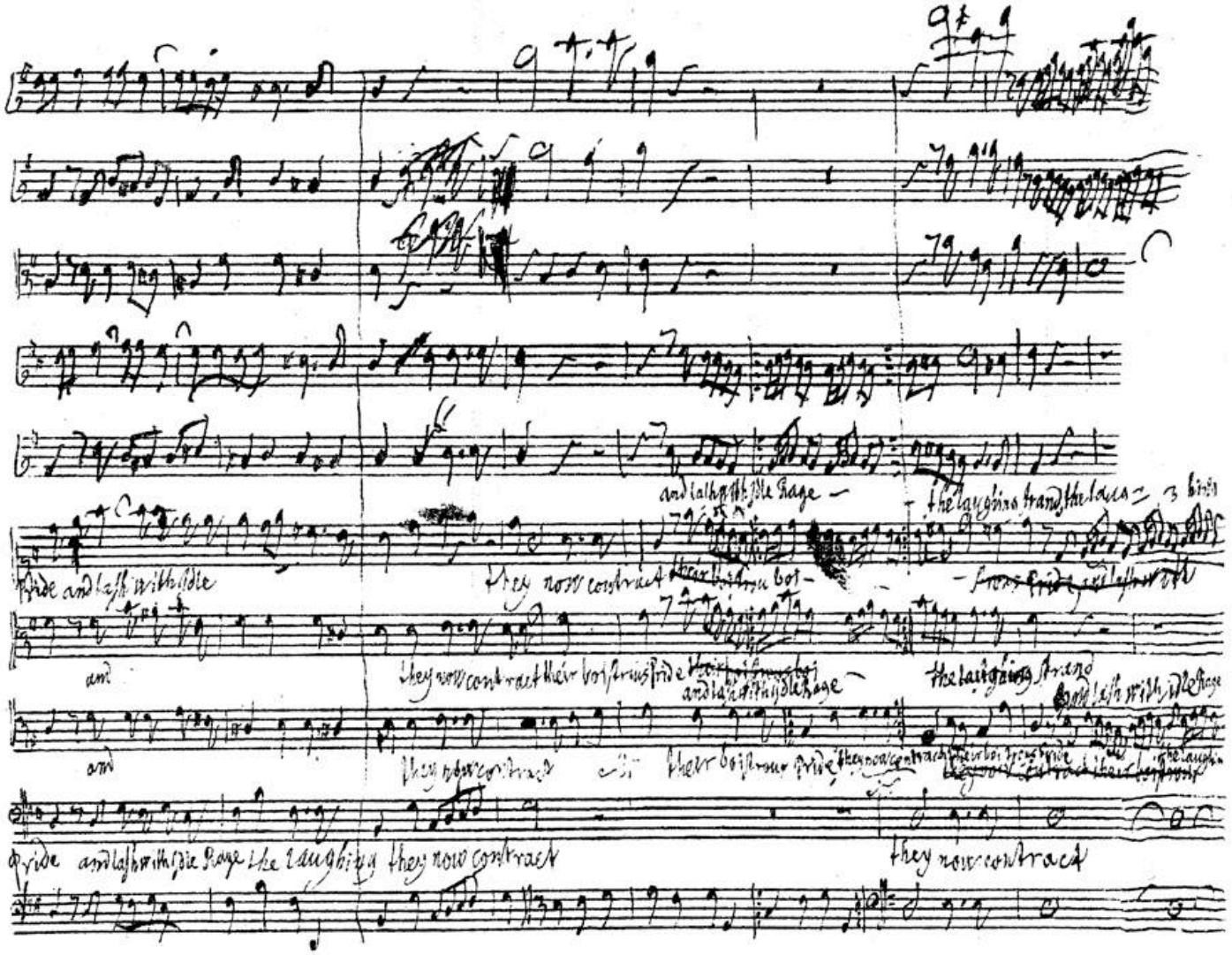
BSB


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

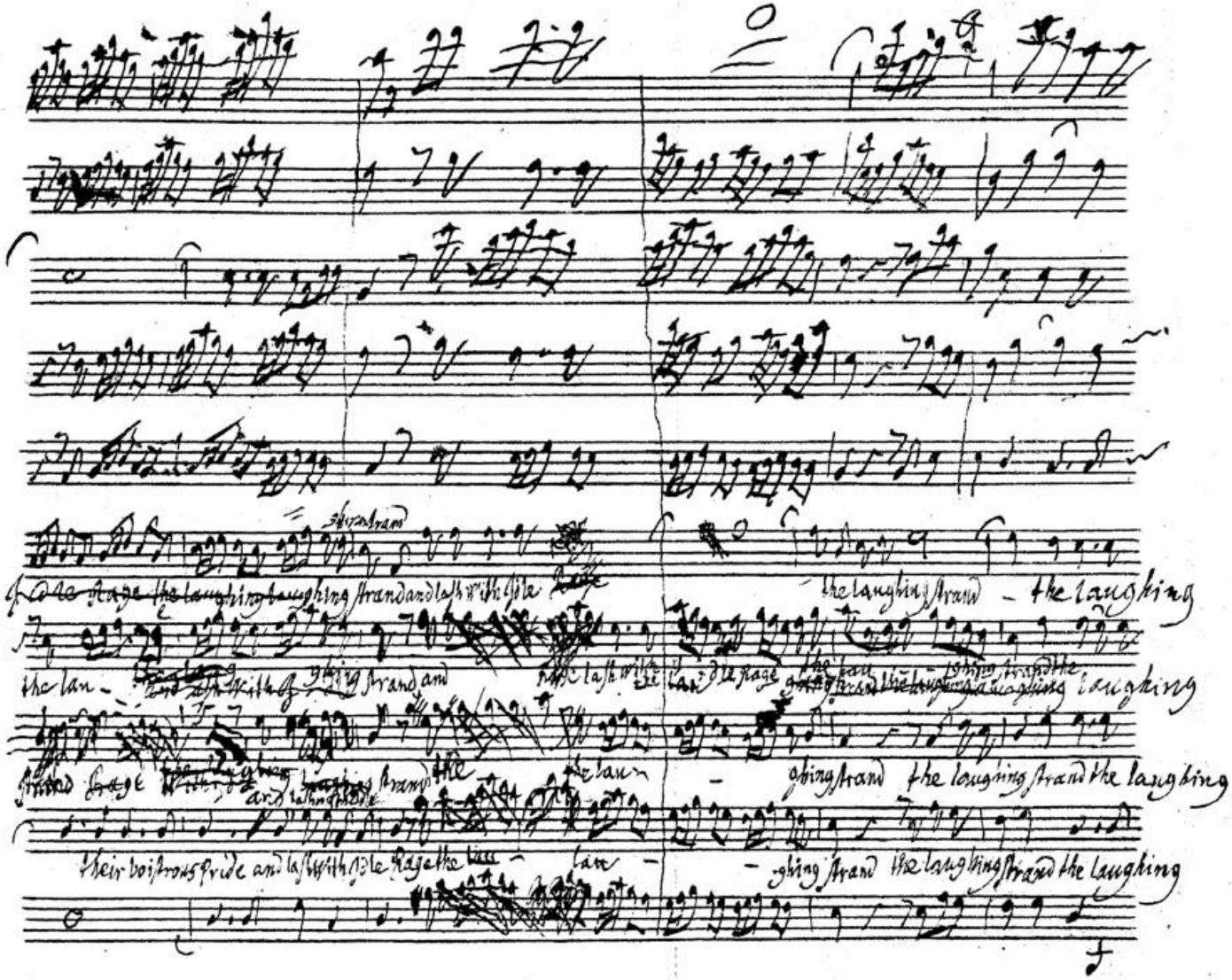
BSB


Rage the law –
tract their boi – strous pride are lash with ire Rage the laughing strand they now contract –
Rage the laughing strand the now contract – their boistrous pride they now contract –
tract they now con tract – their boistrous pride they now contract their boistrous pride they now con tract
their boistrous pride their boistrous boistrous pride

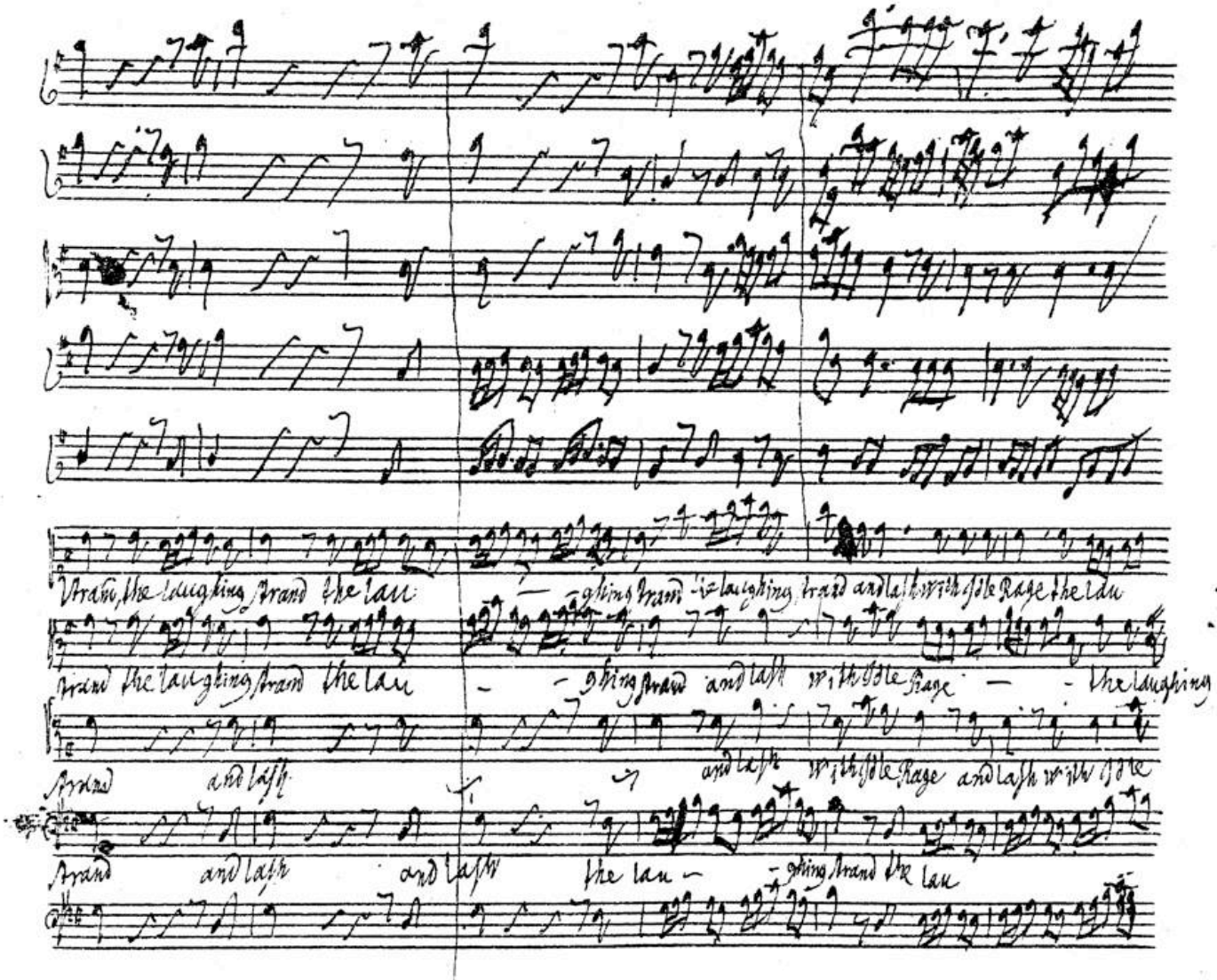
BSB


and lash with idle Rage
the laughing strand the laug
pride and lash with idle
they now contract
and
they now contract their boistrous pride
and lash with idle Rage
the laughing strand
and
they now contract
their boistrous pride
pride and lash with idle Rage the laughing they now contract
they now contract

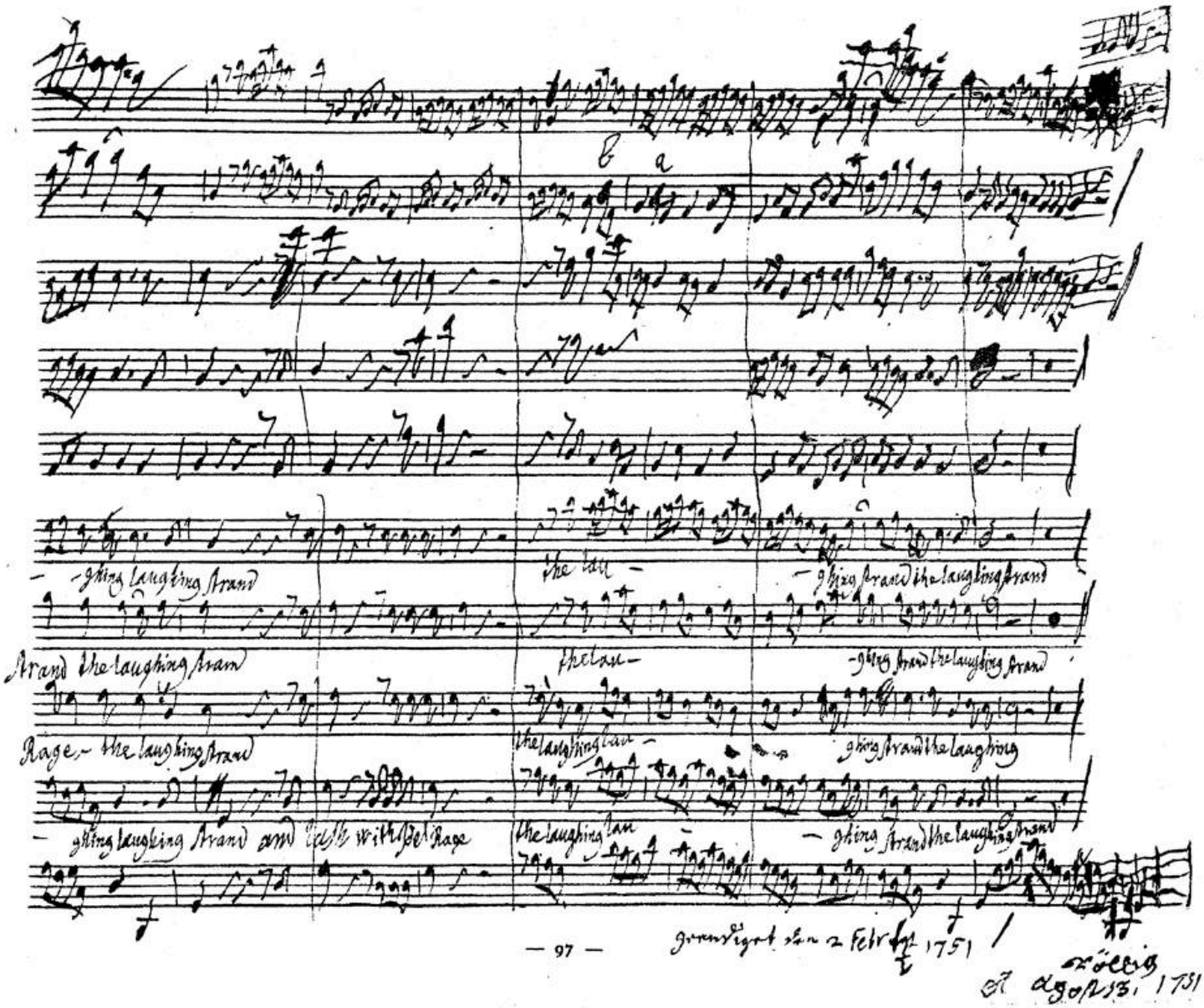
BSB


the laughing strand - the laughing
the lan - ghing strand the laughing strand the laughing
their boistrous pride and lash with Idle Rage the lan - ghing strand the laughing strand the laughing

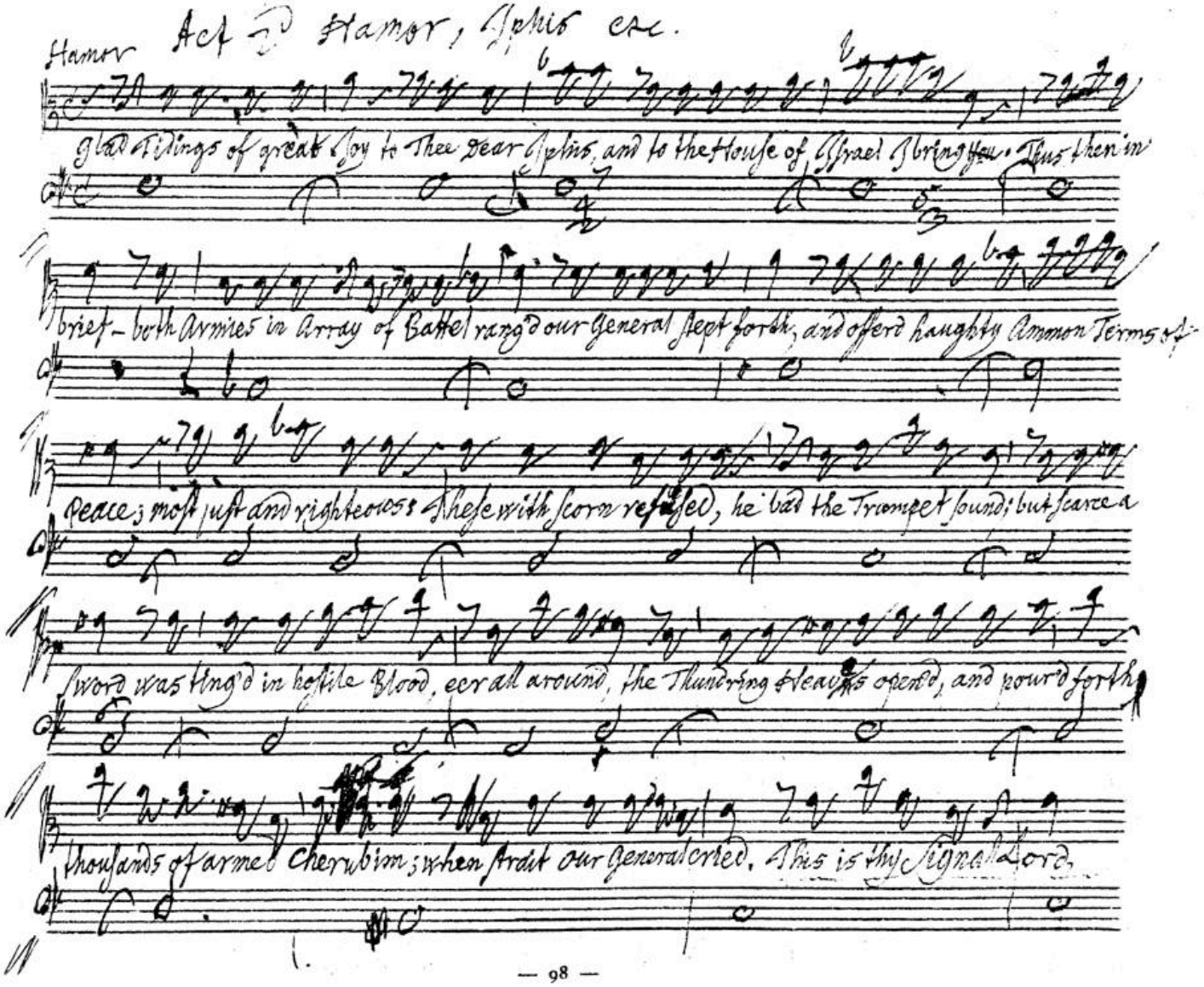
BSB


Strand, the laughing strand the lau — ghing strand the laughing strand and lash with sole Rage the lau
strand the laughing strand the lau — ghing strand and lash with sole Rage — the laughing
strand and lash and lash with sole Rage and lash with sole
strand and lash and lash the lau — ghing strand the lau

BSB


b a
-ghing laughing strand
the lau-
-ghing strand the laughing strand
strand the laughing strand
the lau-
-ghing strand the laughing strand
Rage - the laughing strand
the laughing lau-
ghing strand the laughing
-ghing laughing strand and lash with Bel Rage
the laughing lau-
-ghing strand the laughing strand
geendiget den 2 Febr 1751
Völlig
A Agost 13. 1751

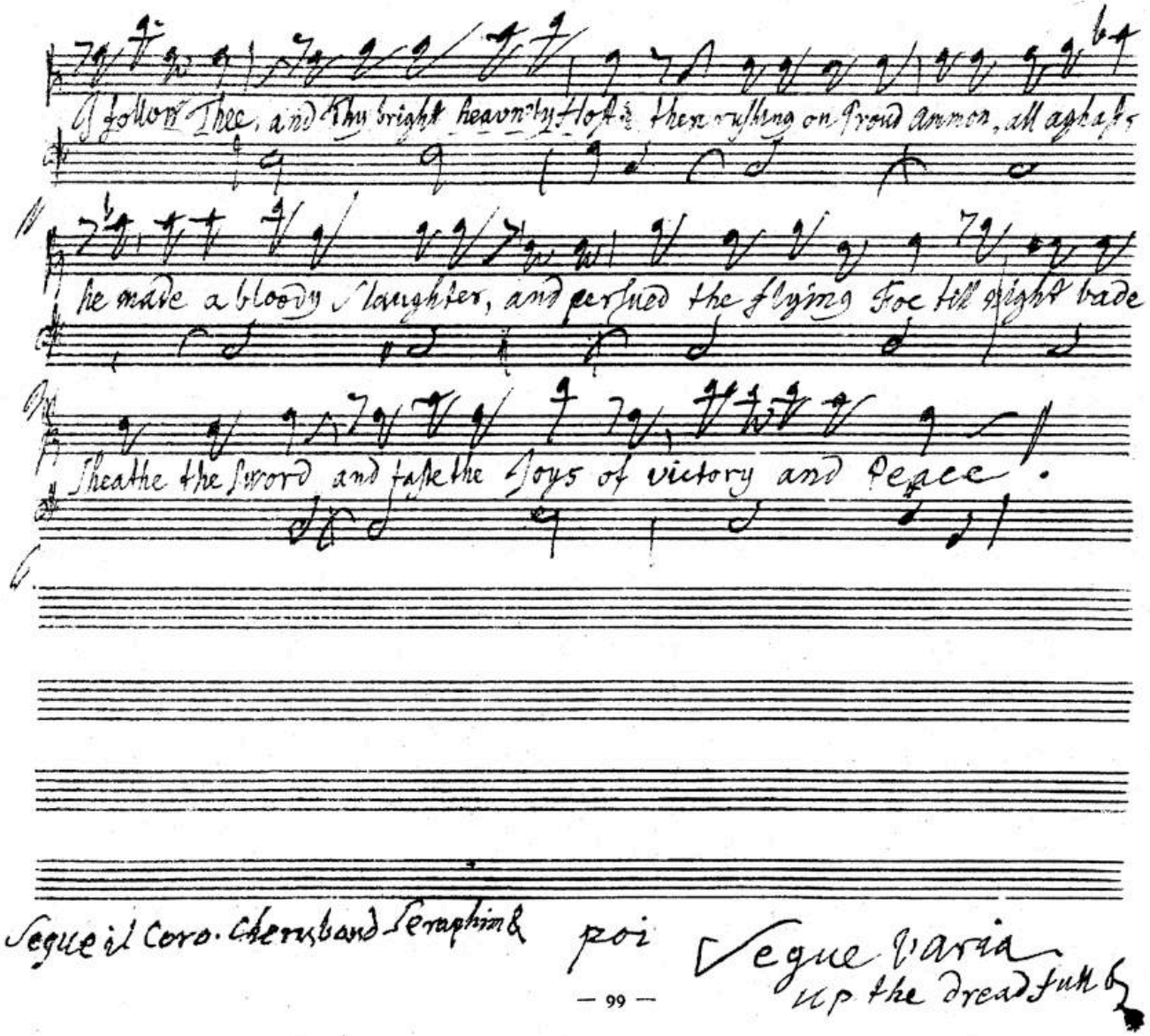
BSB


Hamor Act 2d Hamor, Ophis &c.
glad Tidings of great Joy to Thee dear Ophis, and to the House of Israel I bring you. Thus then in
brief – both Armies in Array of Battel rang'd our General stept forth, and offerd haughty Ammon Terms of
Peace; most just and righteous. These with scorn refused, he bad the Trumpet sound; but scarce a
Sword was sting'd in hostile Blood, ere all around, the Thundring Heavens opened, and pourd forth
thousands of armed Cherubim; when strait our General cried, This is thy signal Lord.

BSB

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

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



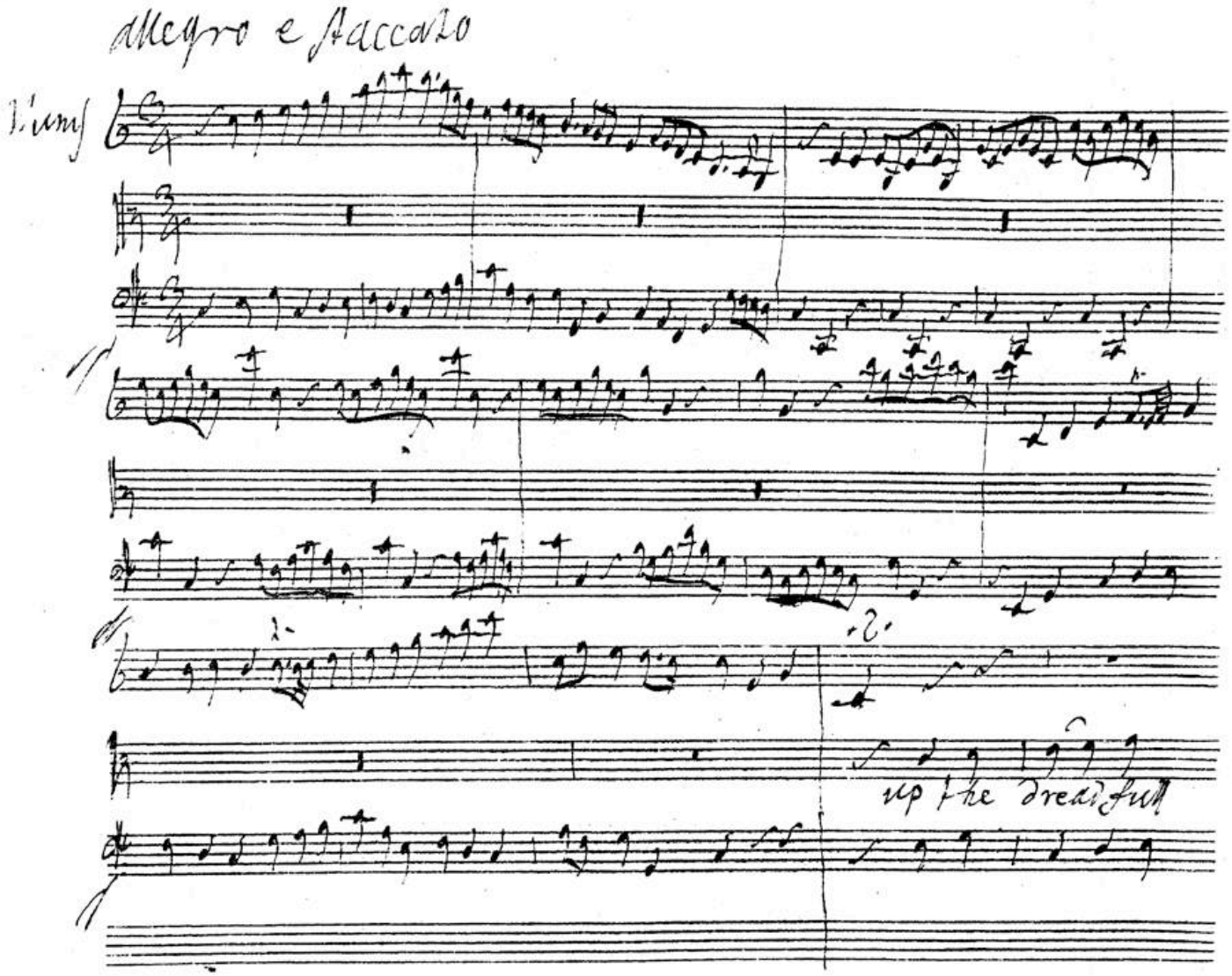
Sheathe the Sword and taste the Joys of victory and Peace!

Segue il Coro. Cheruband Seraphim &

poi

Segue Varia
up the dread full &

BSB



BSB

while for fame and Love

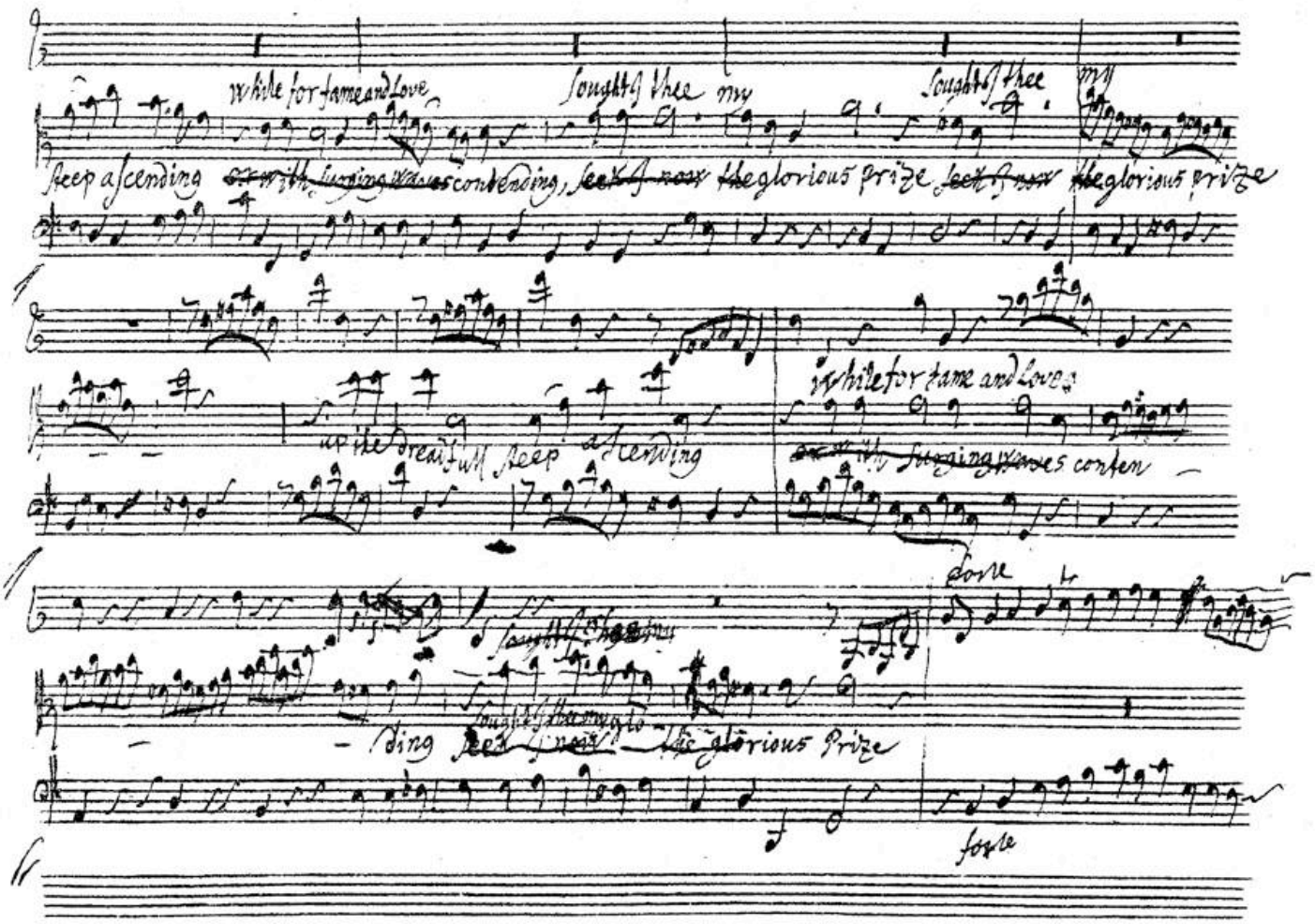
Sought thee my

Sought thee my

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

while for fame and Love

up the dreadfull steep ascending



~~or with surging waves~~ conten

Sought thee my

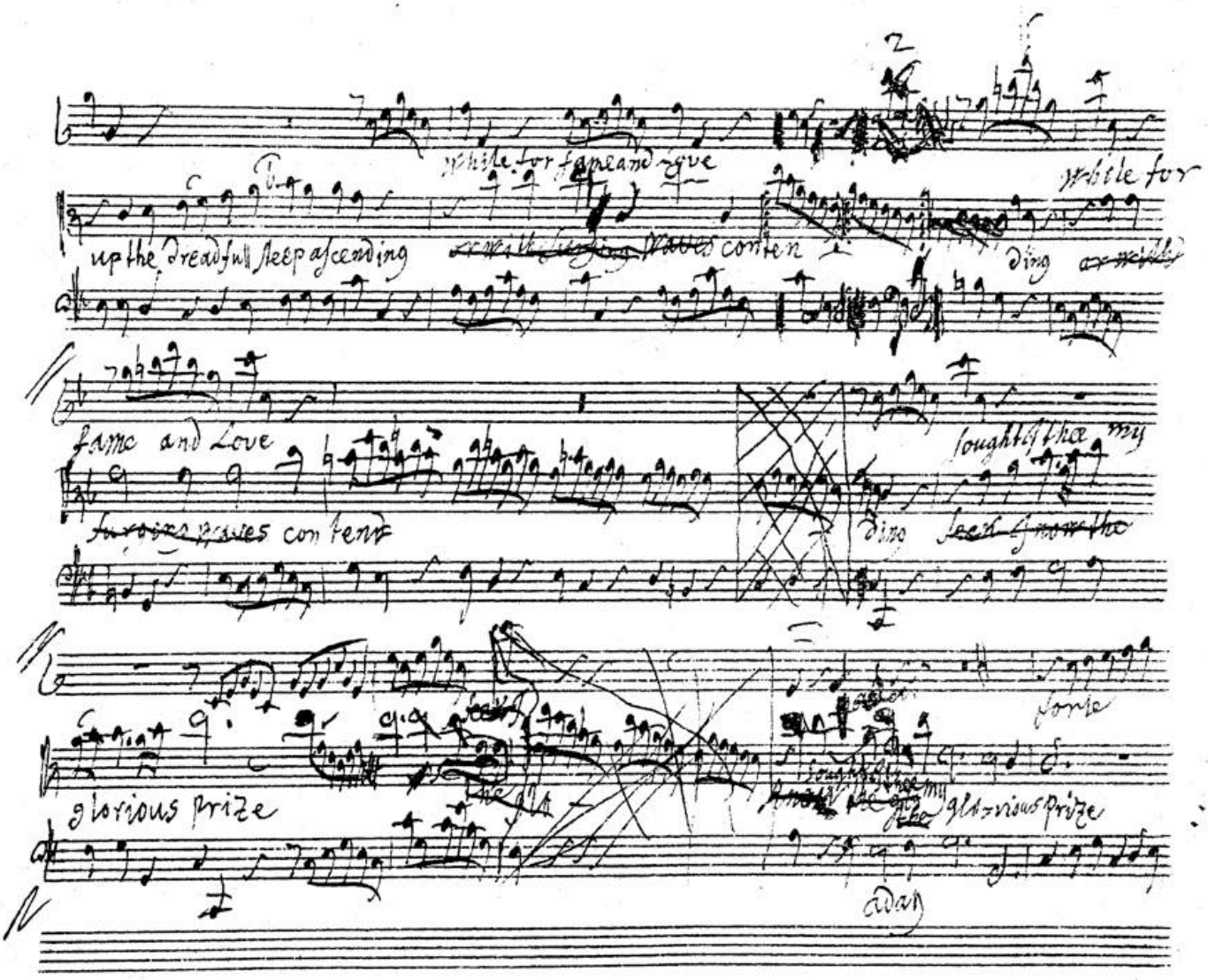
Sought thee my glo

ding ~~seek now~~ the glorious Prize

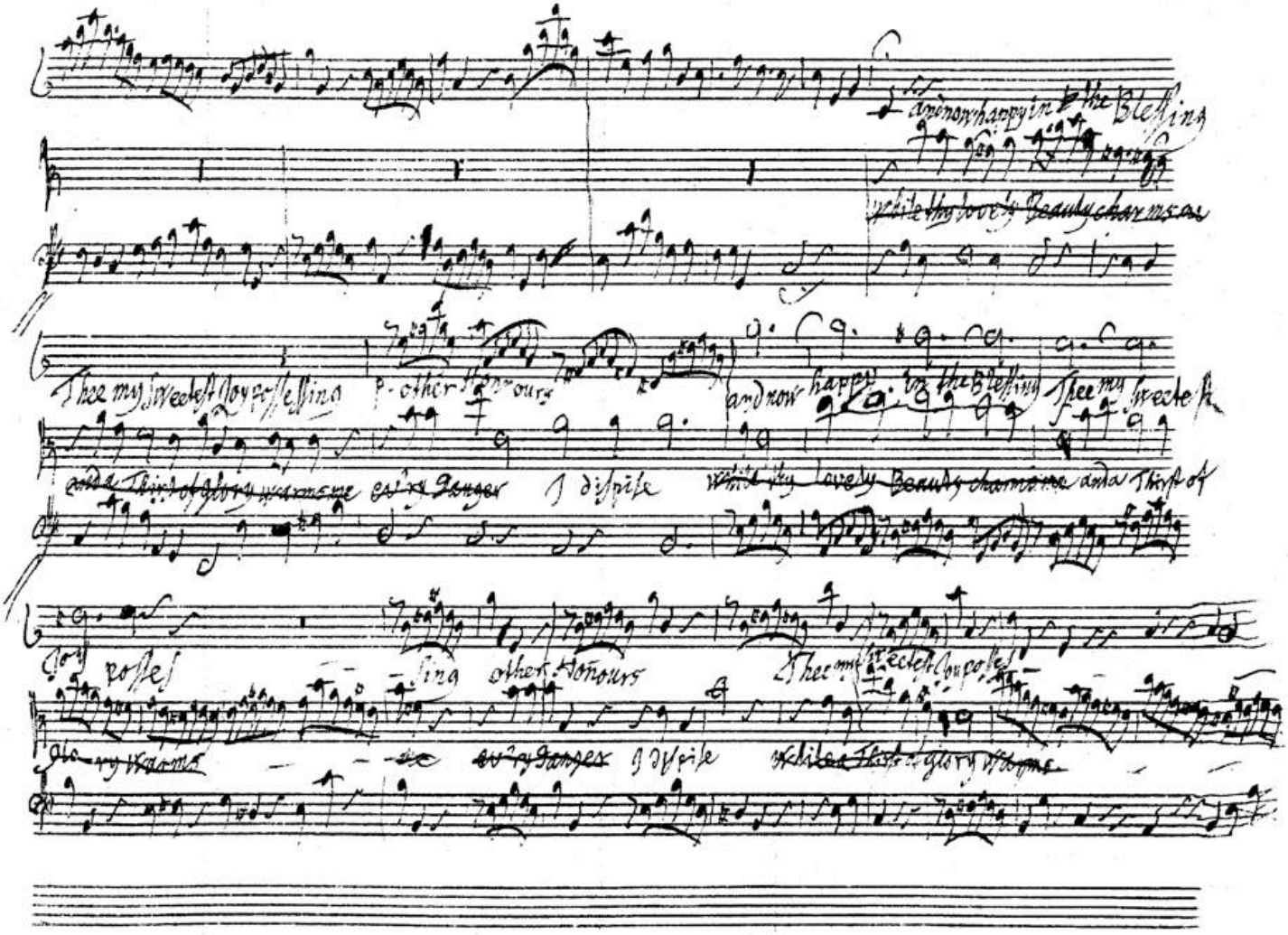
forte

forte

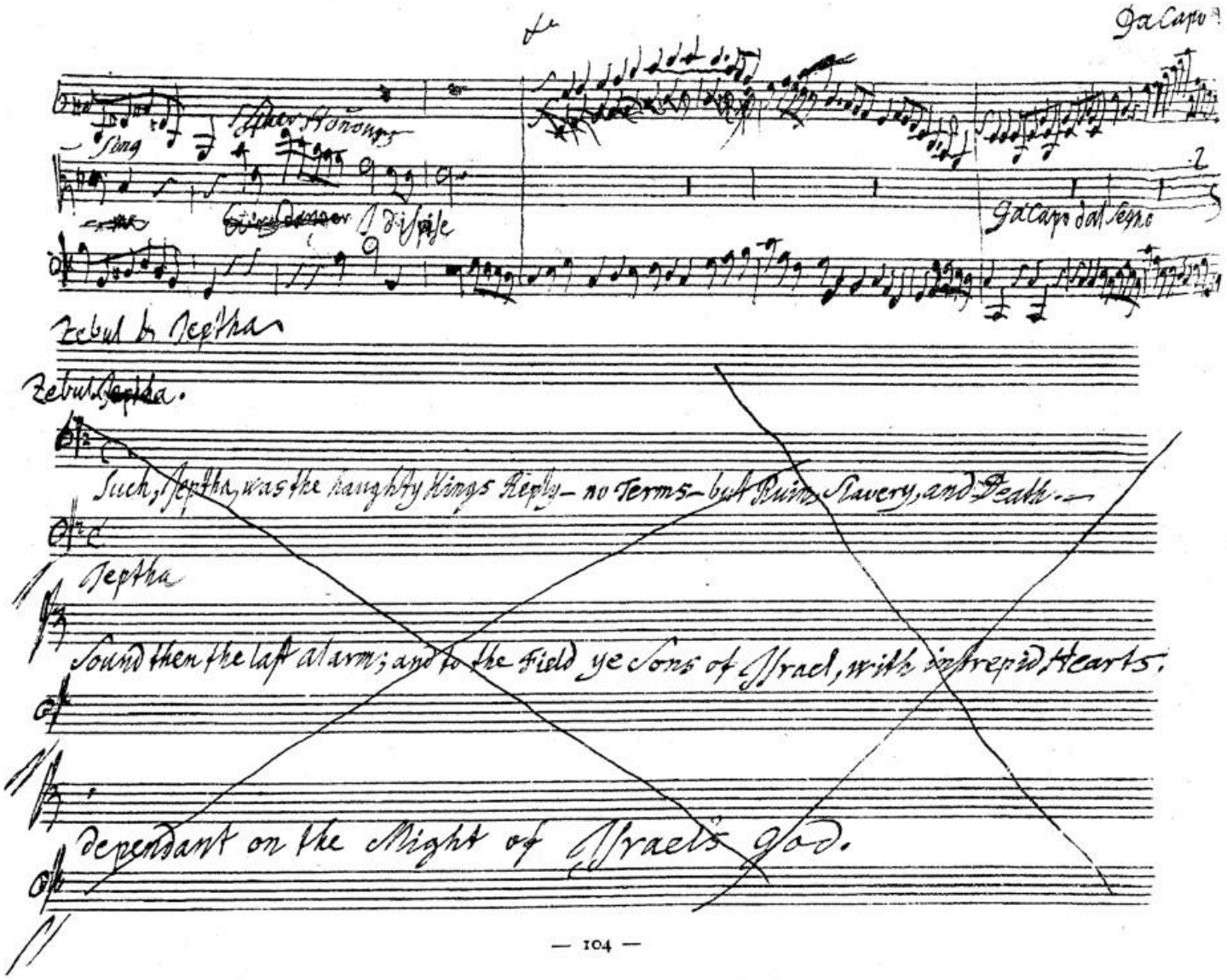
BSB


while for fame and Love
up the dreadfull steep ascending
conten
while for
ding
fame and Love
contend
sought is thee my
ding
glorious prize
glorious prize
adan

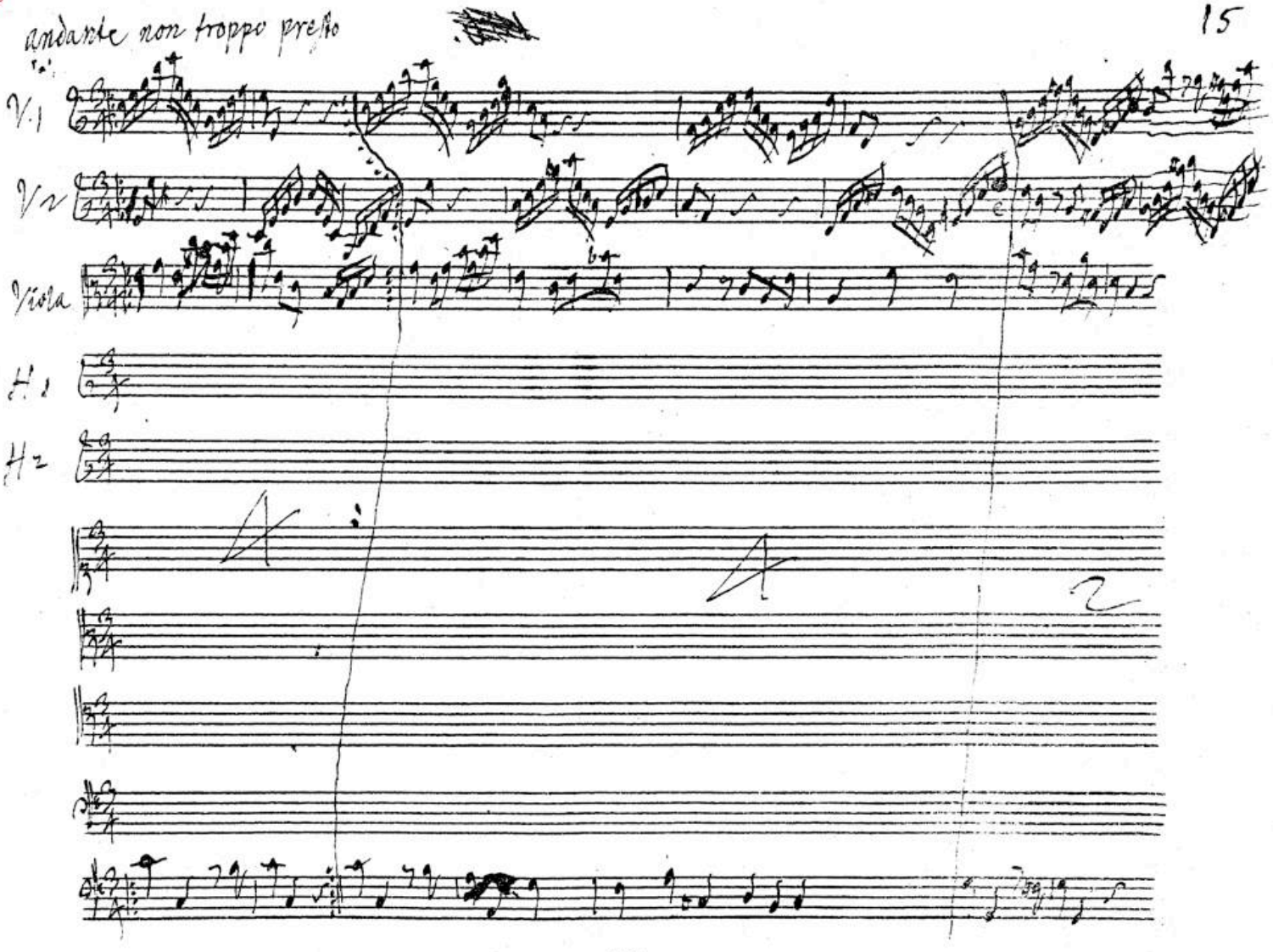
BSB


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

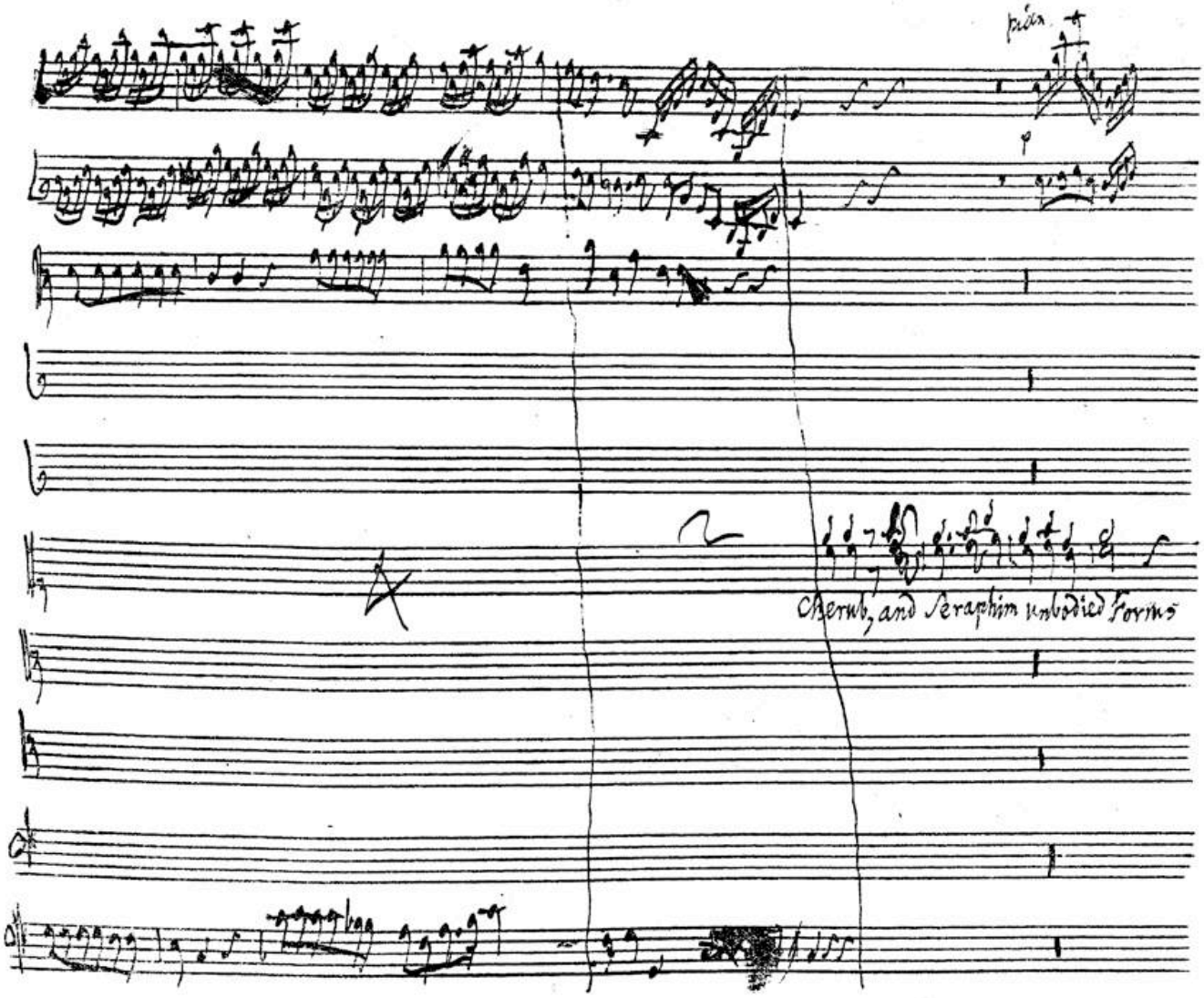
BSB


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

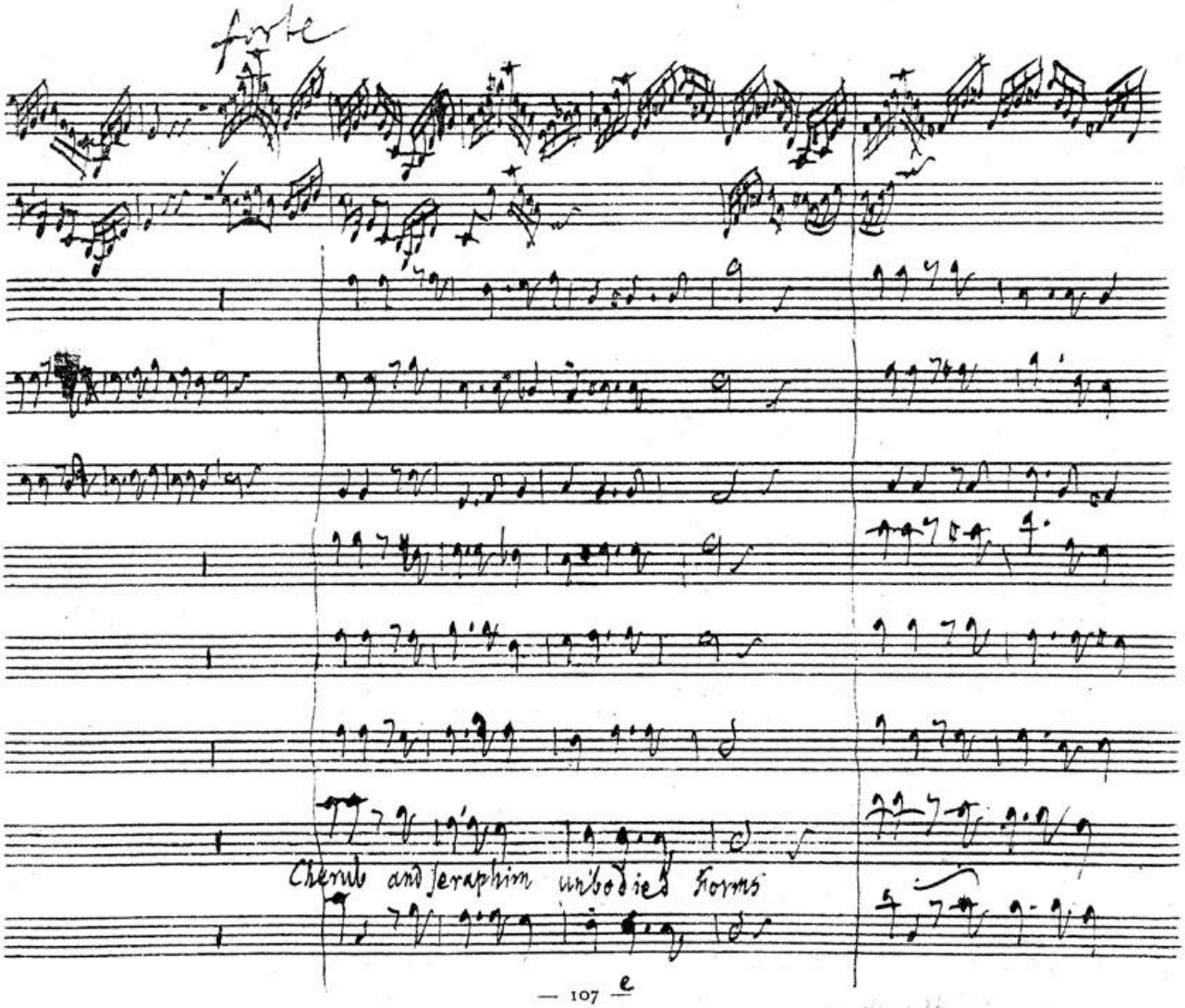
BSB



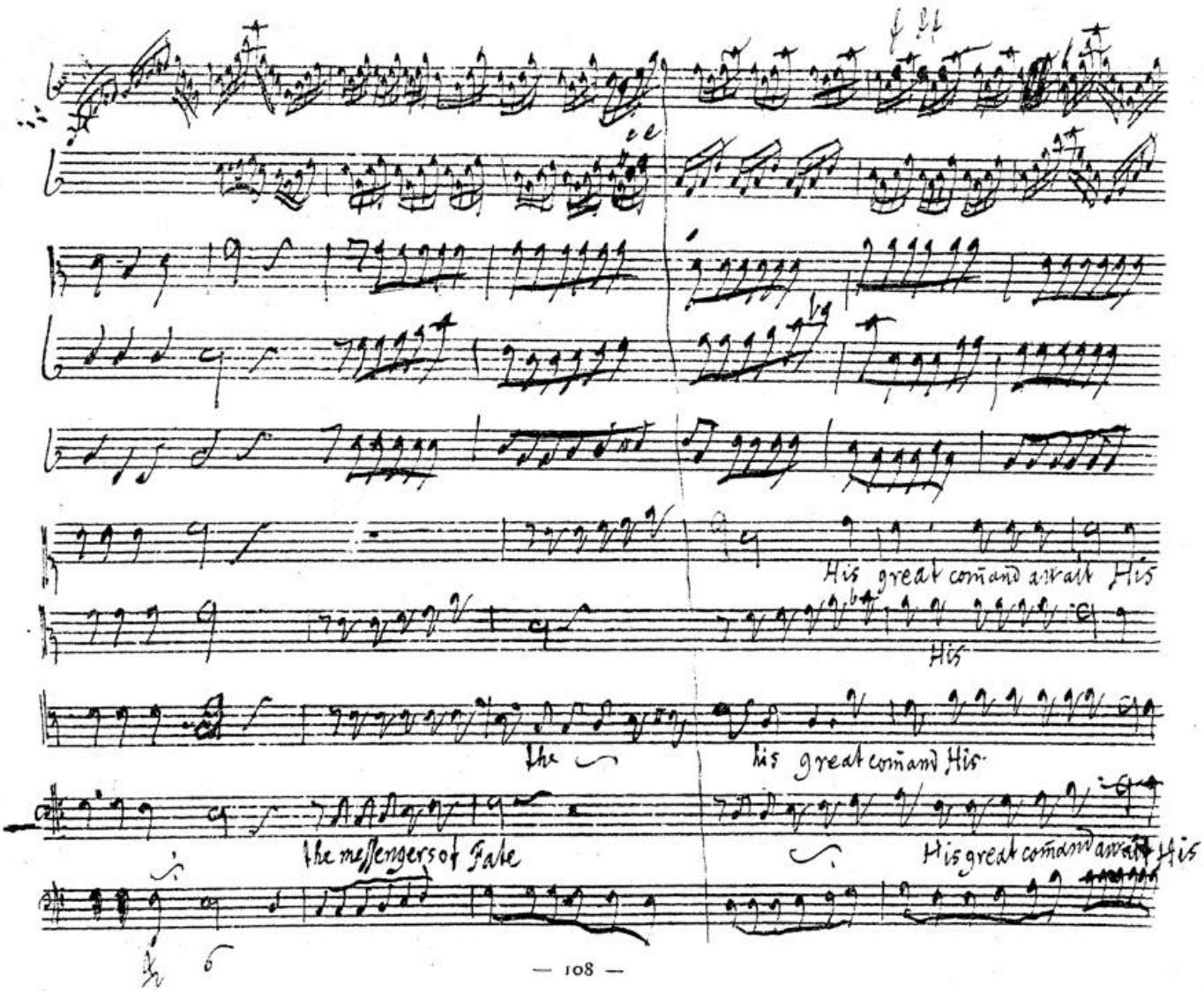
BSB



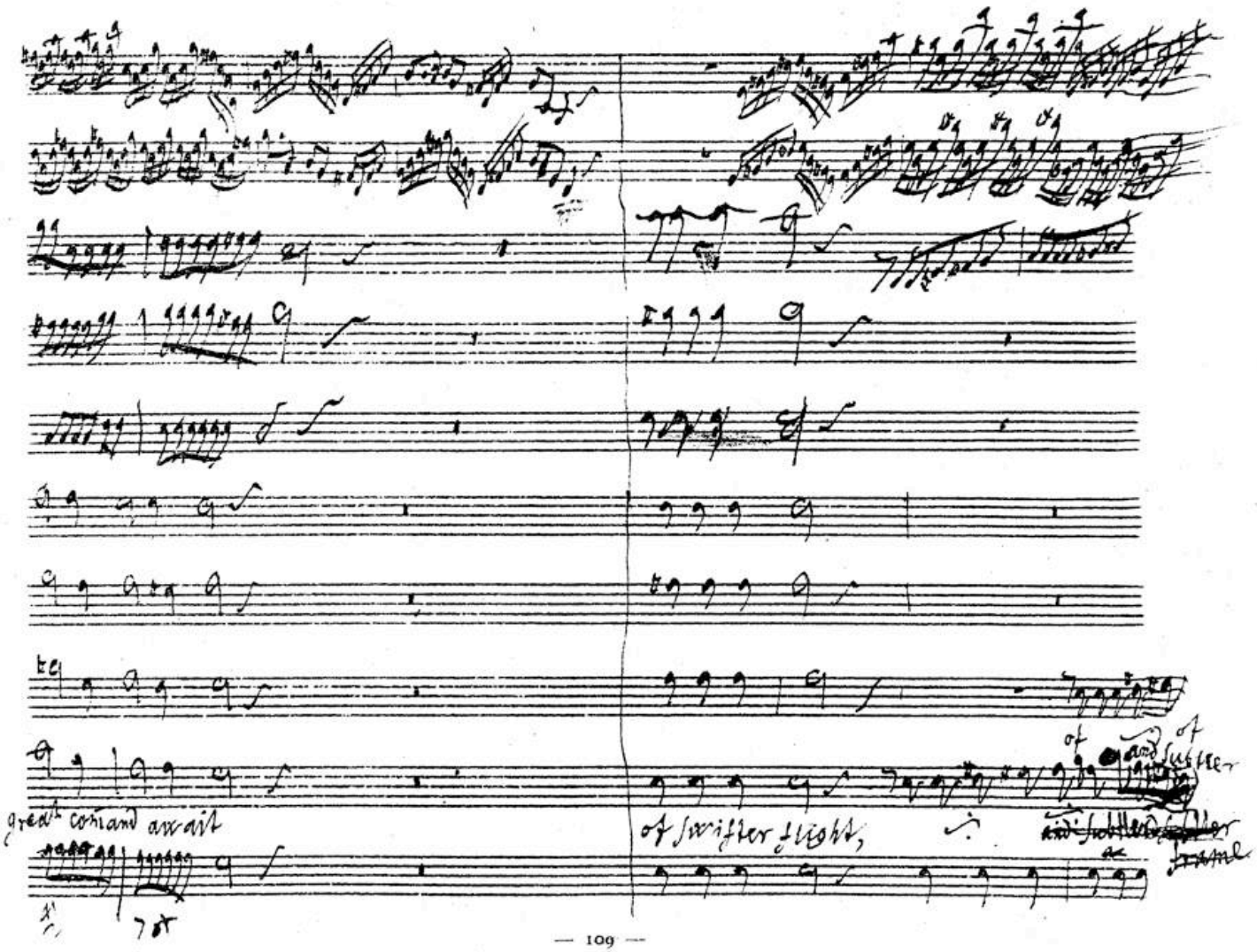
BSB



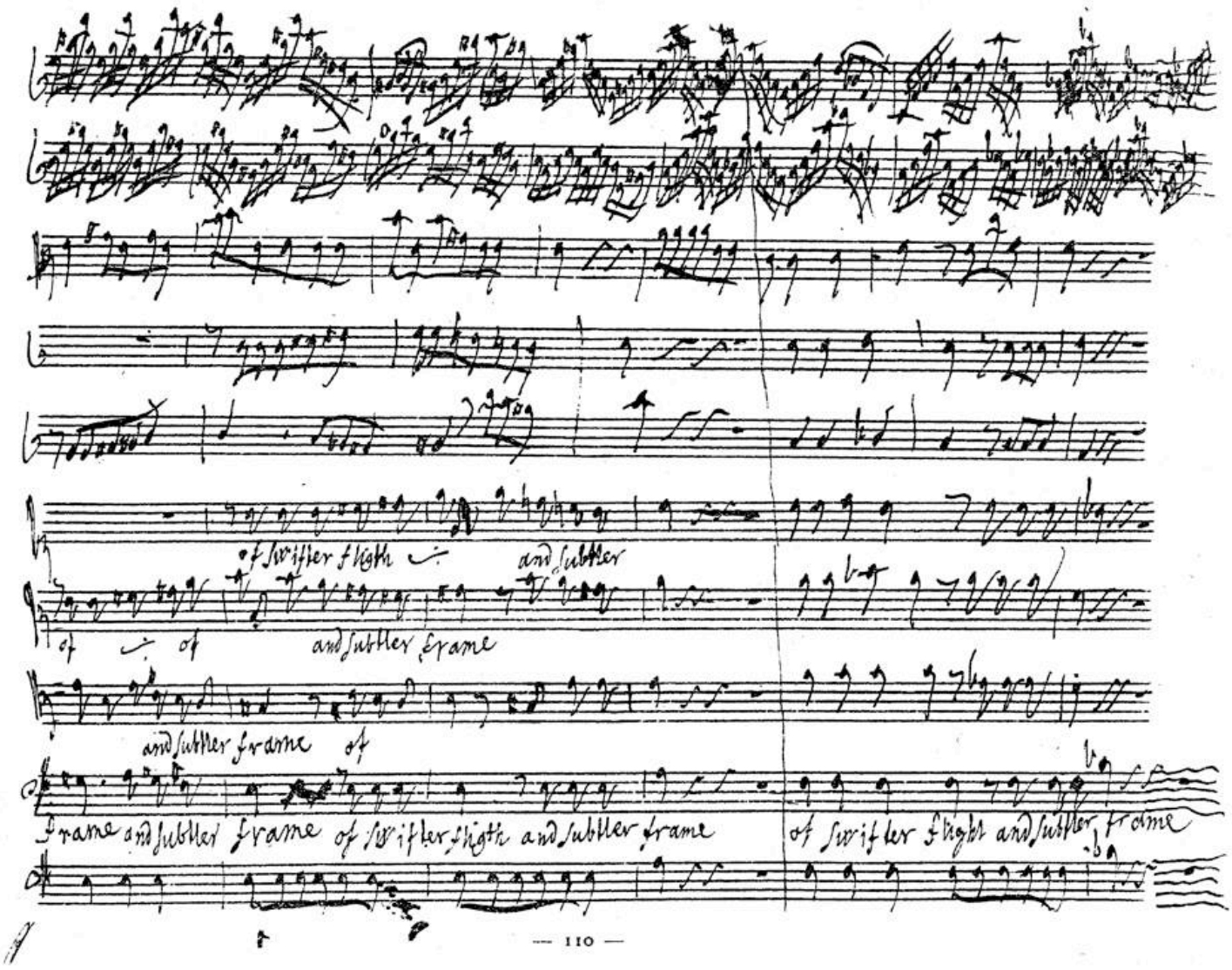
BSB


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

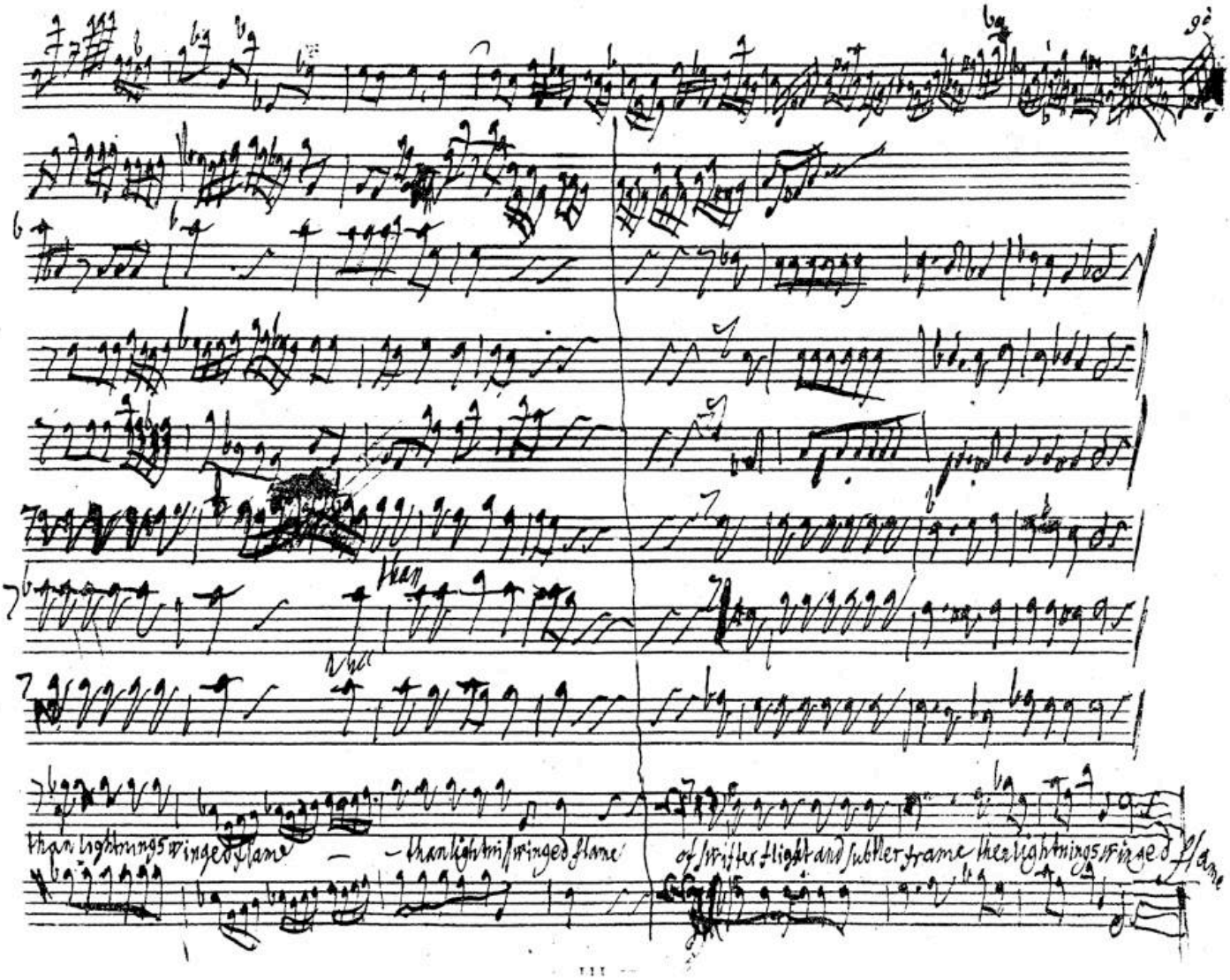
BSB



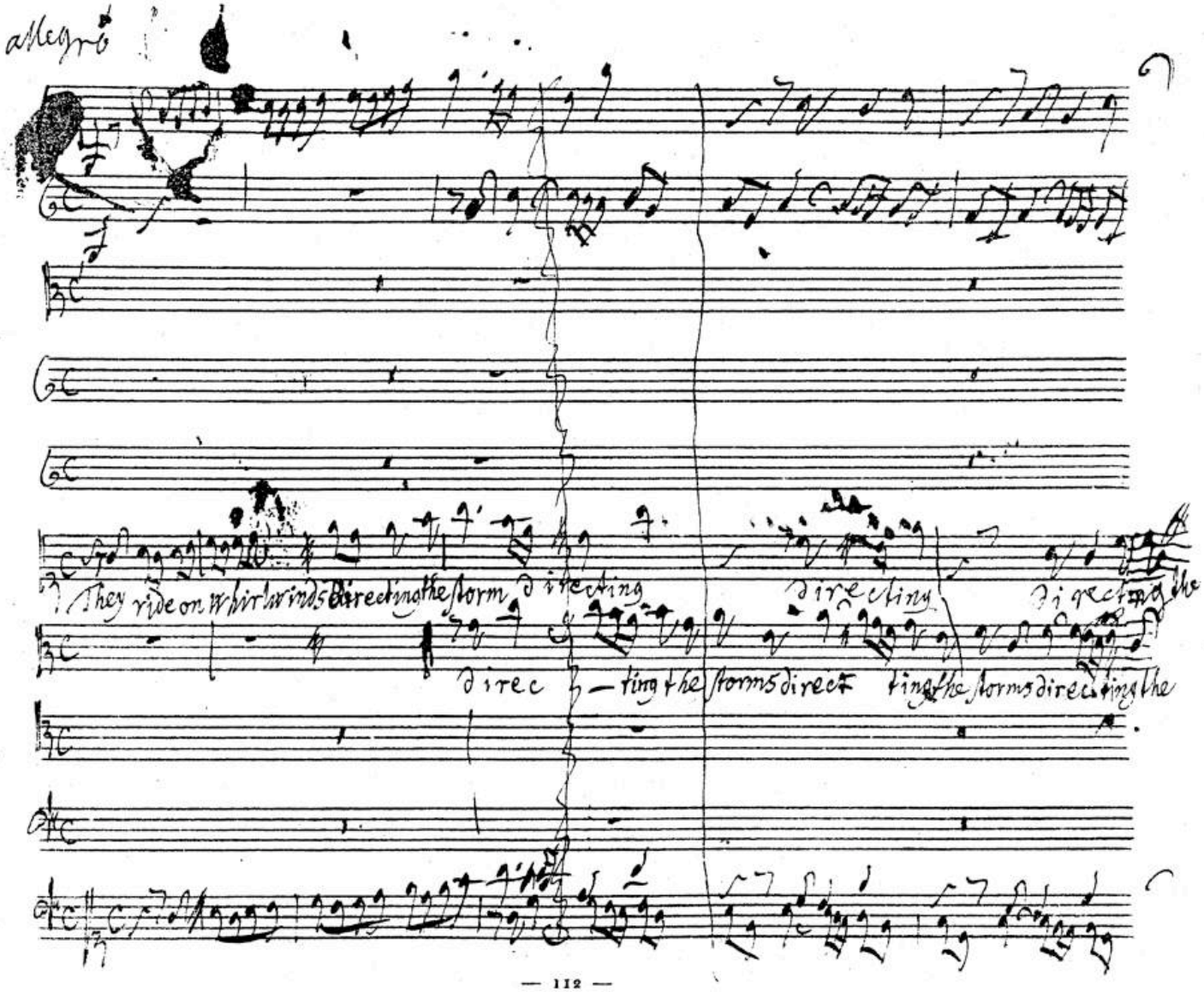
BSB


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

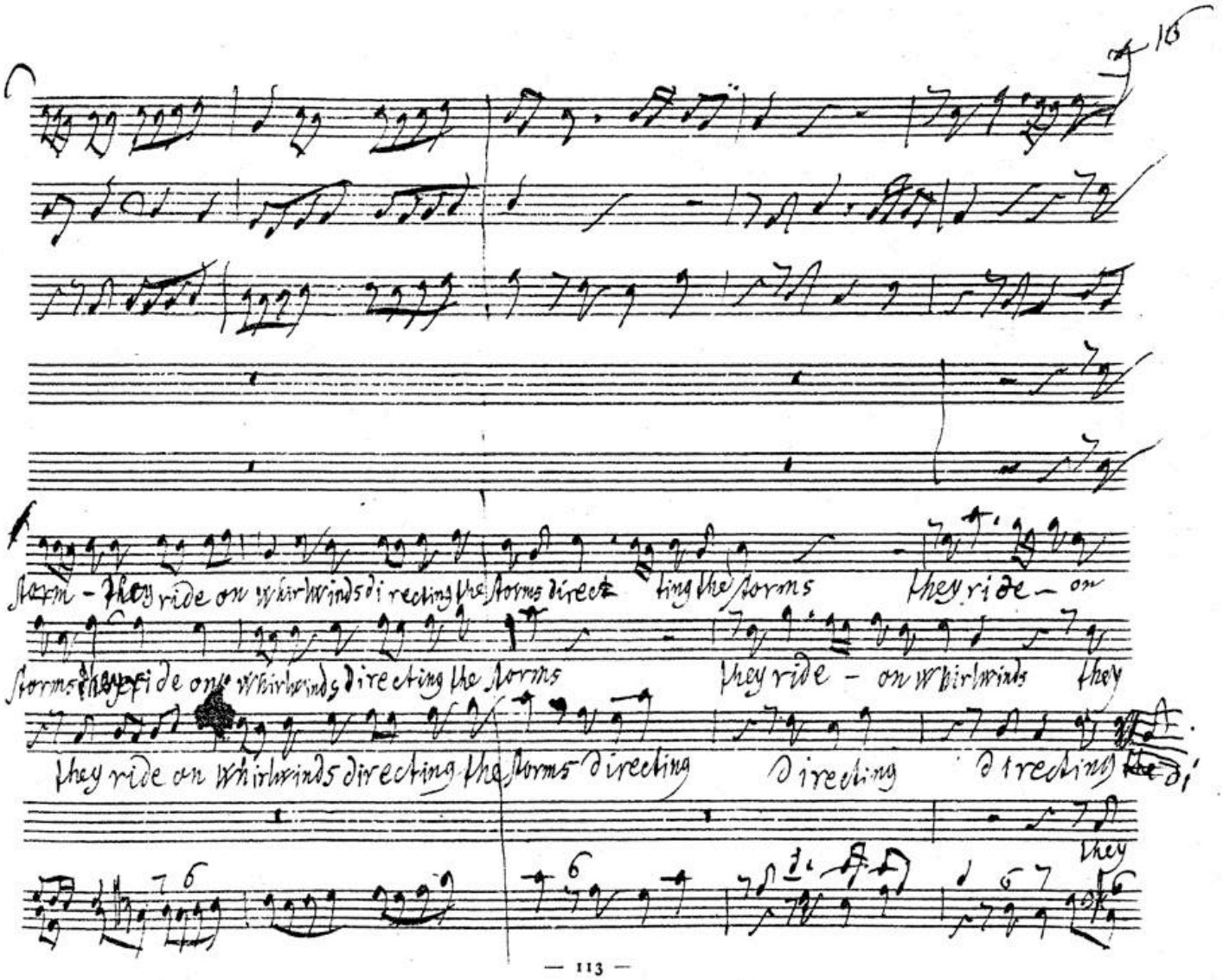
BSB


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

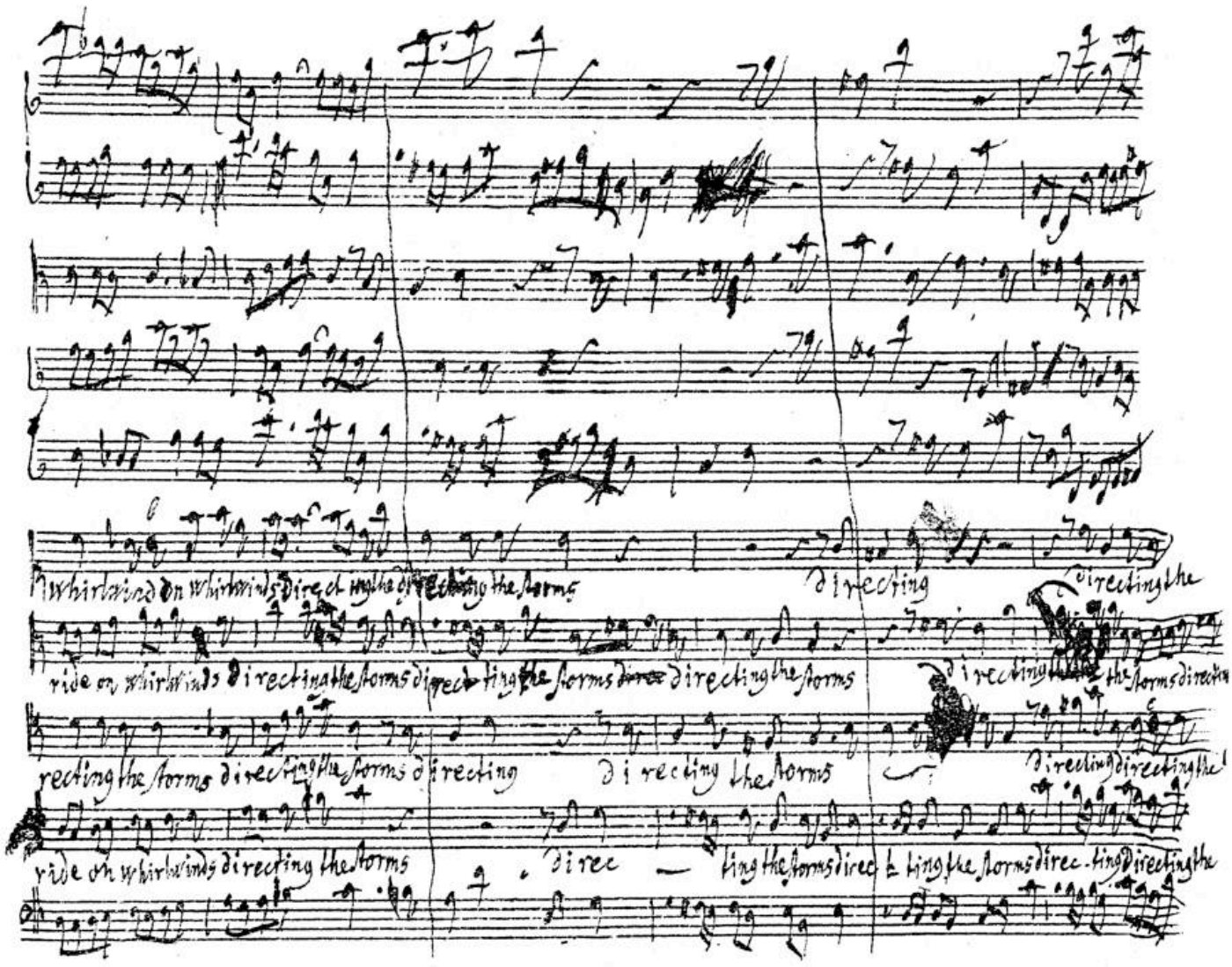
BSB


allegro
They ride on whirlwinds directing the storm directing
direc ting the storms direct
directing
directing the
ting the storms directing the

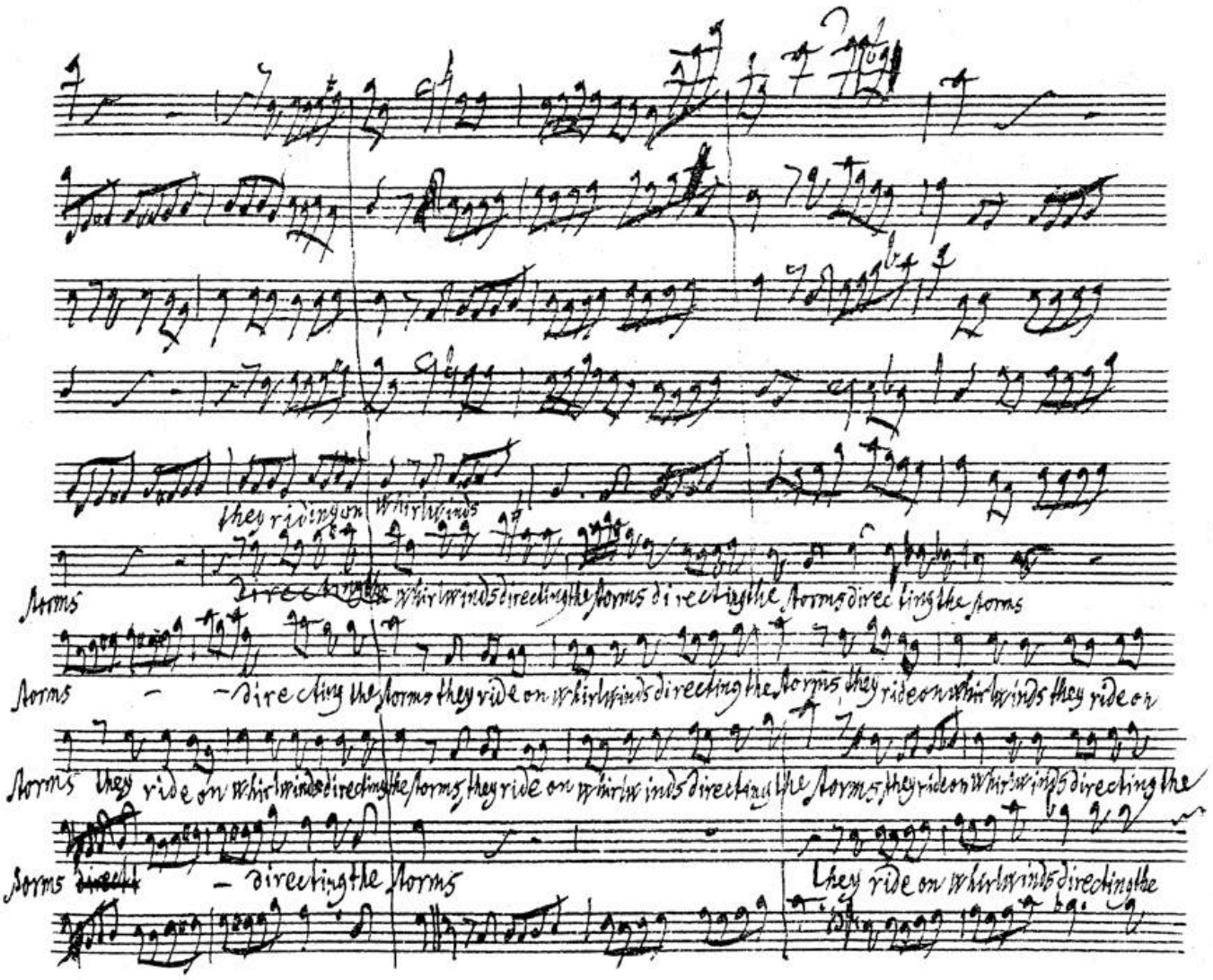
BSB


16
storm - They ride on whirlwinds directing the storms directing the storms they ride -
storms they ride on whirlwinds directing the storms they ride - on whirlwinds they
they ride on whirlwinds directing the storms directing directing directing
they

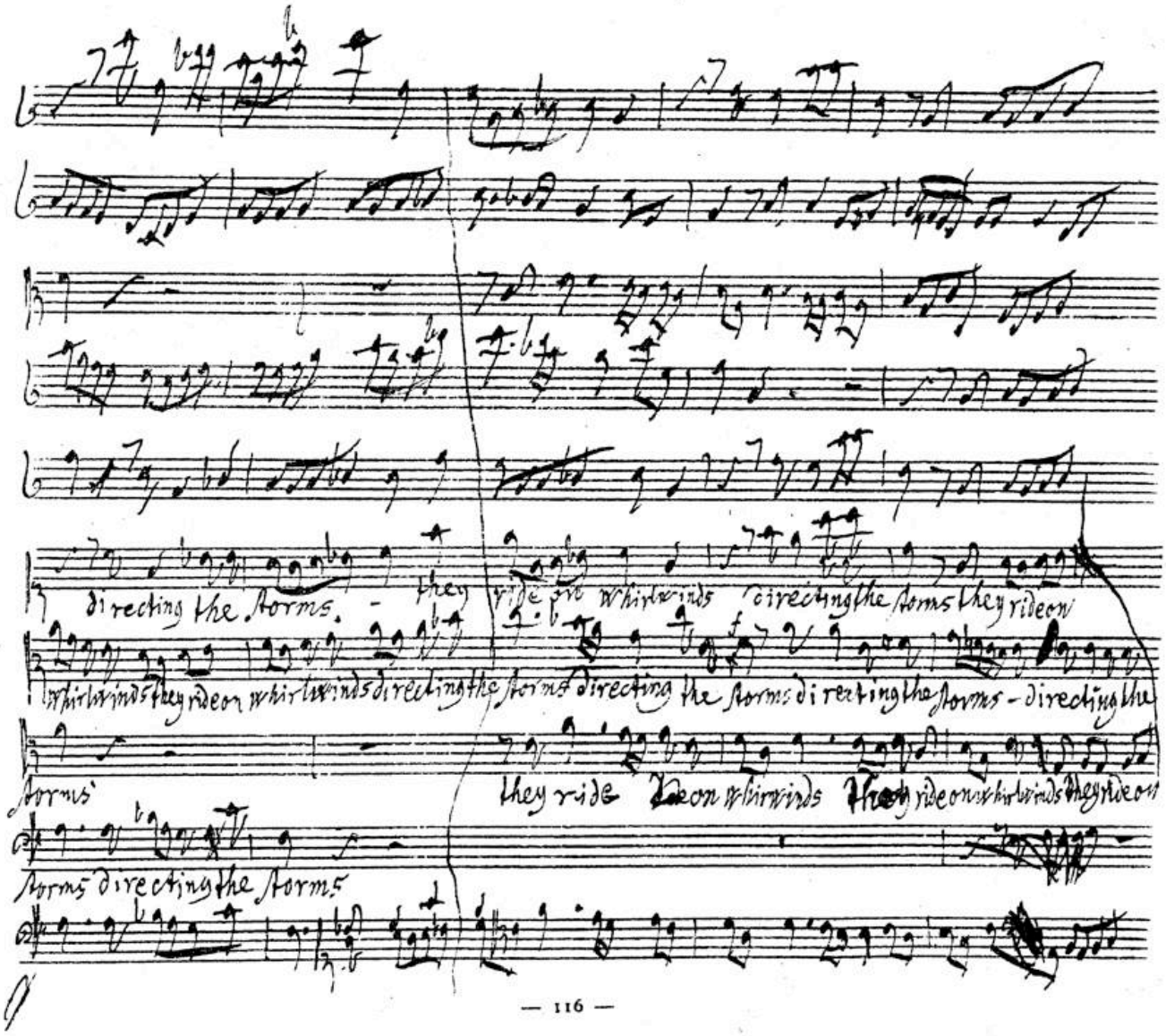
BSB


whirlwind on whirlwinds direct ing the directing the storms
directing
directing the
ride on whirlwinds directing the storms direct ting the storms directing the storms
directing the storms directing
recting the storms directing the storms directing
directing the storms
directing directing the
ride on whirlwinds directing the storms
direc — ting the storms direc ting the storms direc-ting directing the

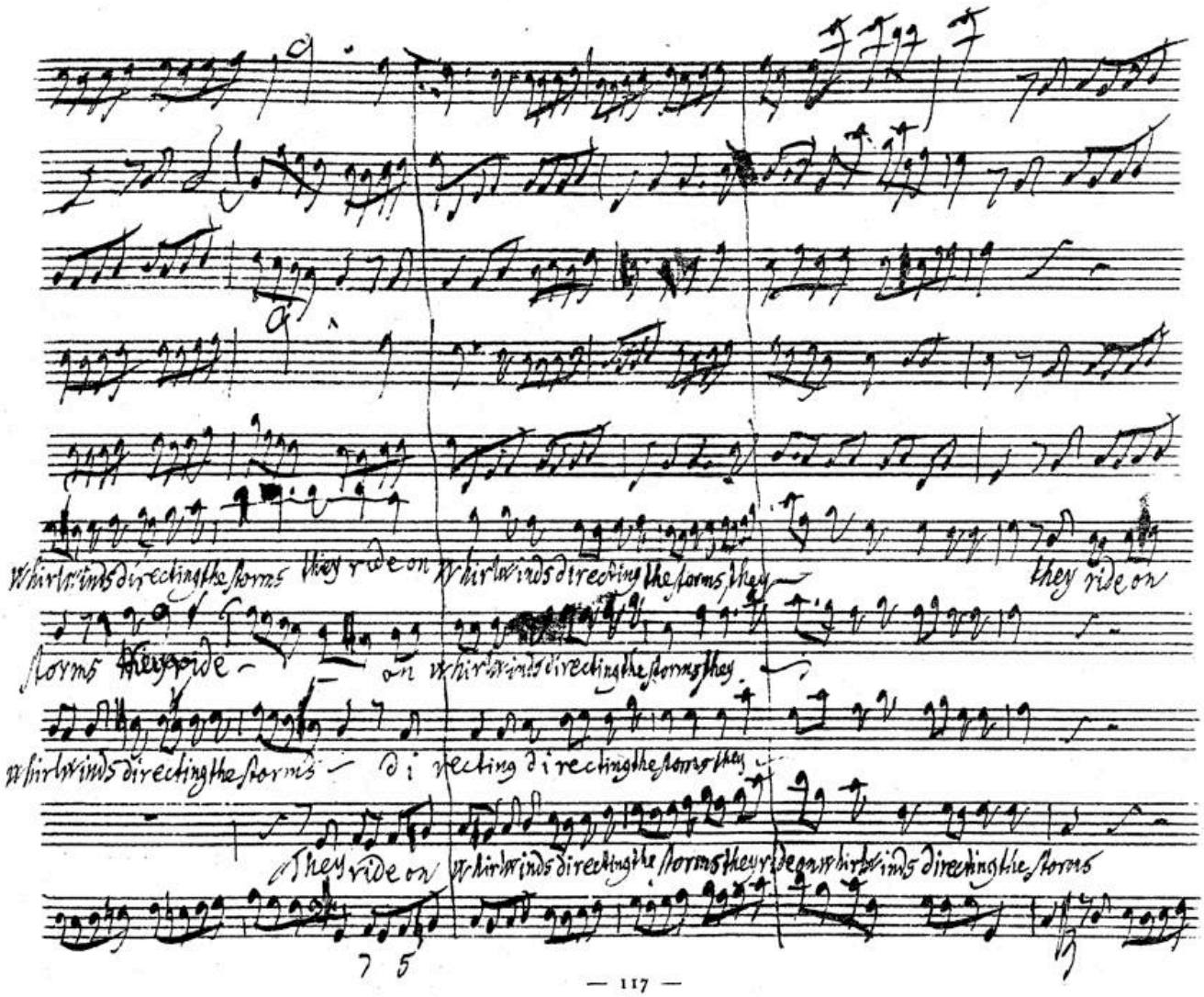
BSB


they riding on Whirlwinds
directing the Whirlwinds directing the Storms directing the Storms directing the Storms
Storms directing the Storms they ride on Whirlwinds directing the Storms they ride on Whirlwinds they ride on
Storms they ride on Whirlwinds directing the Storms they ride on Whirlwinds directing the Storms they ride on Whirlwinds directing the
Storms directing the Storms
They ride on Whirlwinds directing the

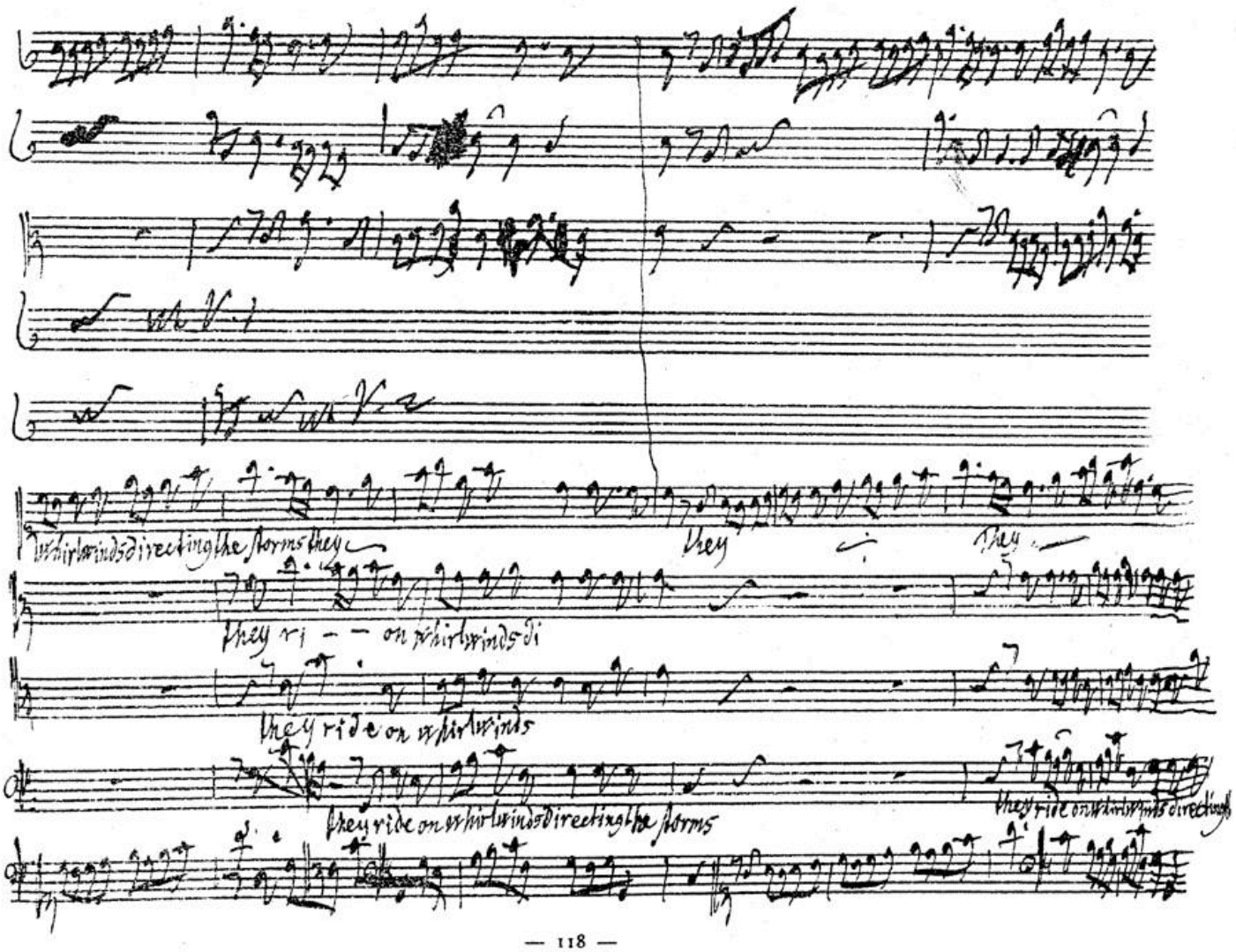
BSB


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

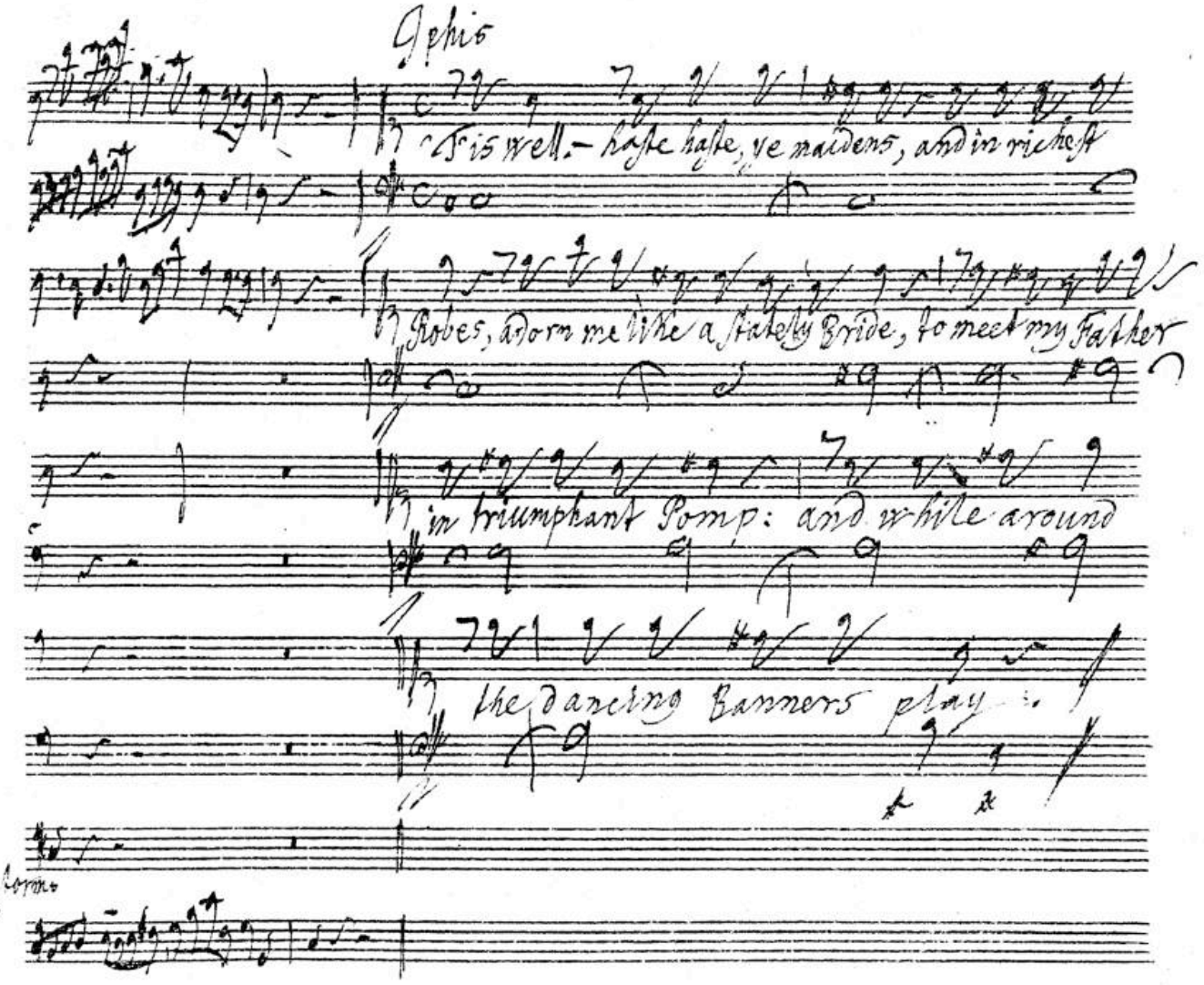
BSB


Whirlwinds directing the storms they ride on
Whirlwinds directing the storms they
they ride on
storms they ride
on whirlwinds directing the storms they
Whirlwinds directing the storms
directing directing the storms they
they ride on
whirlwinds directing the storms they ride on whirlwinds directing the storms
7 5

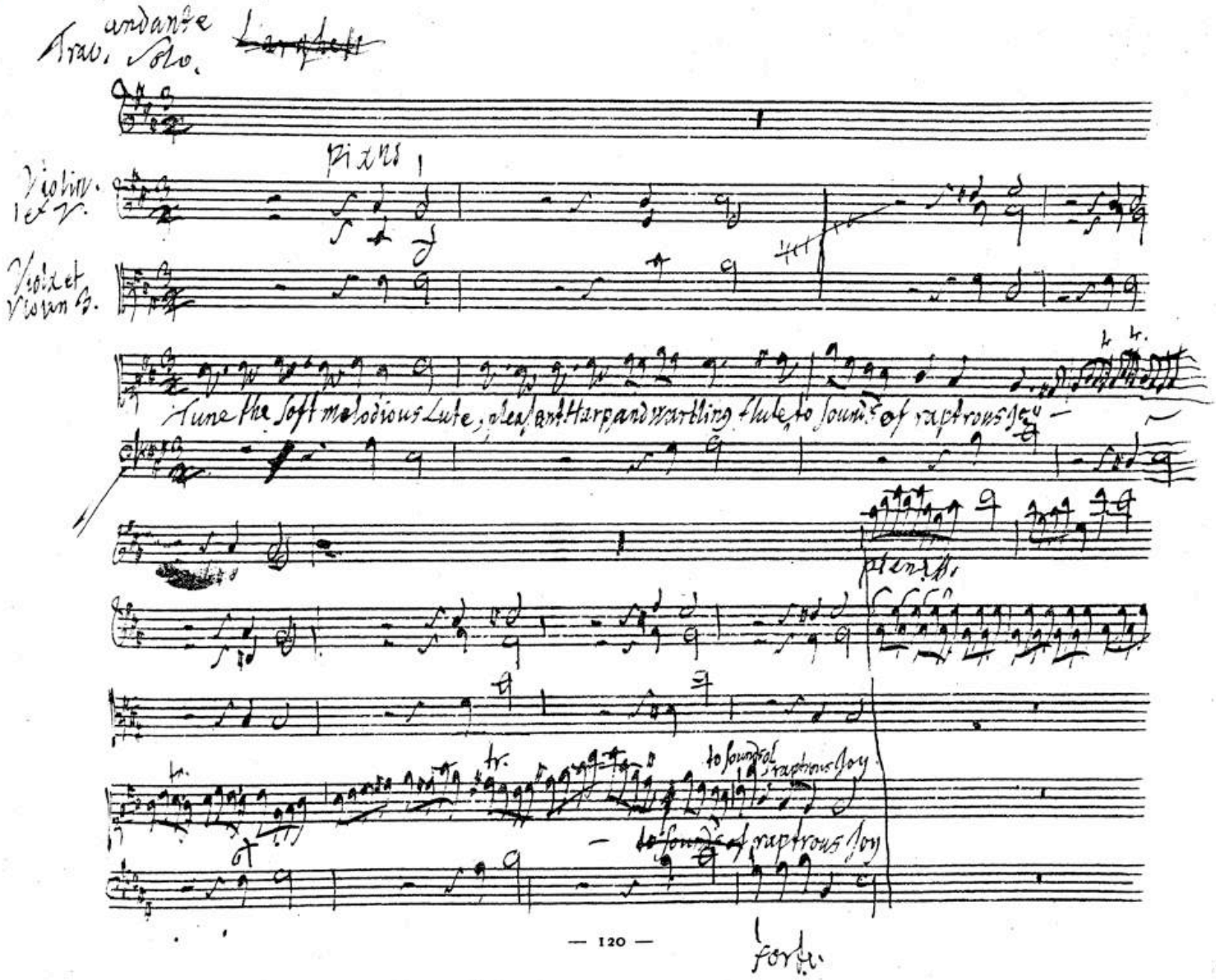
BSB


whirlwinds directing the storms they
they
they
they ri — — on whirlwinds di
they ride on whirlwinds
they ride on whirlwinds directing the storms
they ride on whirlwinds directing

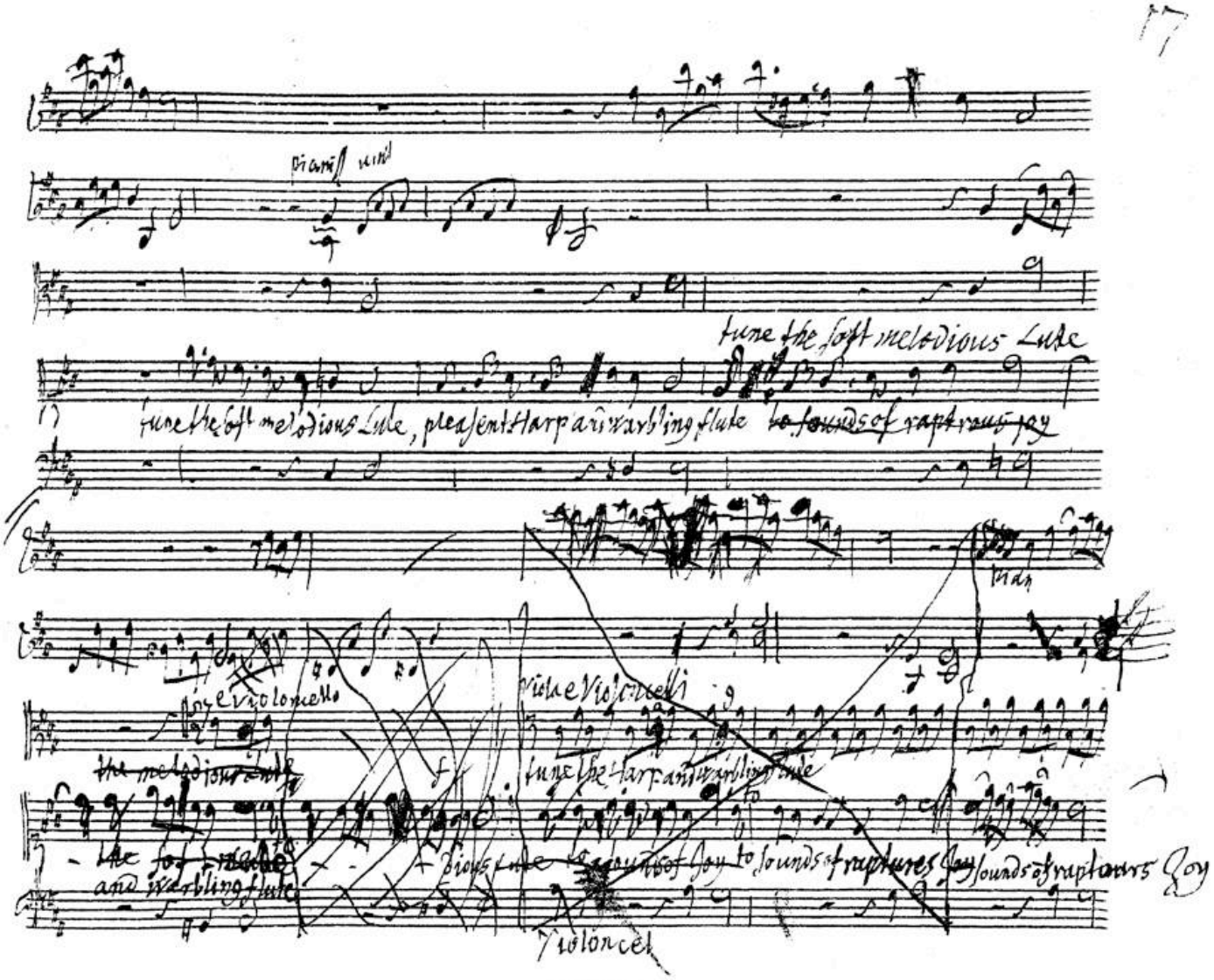
BSB


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

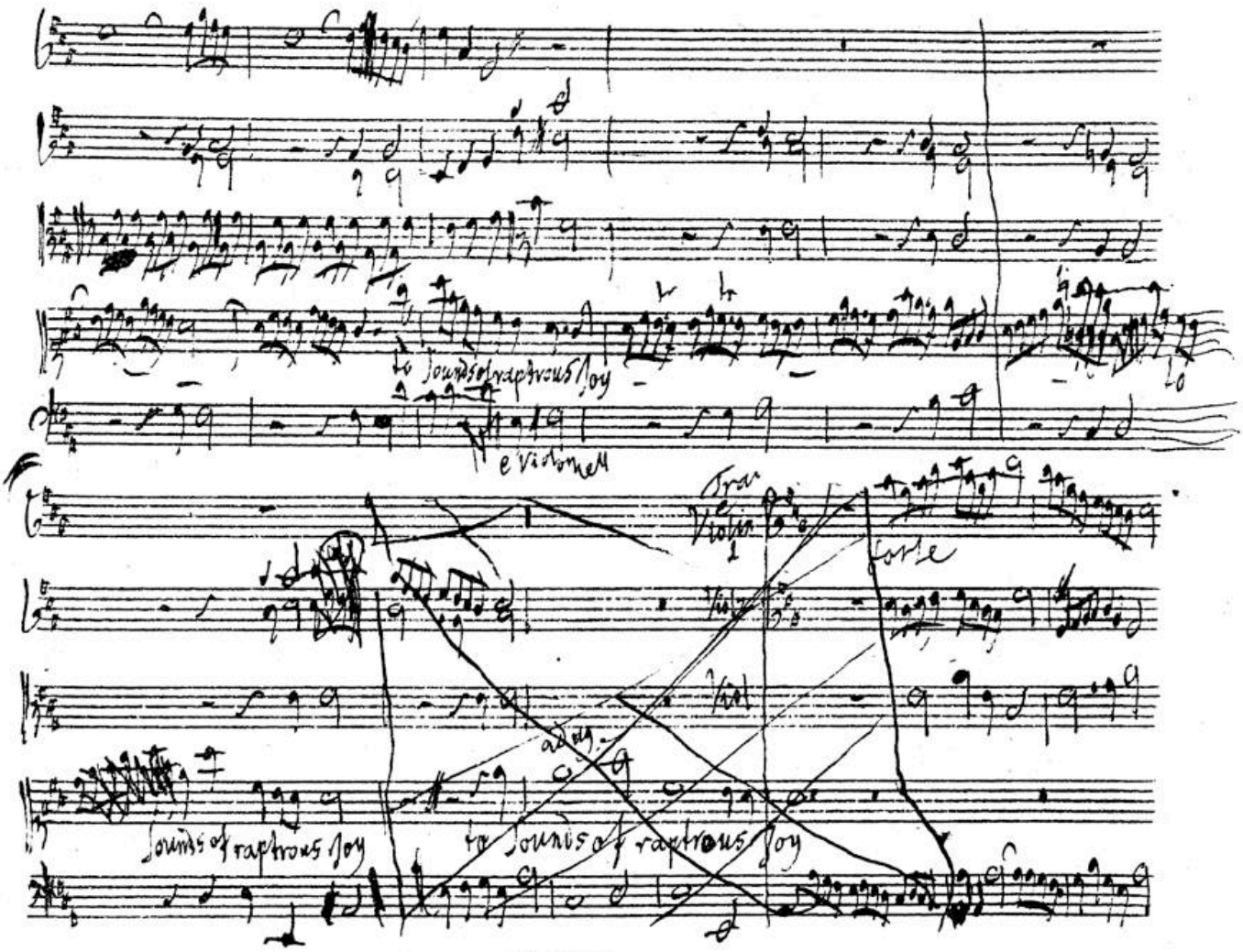
BSB


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

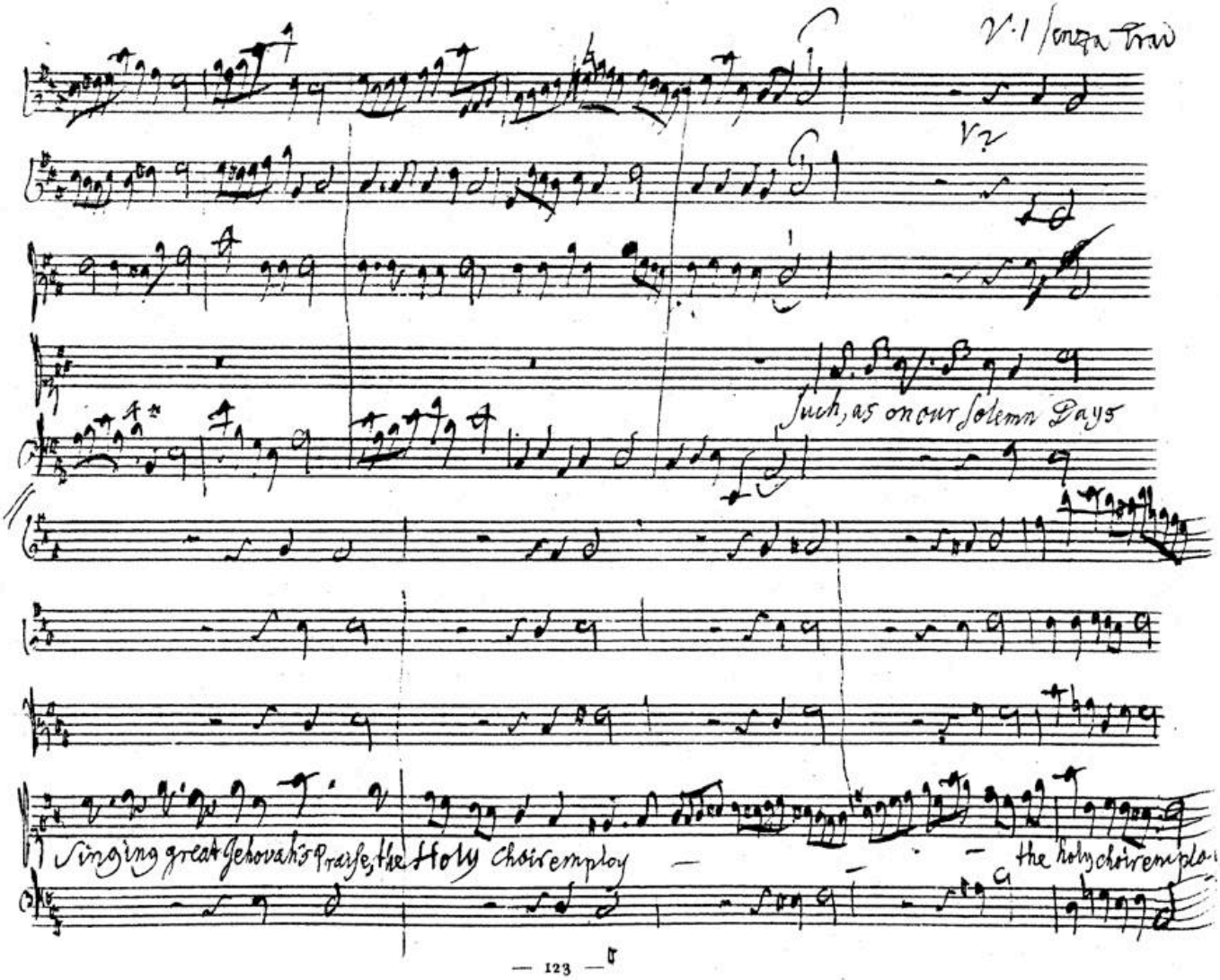
BSB


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

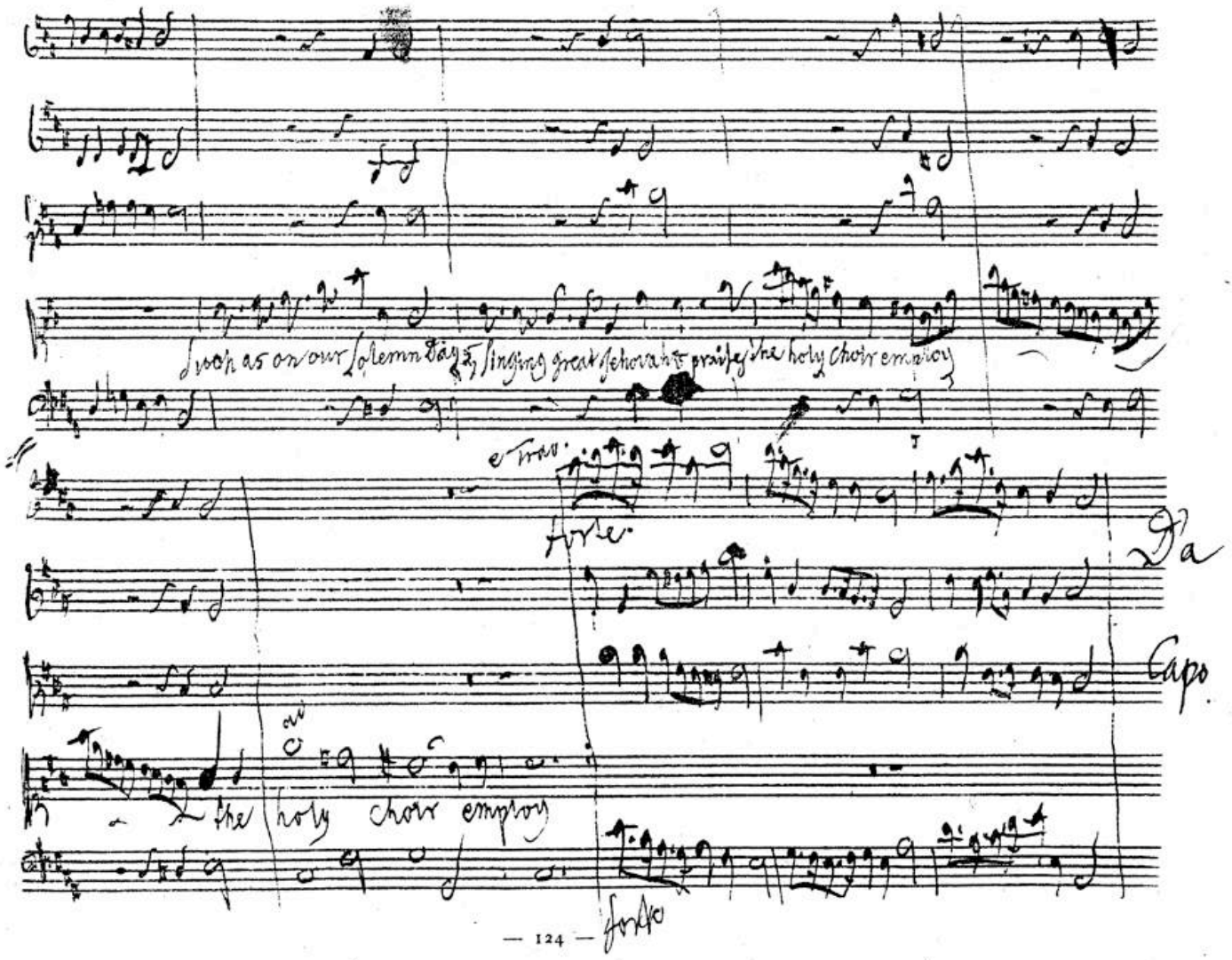
BSB


to sounds of rapturous joy
e violoncell
Violin 1
forte
sounds of rapturous joy
to sounds of rapturous joy

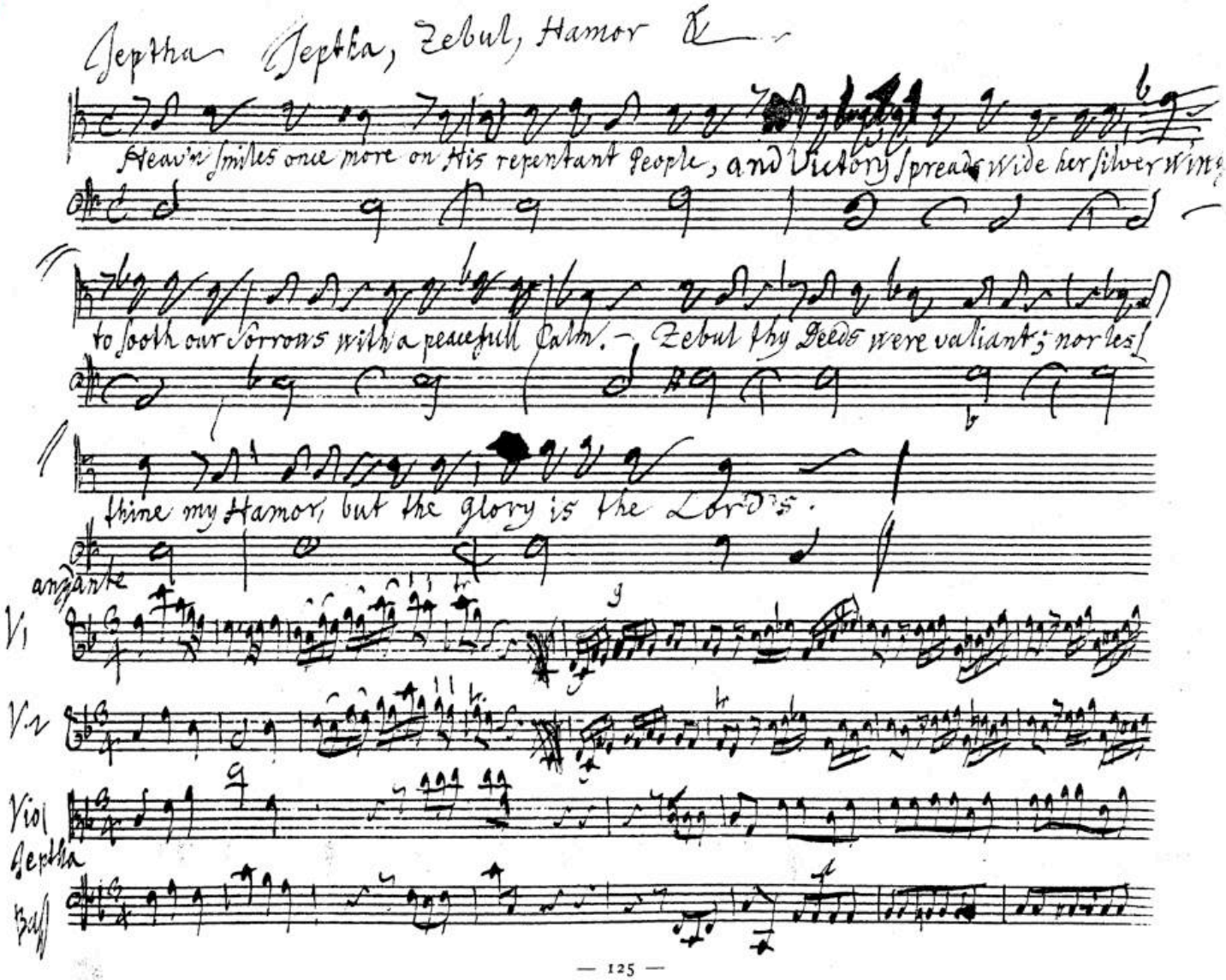
BSB


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

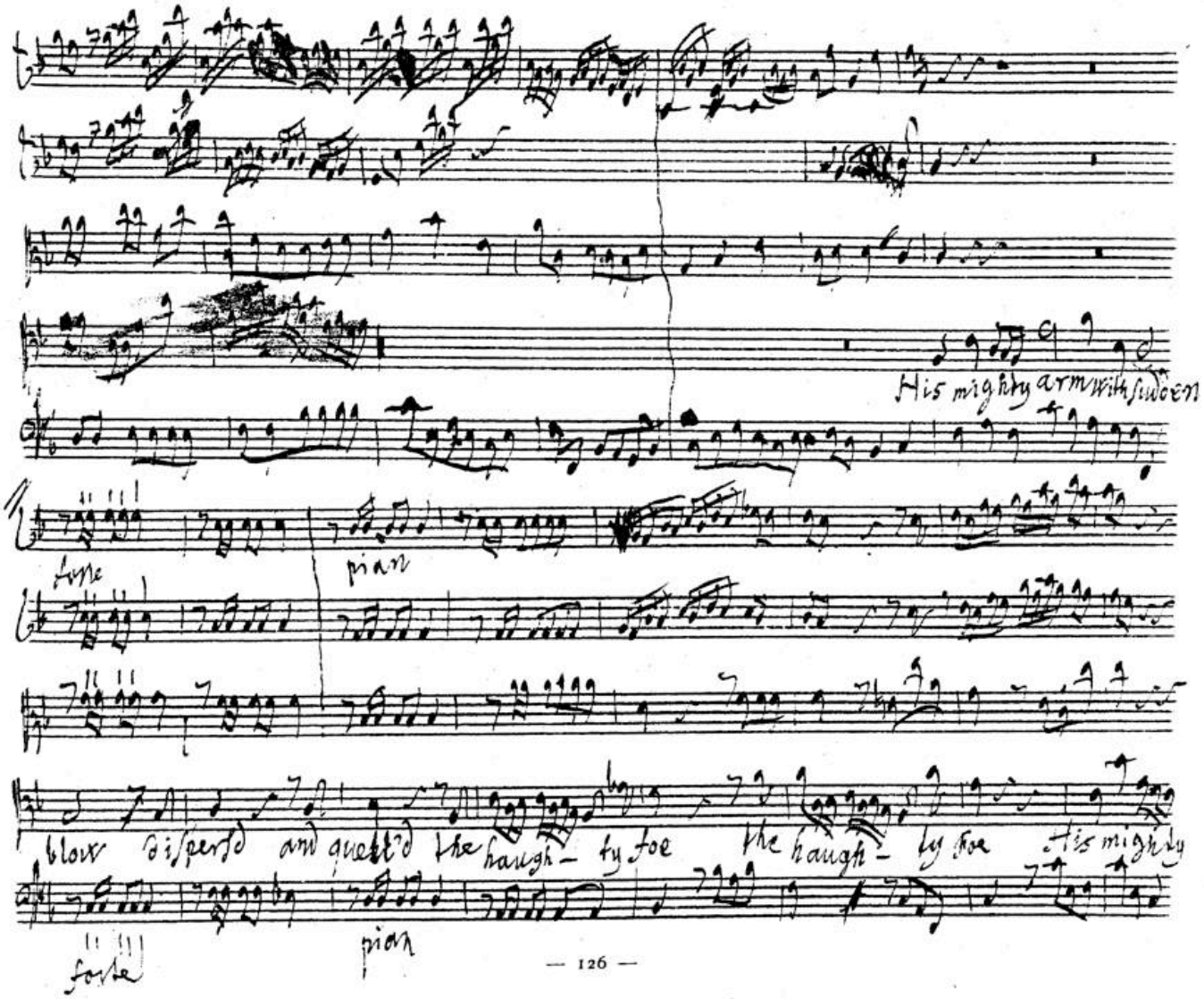
BSB


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

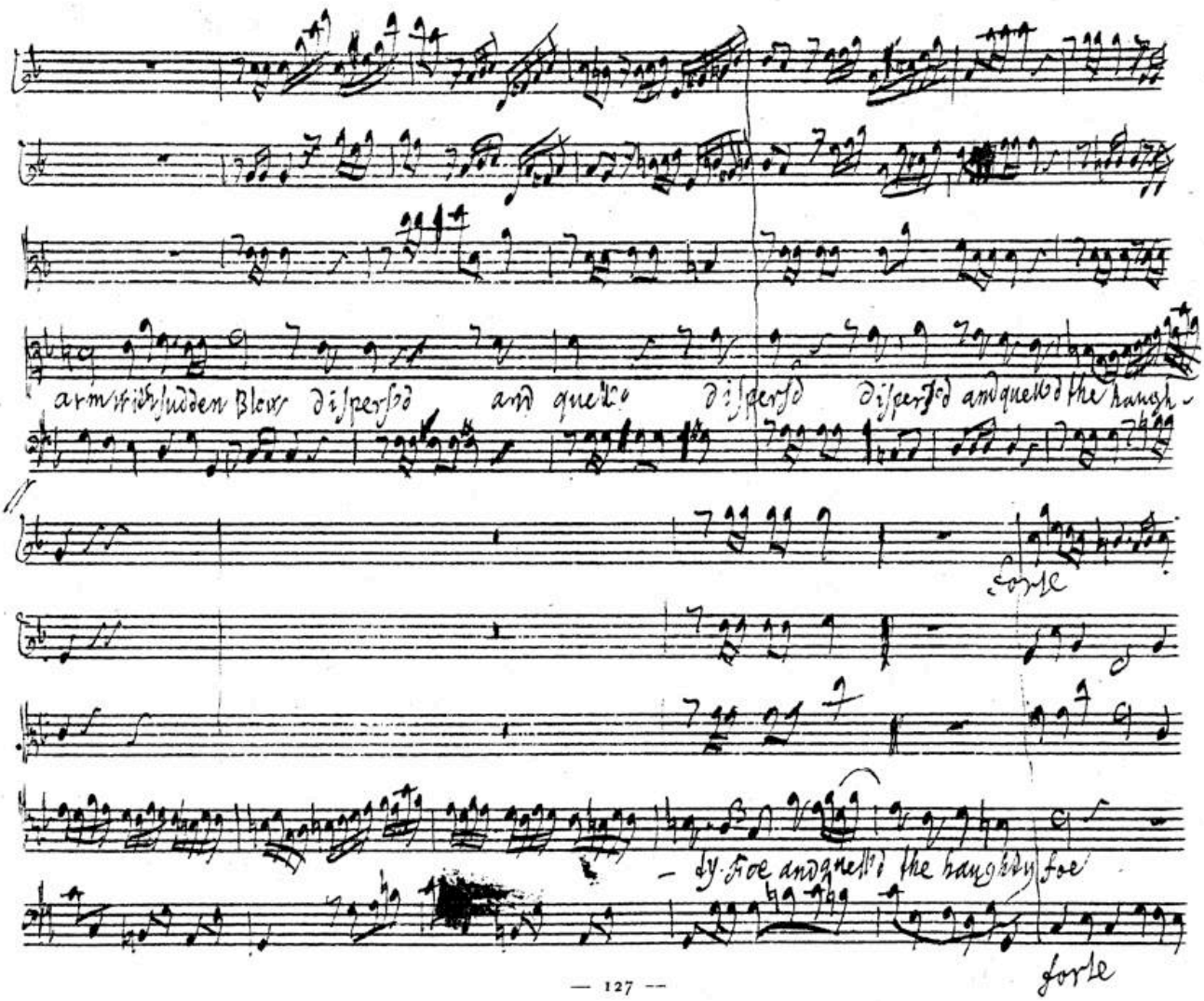
BSB


Jeptha Jeptha, Zebul, Hamor &c
Heav'n smiles once more on His repentant people, and Victory spreads wide her silver Wing
to sooth our Sorrows with a peacefull Calm. — Zebul thy Deeds were valiant; nor less
thine my Hamor, but the glory is the Lord's.
andante
V1
V2
Viol
Jeptha
Bass

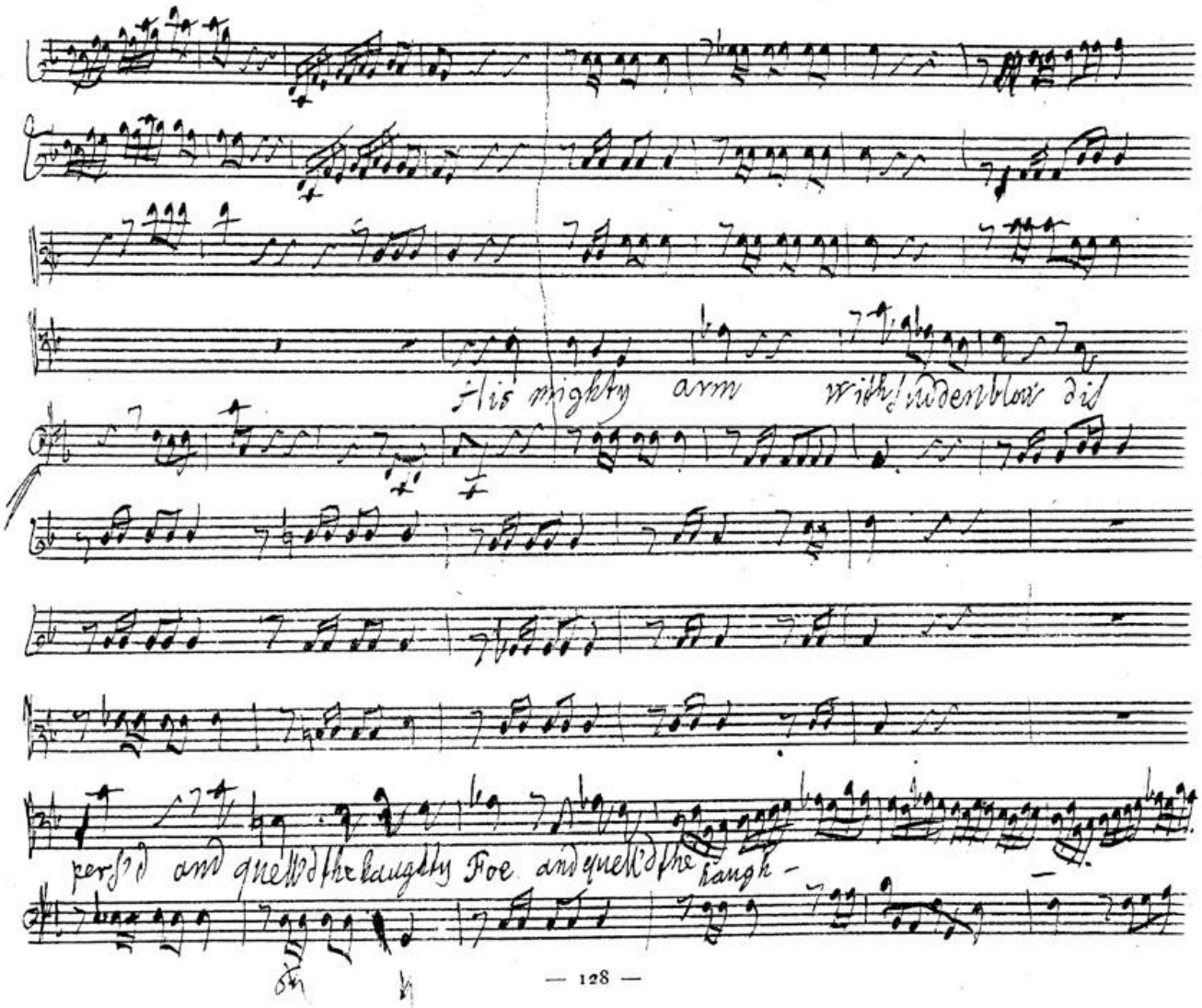
BSB


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

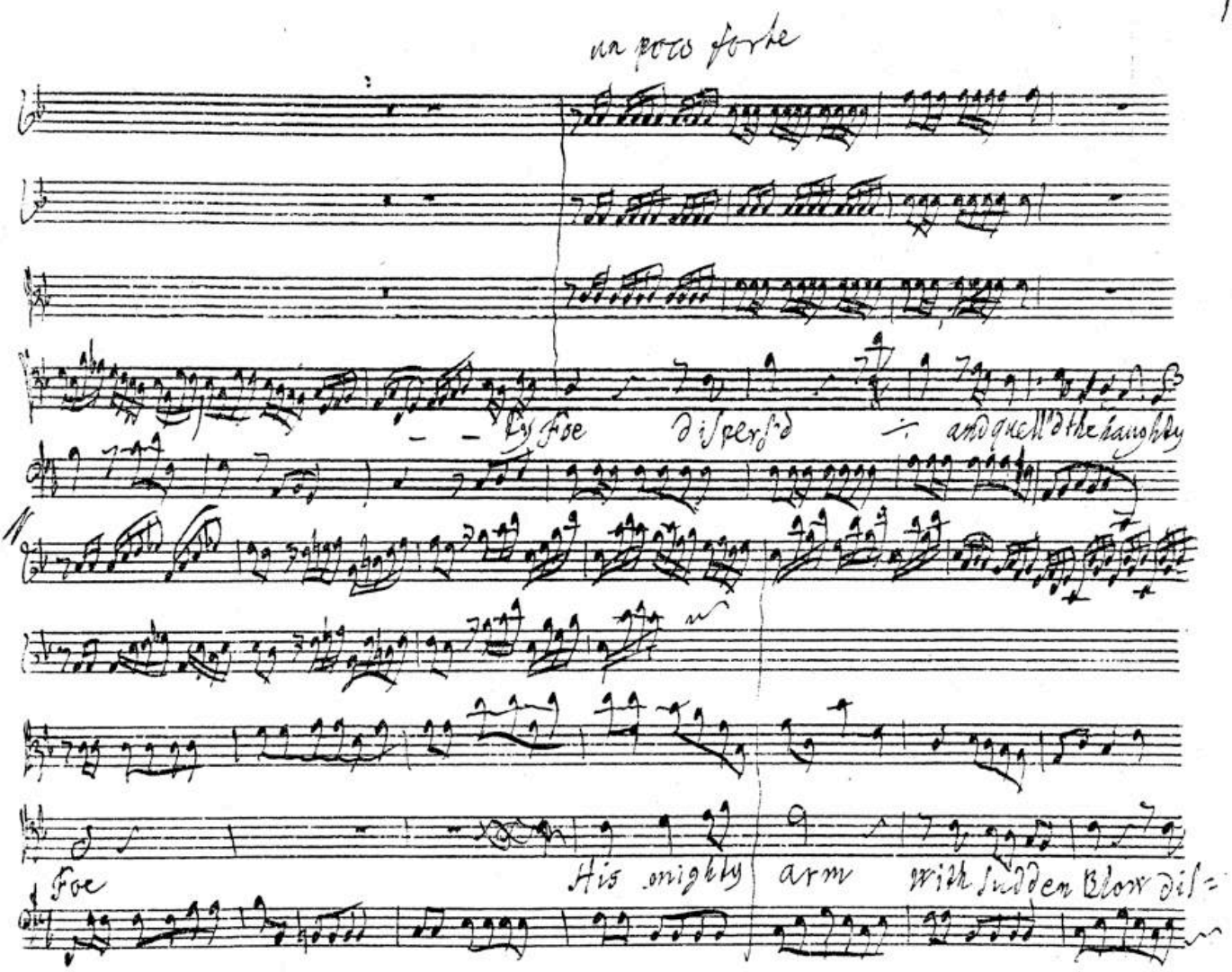
BSB


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

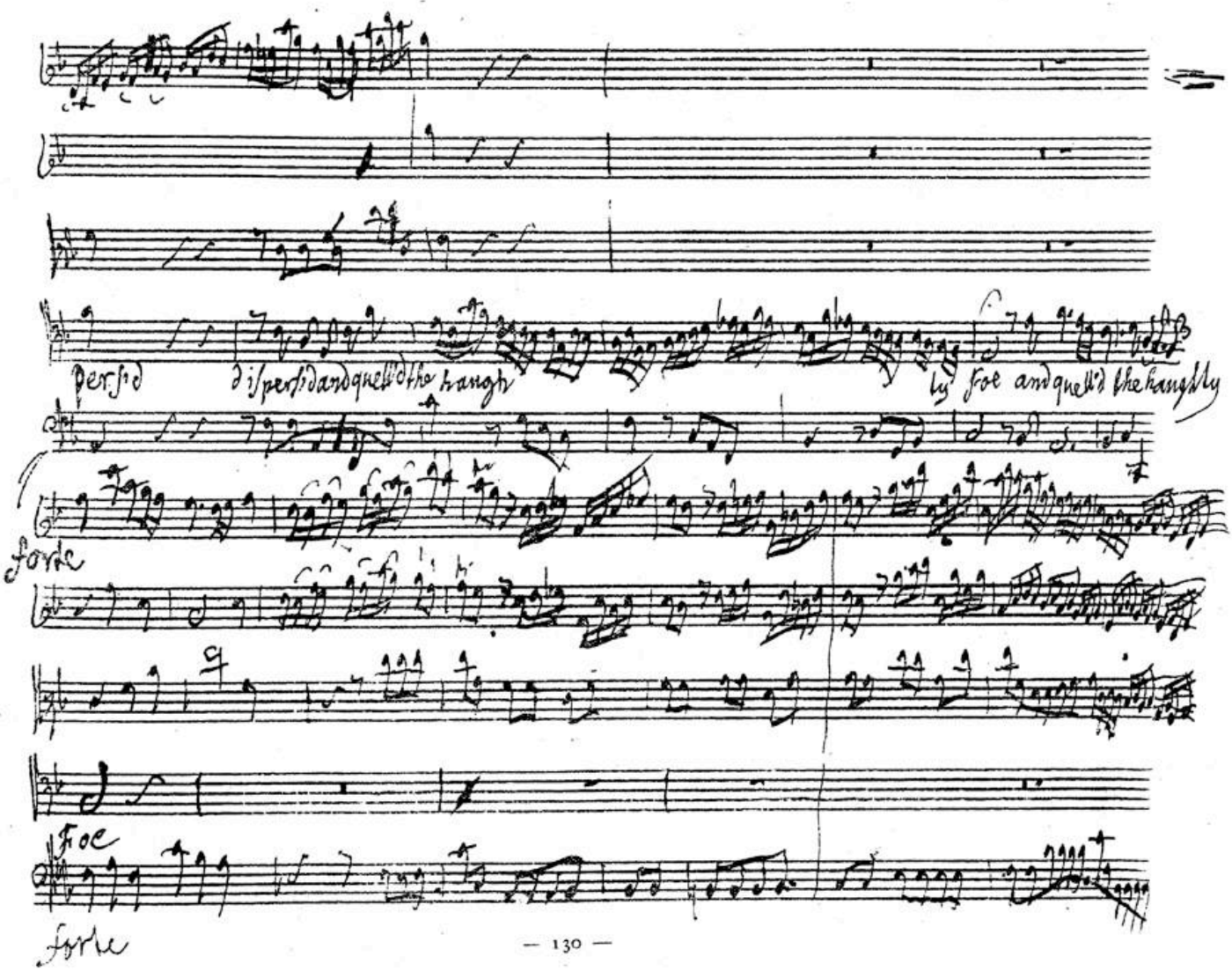
BSB


His mighty arm with sudden blow did
pers'd and quell'd the haughty Foe and quell'd the fangh -

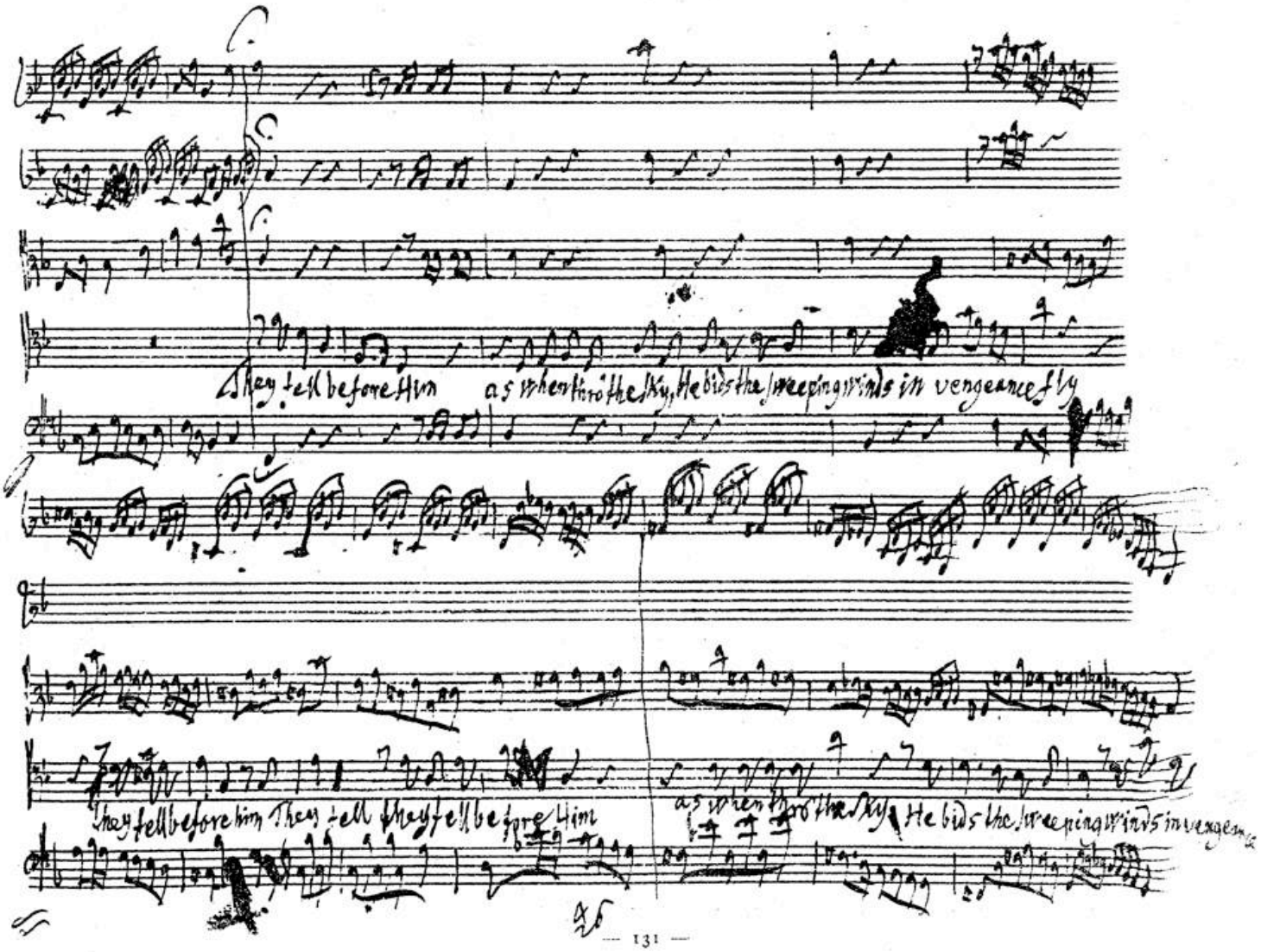
BSB


un poco forte
By foe dispers'd and quell'd the haughty
Foe
His mighty arm with sudden Blow dis=

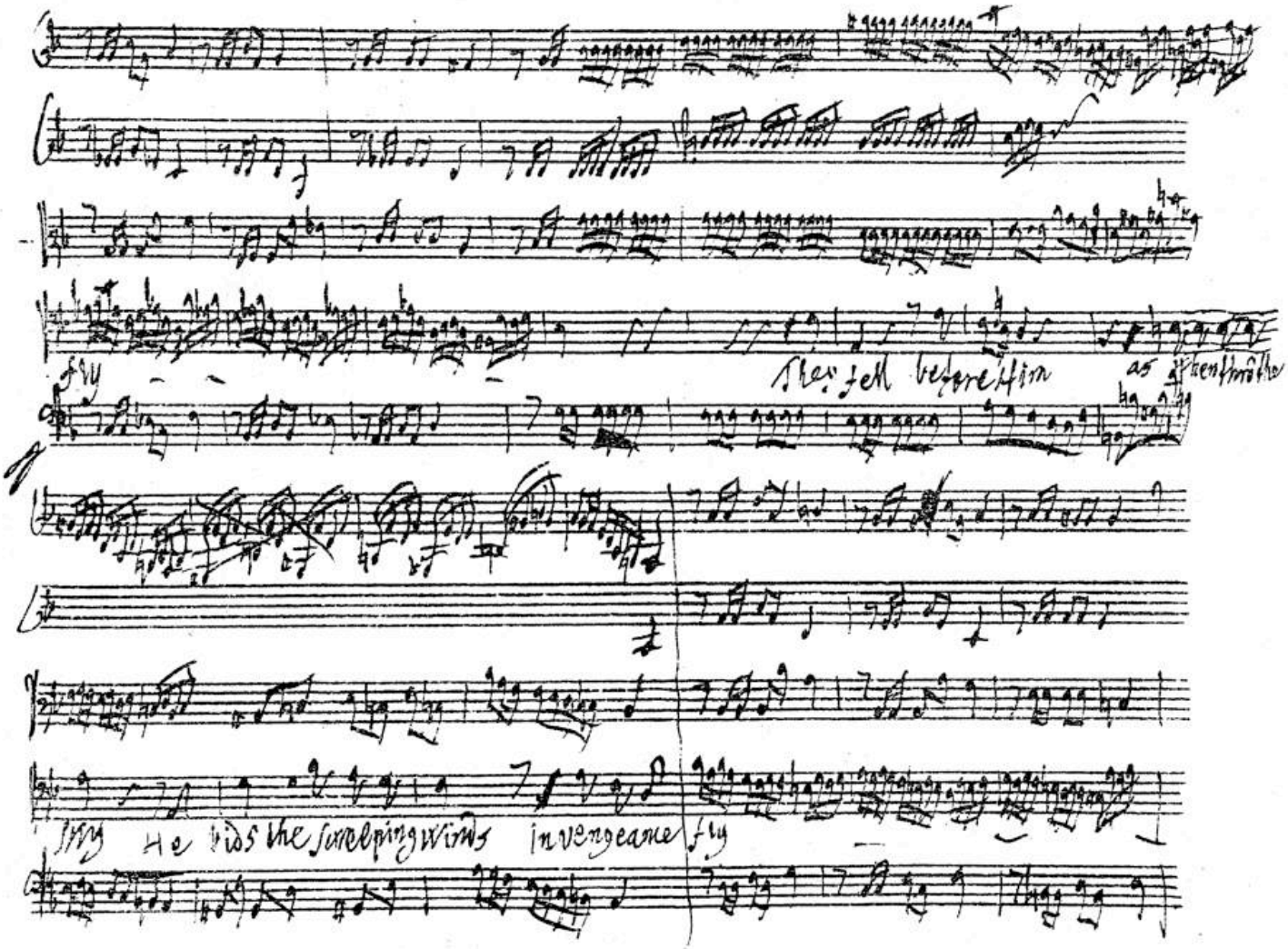
BSB


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

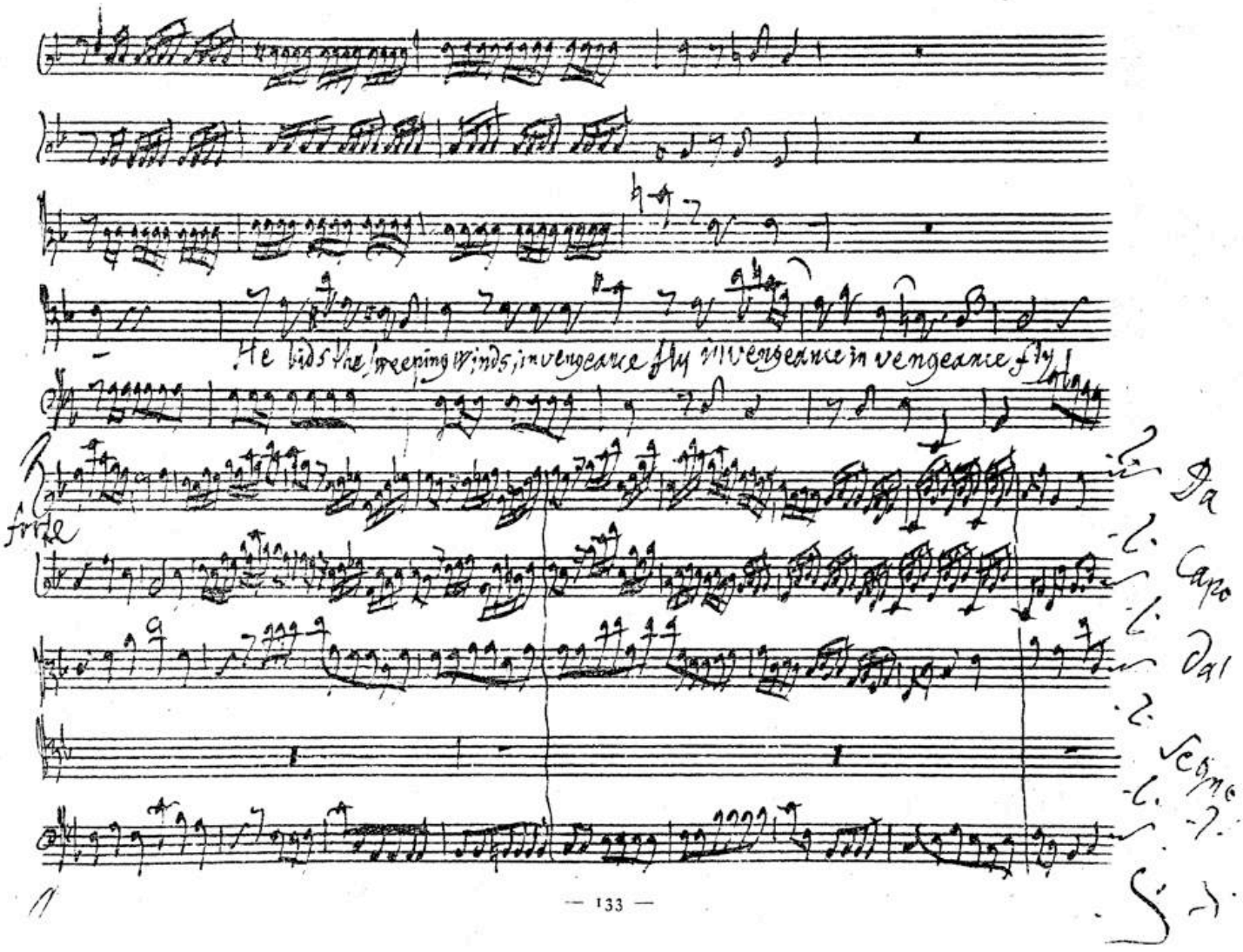
BSB


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

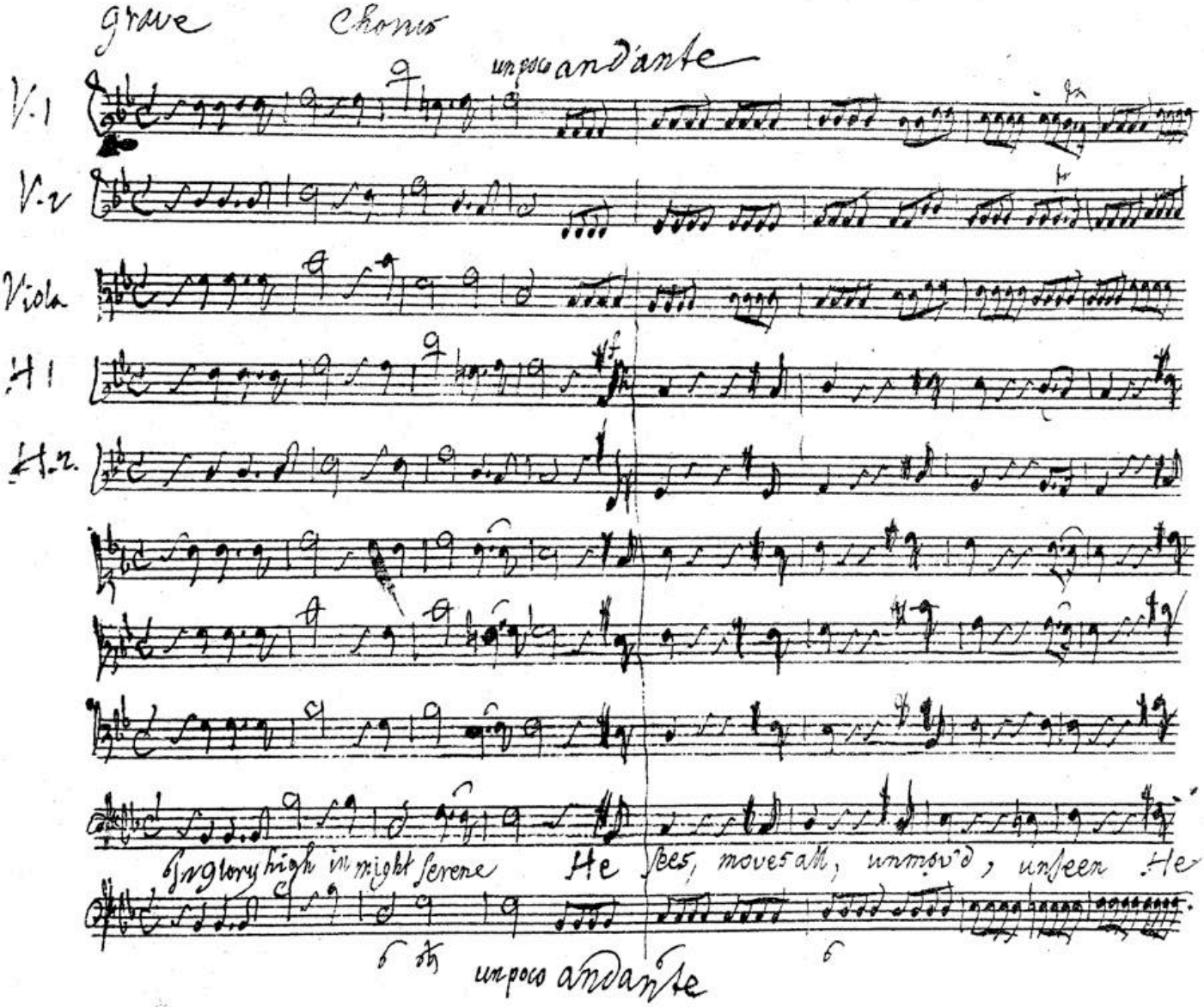
BSB


fly
Ther fell before him as when throthe
fly He bids the screeping winds in vengeance fly

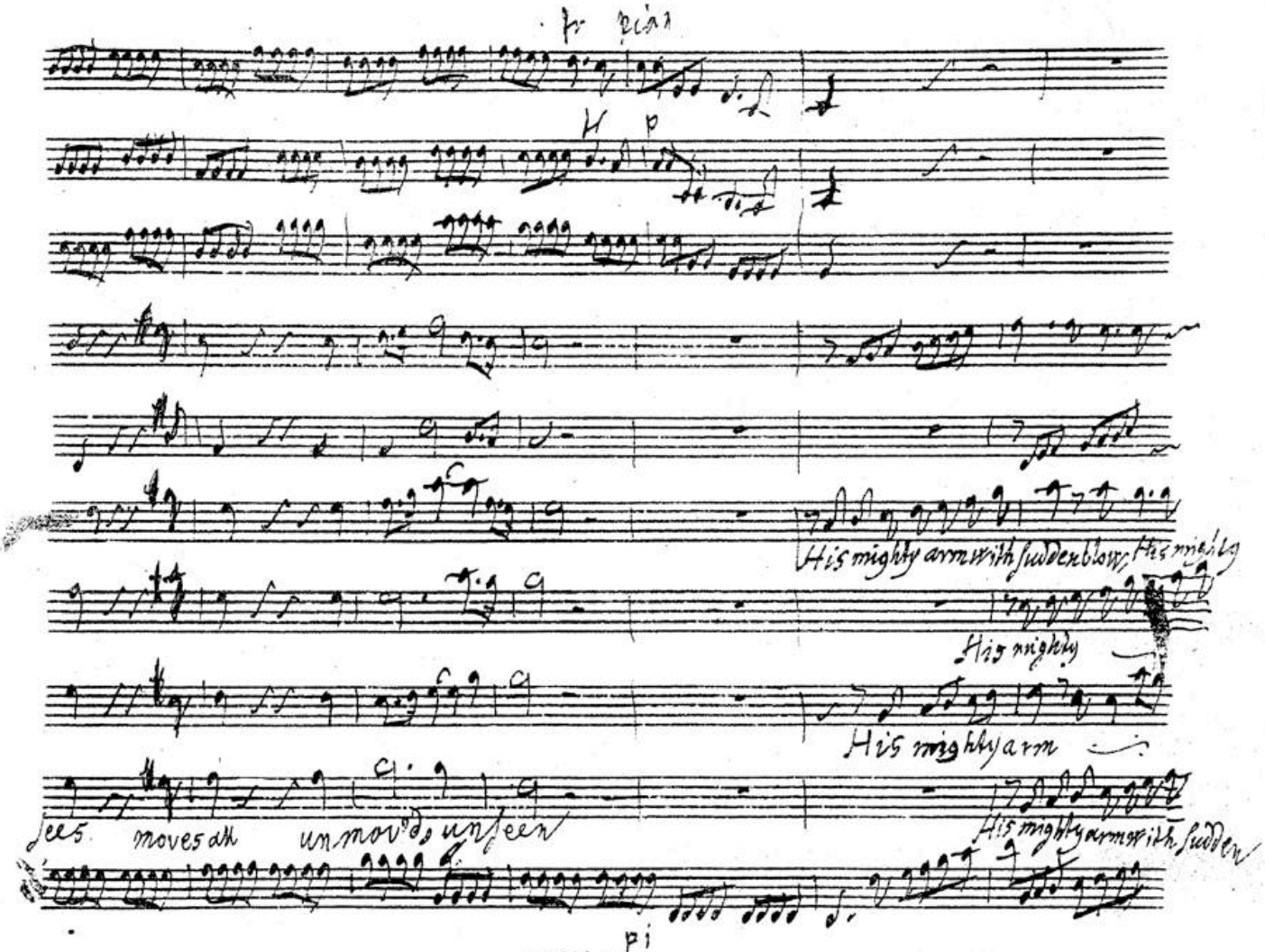
BSB


He bids the weeping winds, in vengeance fly! in vengeance in vengeance fly!
Da
Capo
Dal
Segno

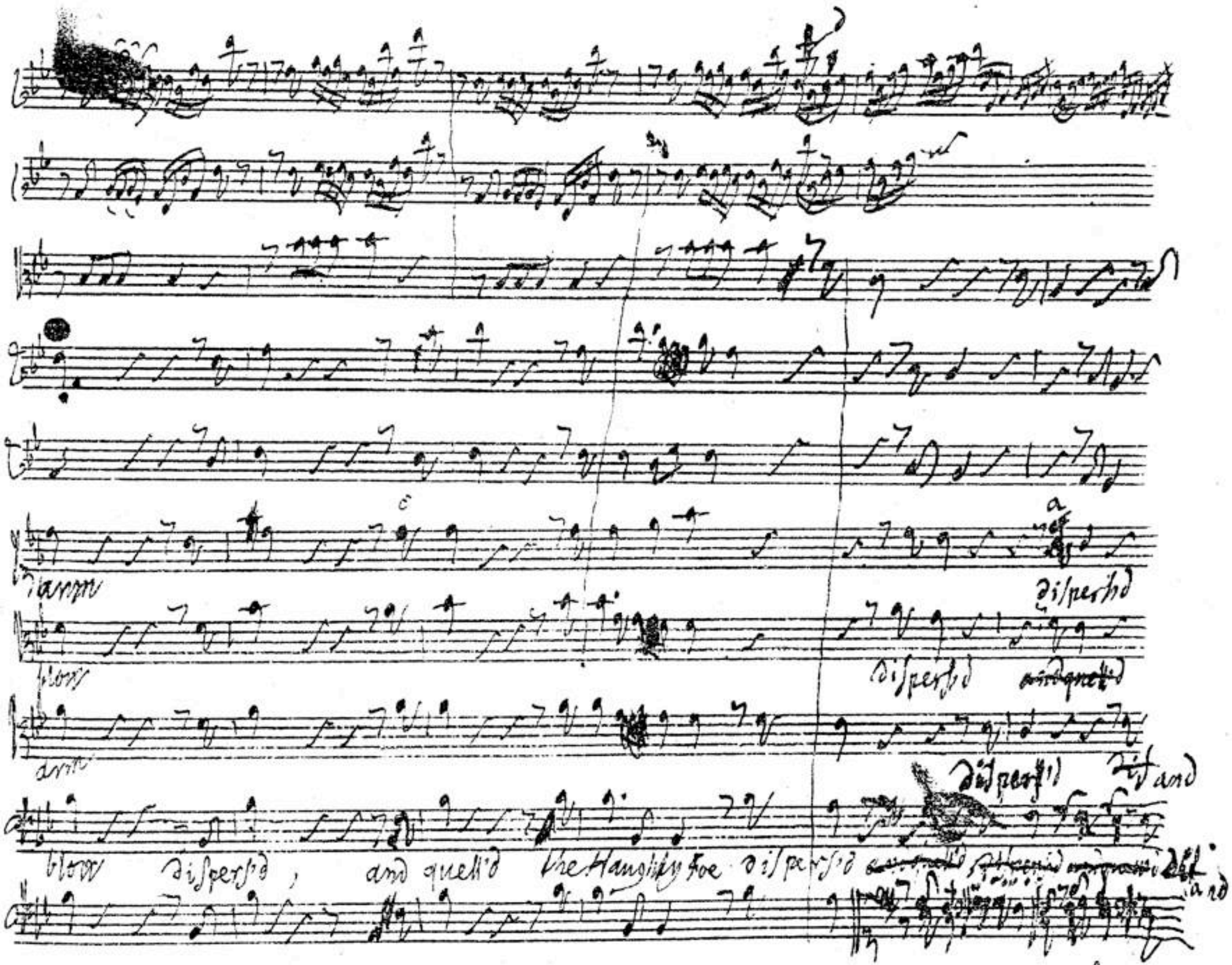
BSB


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

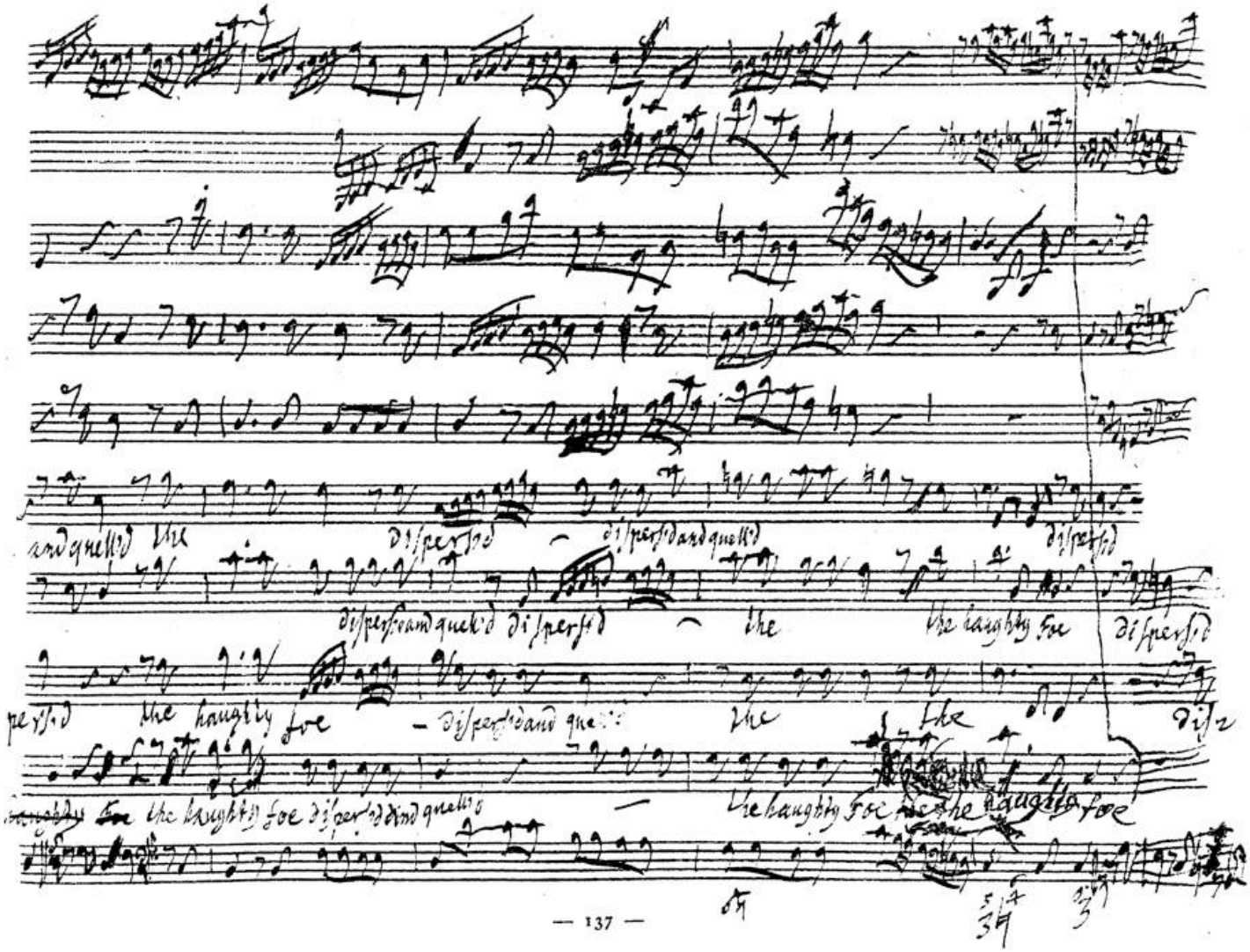
BSB


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

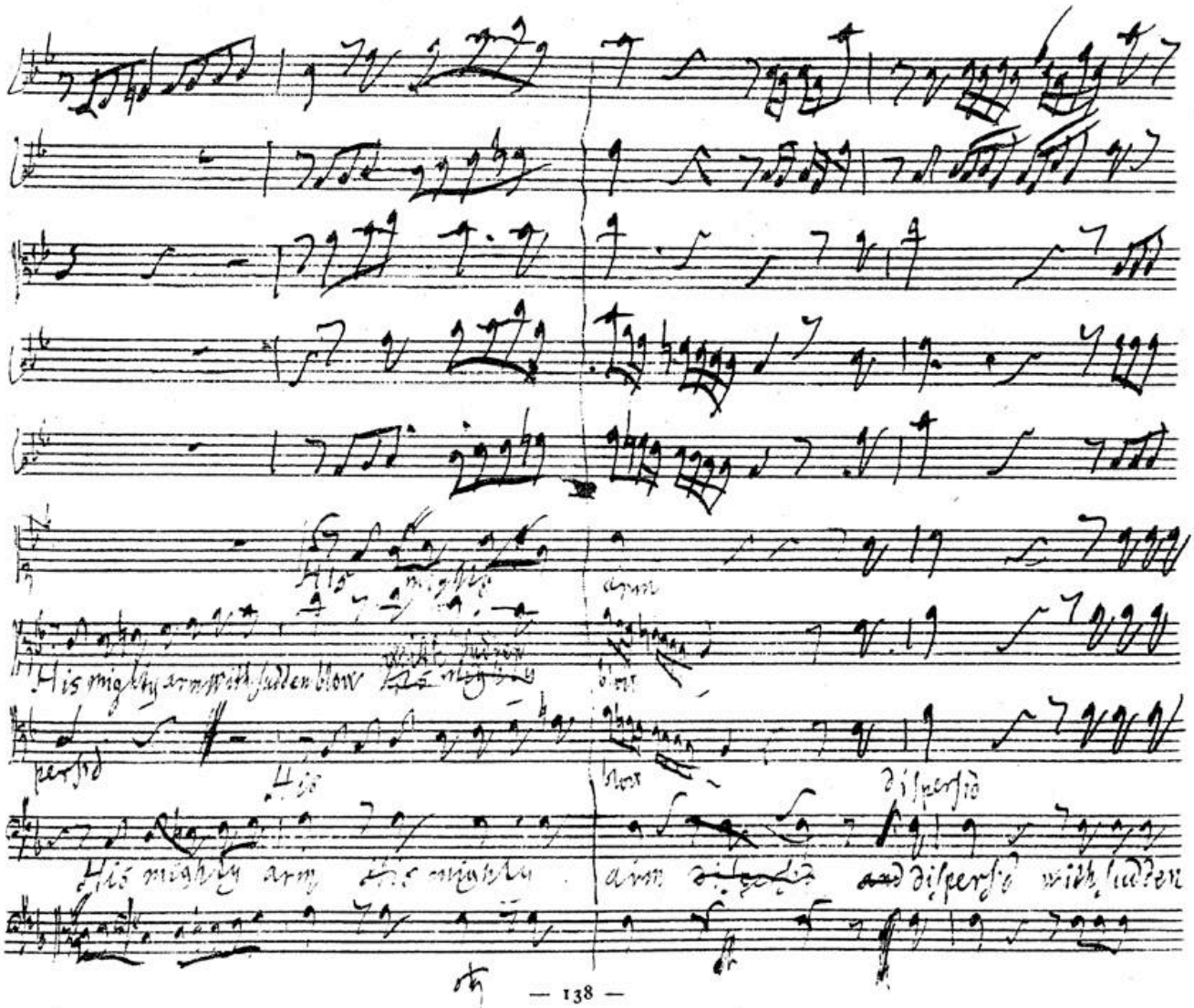
BSB



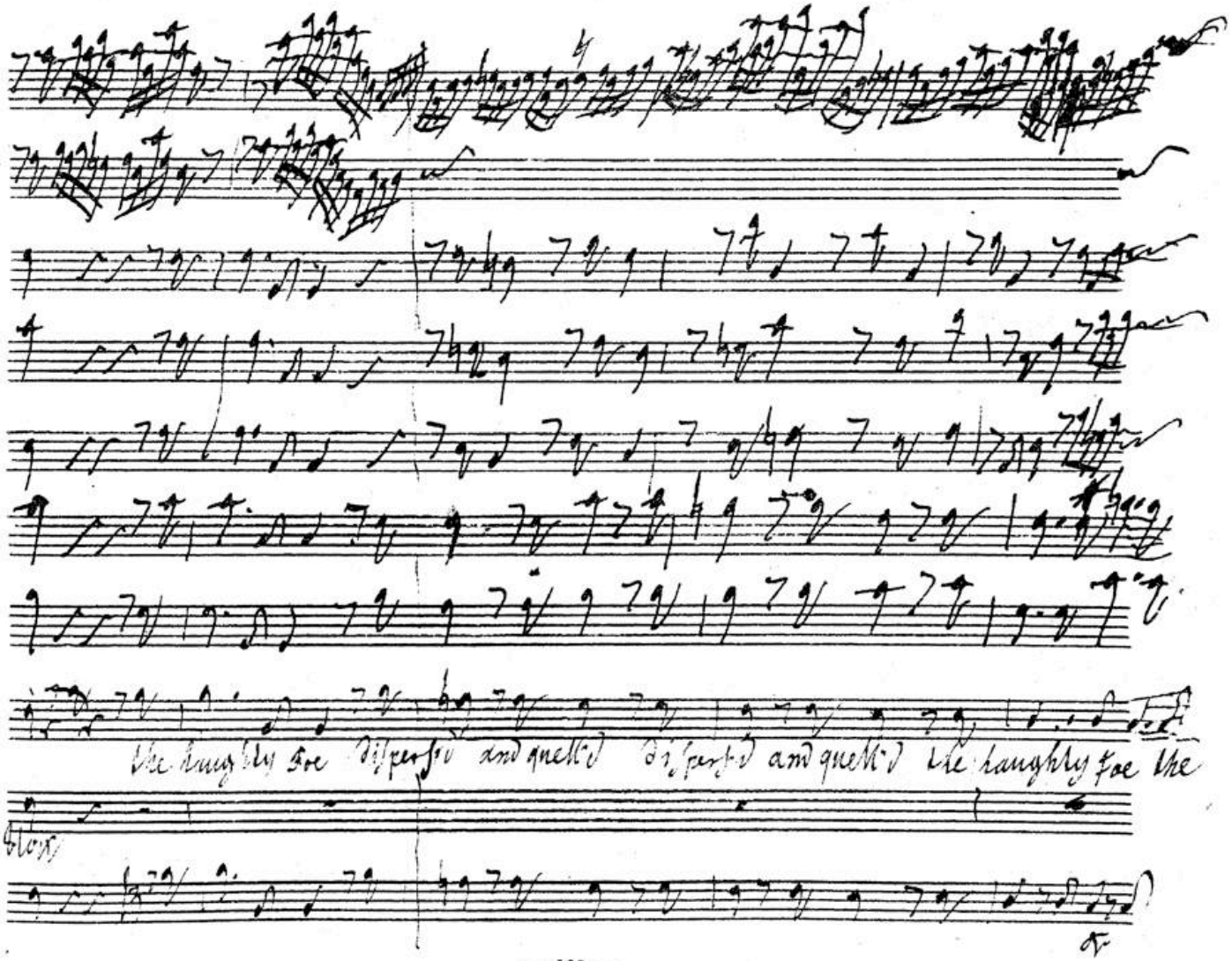
BSB


and quell'd the
Disperst'd
disperst'd and quell'd
disperst'd
disperst'd and quell'd disperst'd
the
the haughty foe
disperst'd
perst'd
the haughty foe
disperst'd and quell'd
the
the
the haughty foe disperst'd and quell'd
the haughty foe
the haughty foe

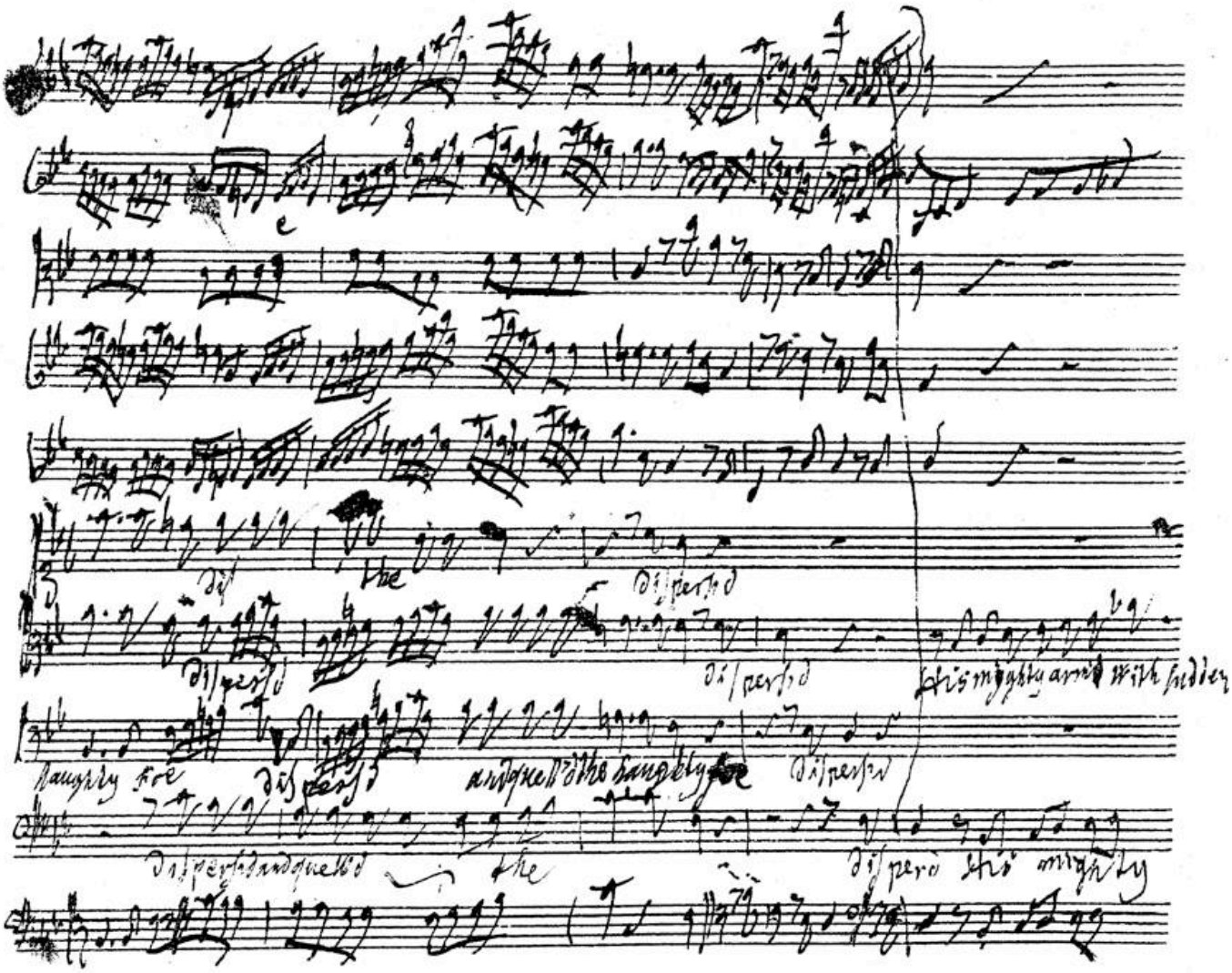
BSB


His mighty arm with sudden blow
His mighty arm
and dispersed with sudden

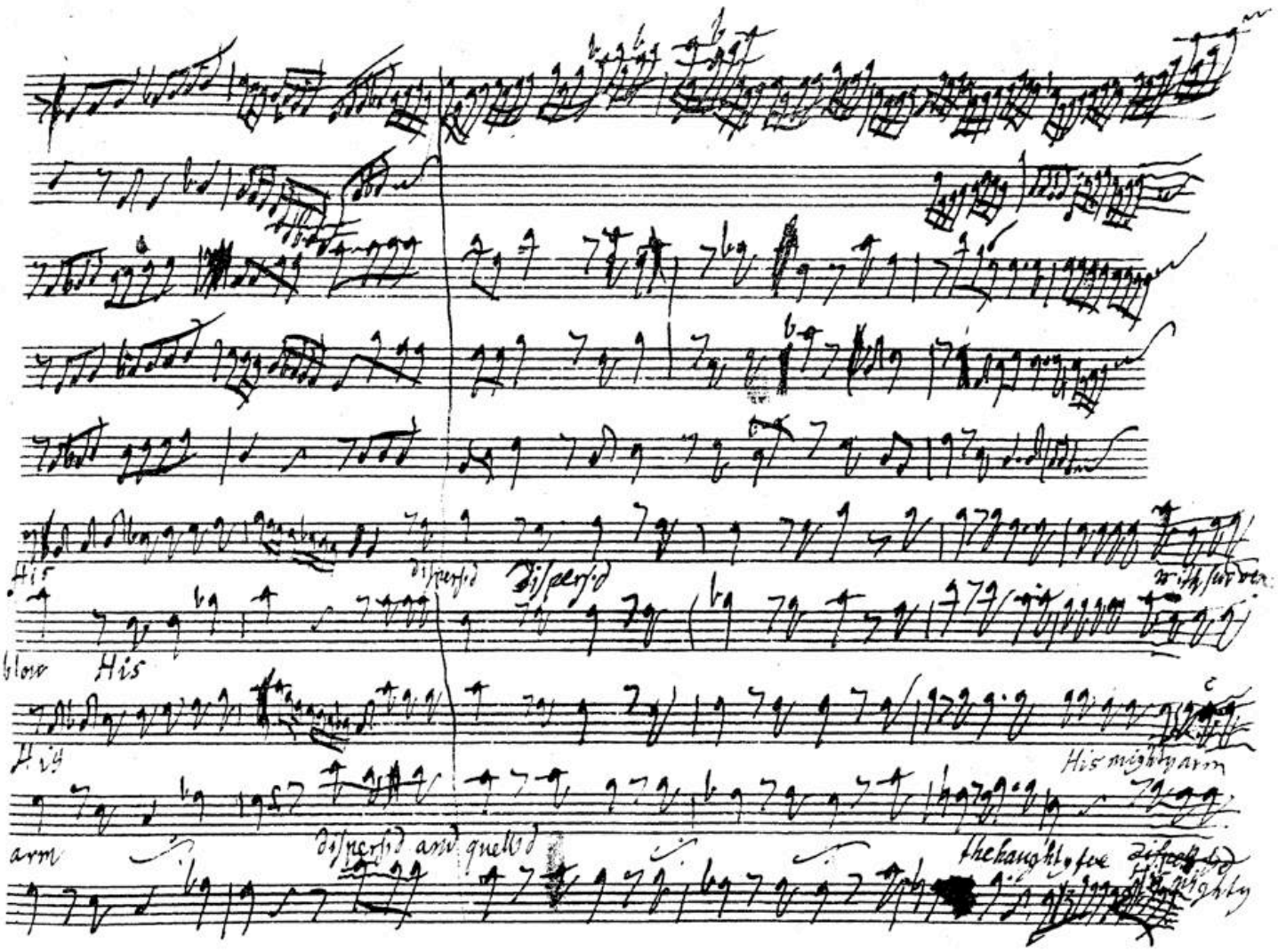
BSB


the haughty foe dispersd and quellid dispersd and quellid the haughty foe the
stops

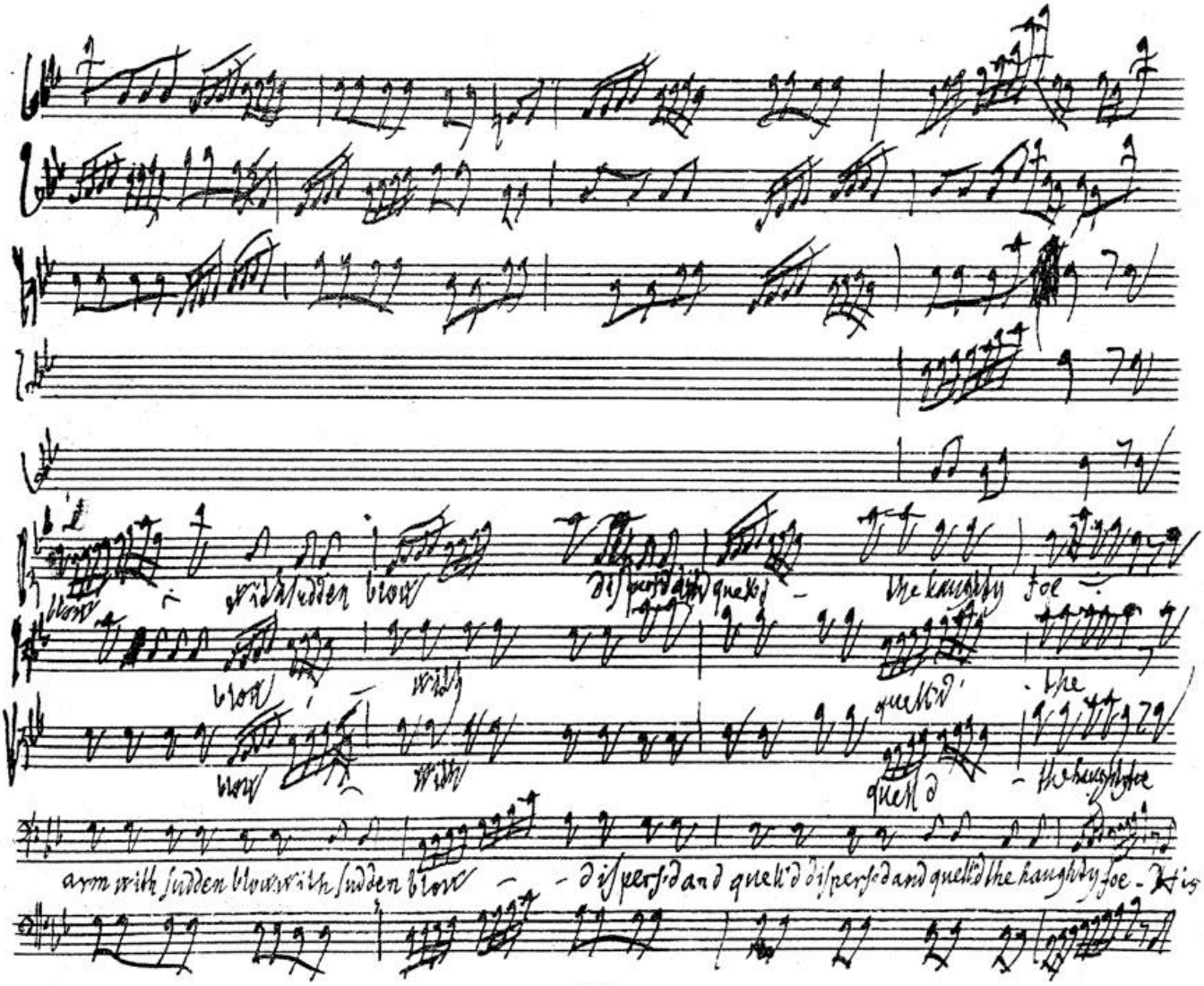
BSB


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

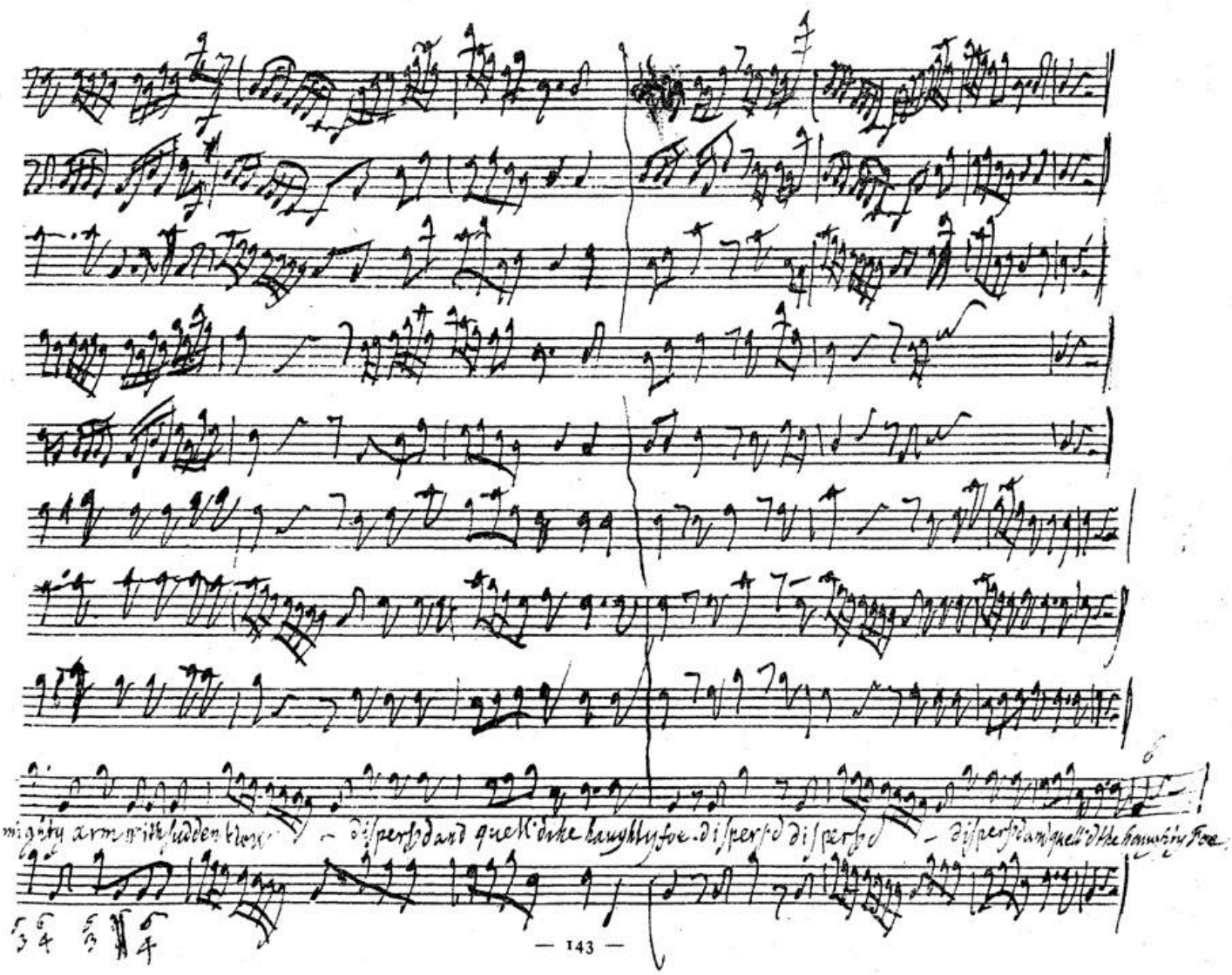
BSB


His
dispersd
Dispersd
with surdex
blow
His
His
His mighty arm
arm
dispersd and quellsd
the haughty foe
His mighty

BSB


blow with sudden blow dispersd and quell'd the haughty foe
blow with quell'd the
blow with quell'd the haughty foe
arm with sudden blow with sudden blow dispersd and quell'd dispersd and quell'd the haughty foe

BSB


mighty arm with sudden blow - dispersd and quell'd the haughty foe. dispersd dispersd - dispersd and quell'd the haughty foe.

BSB

Symphony

enter Iphis, Storge etc:

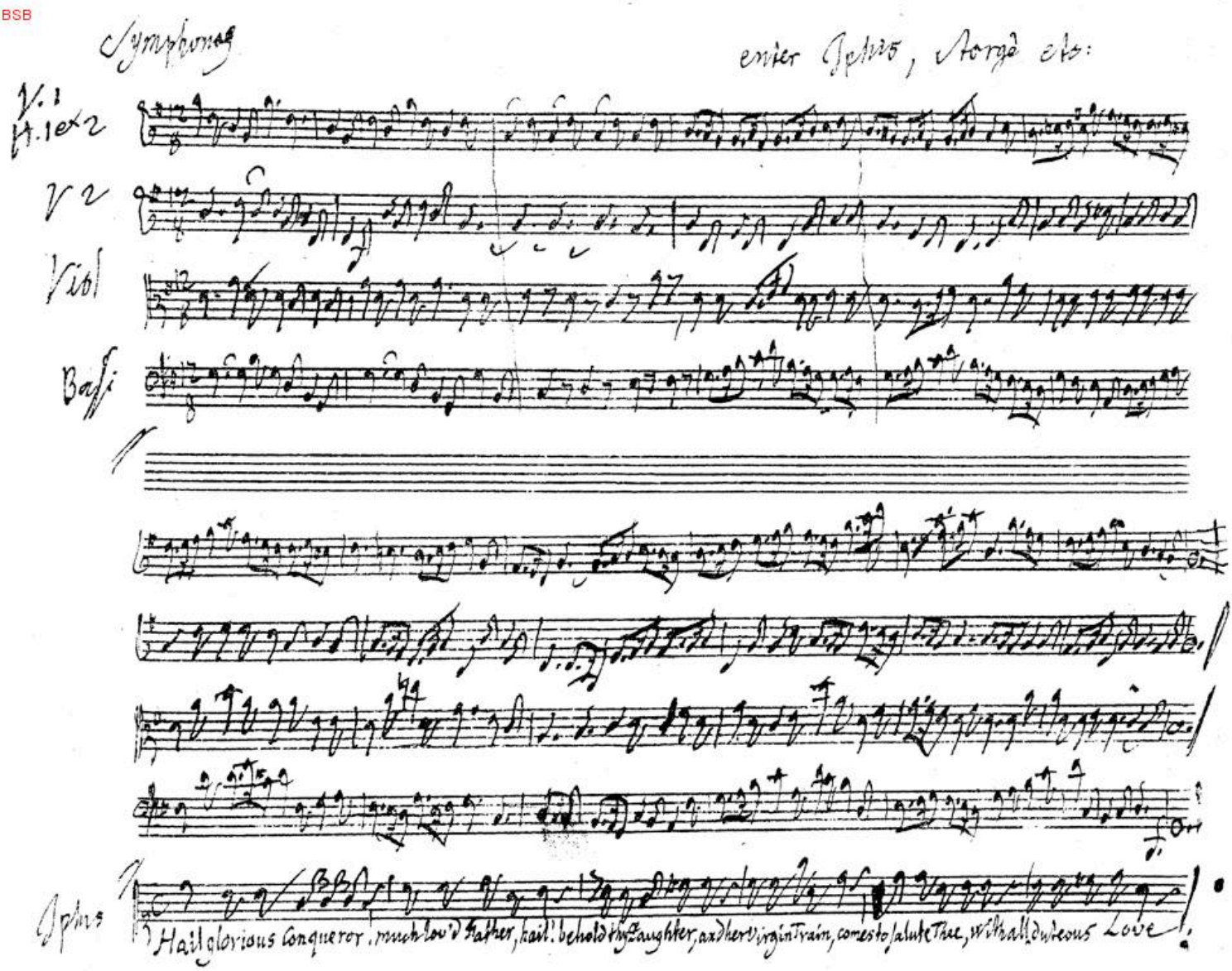
V. 1
H. 1 ex 2

V 2

Viol

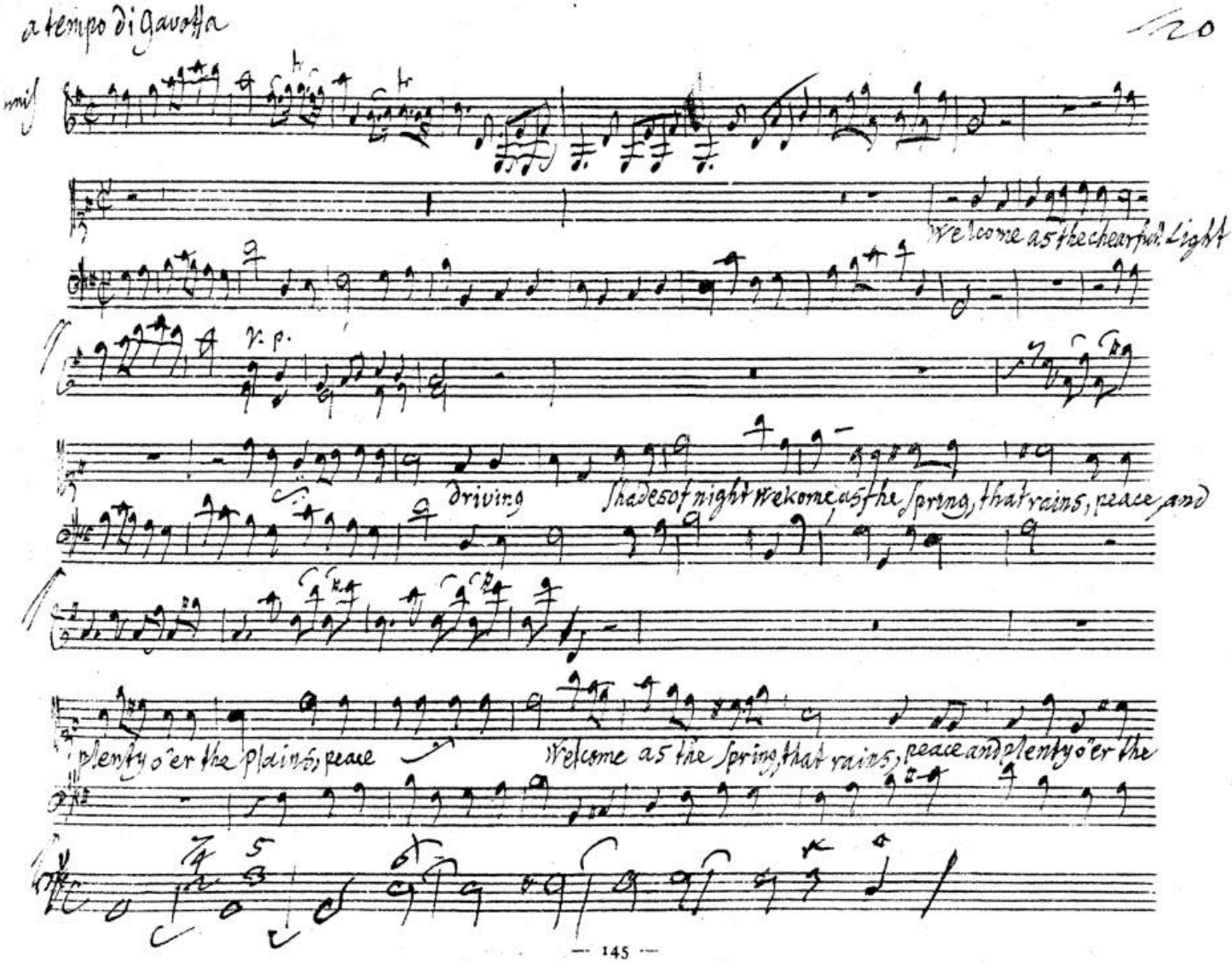
Bass

Iphis

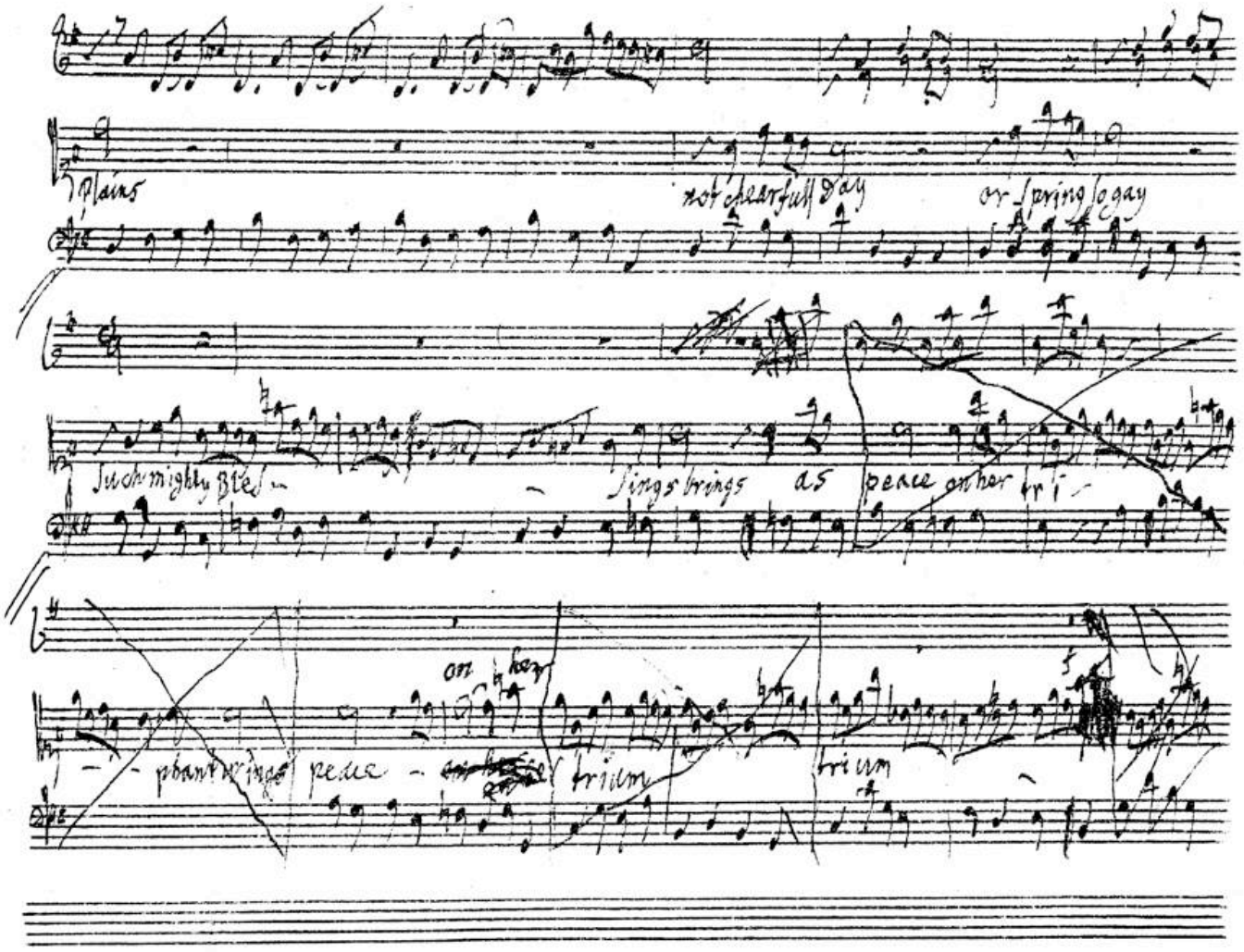


Hail glorious Conqueror, much lov'd Father, hail! behold thy Daughter, and her Virgin Train, comes to salute Thee, with all duteous Love!

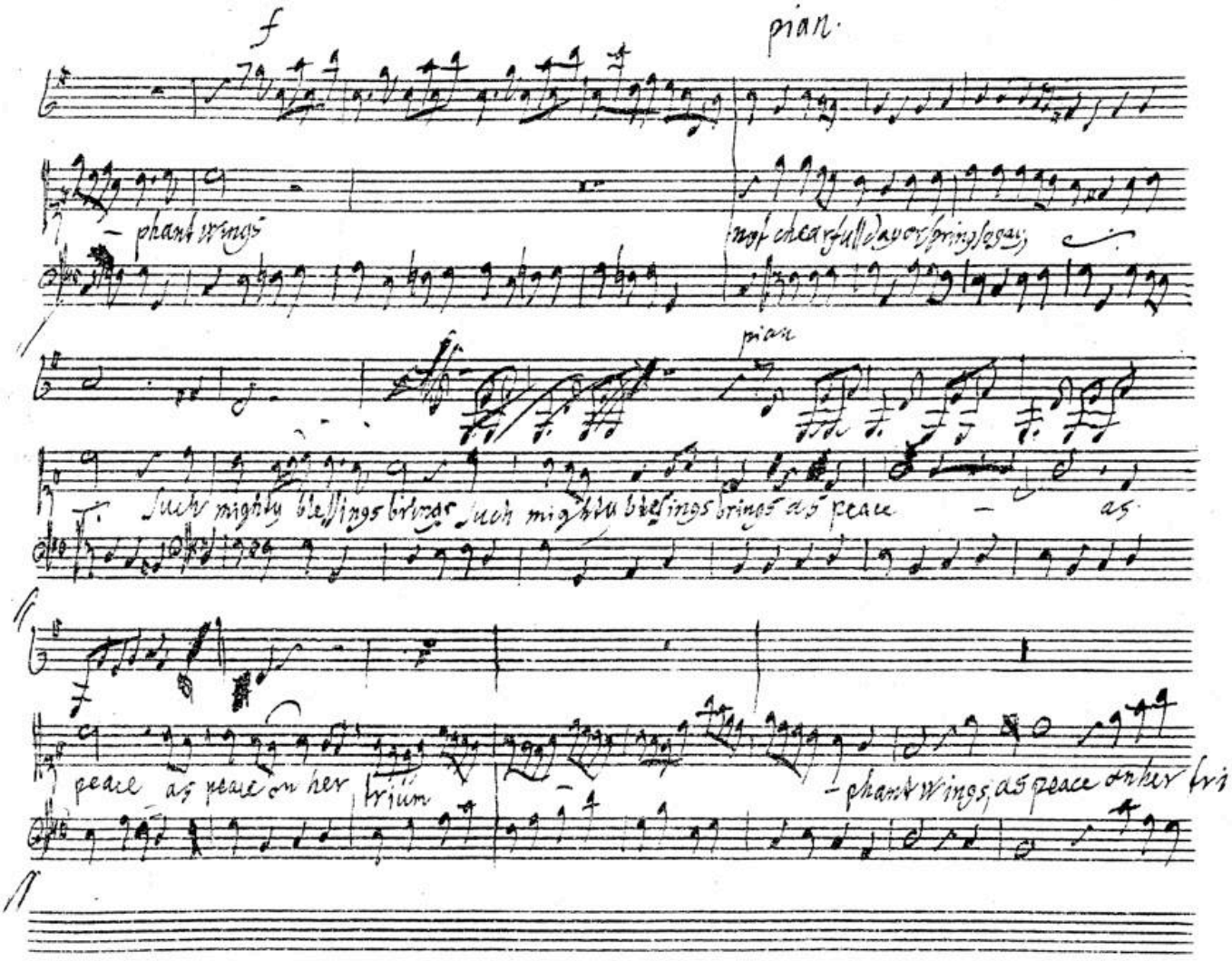
BSB


a tempo di Gavotta
mis
Welcome as the cheerful Light
v. p.
driving
shades of night welcome, as the spring, that rains, peace and
plenty o'er the plains, peace
Welcome as the spring, that rains, peace and plenty o'er the

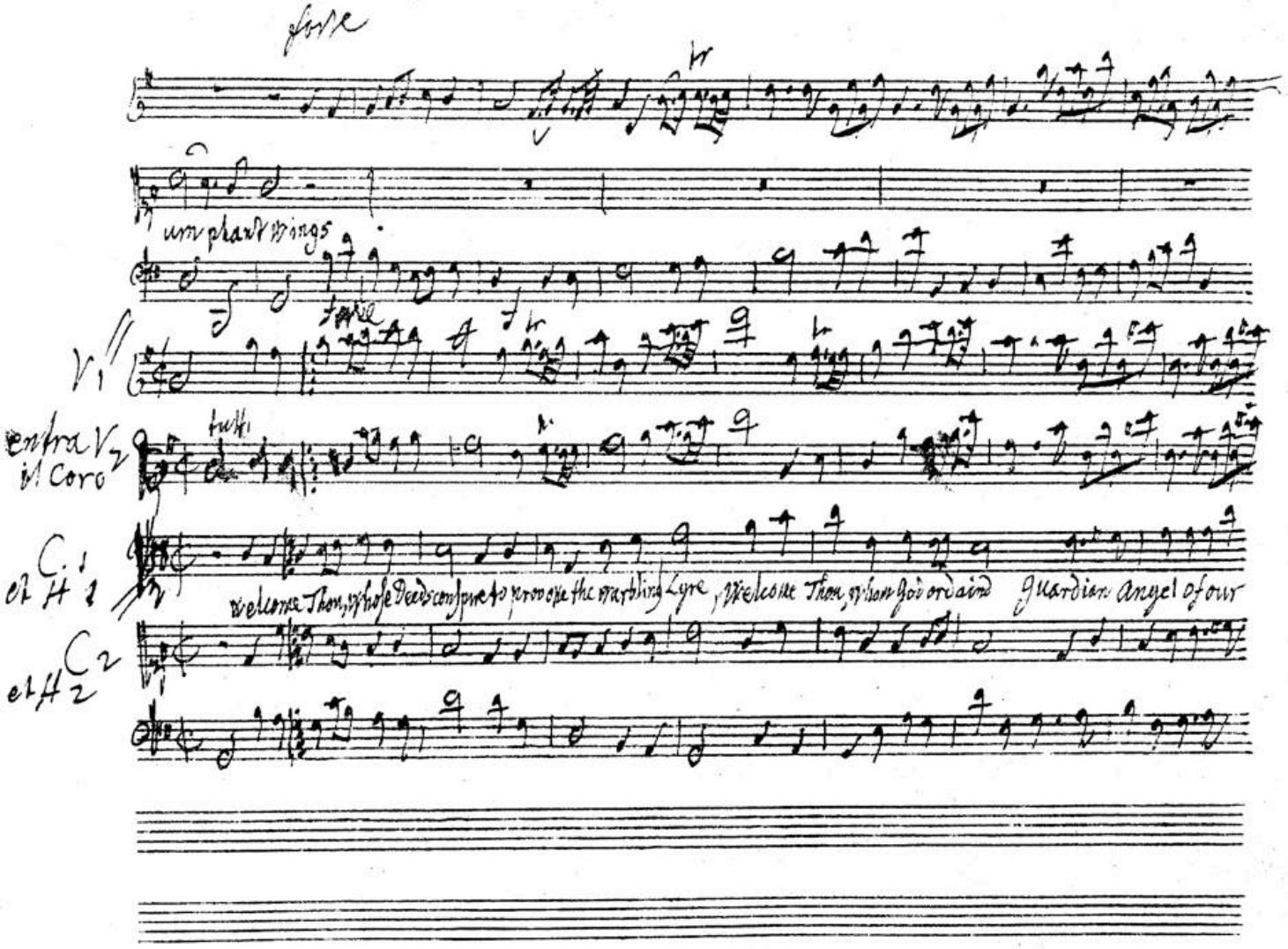
BSB


Plains
not chearfull day
or spring so gay
such mighty Bles-
sings brings as peace on her tri-
on her
phant wings peace
trium
trium

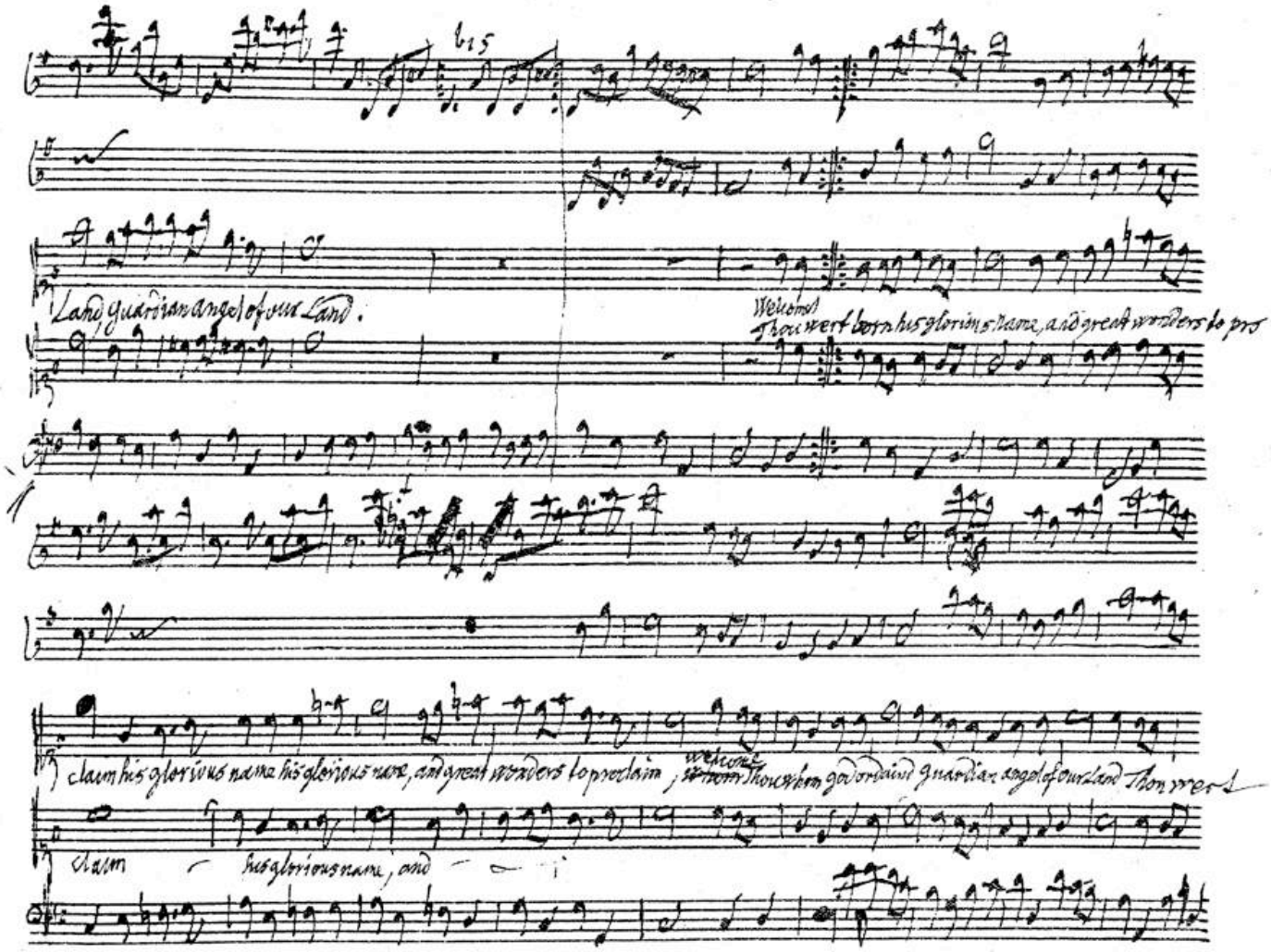
BSB


f
pian.
– phant wings
pian
such mighty blessings brings such mighty blessings brings as peace – as
peace as peace on her trium
– phant wings as peace on her tri

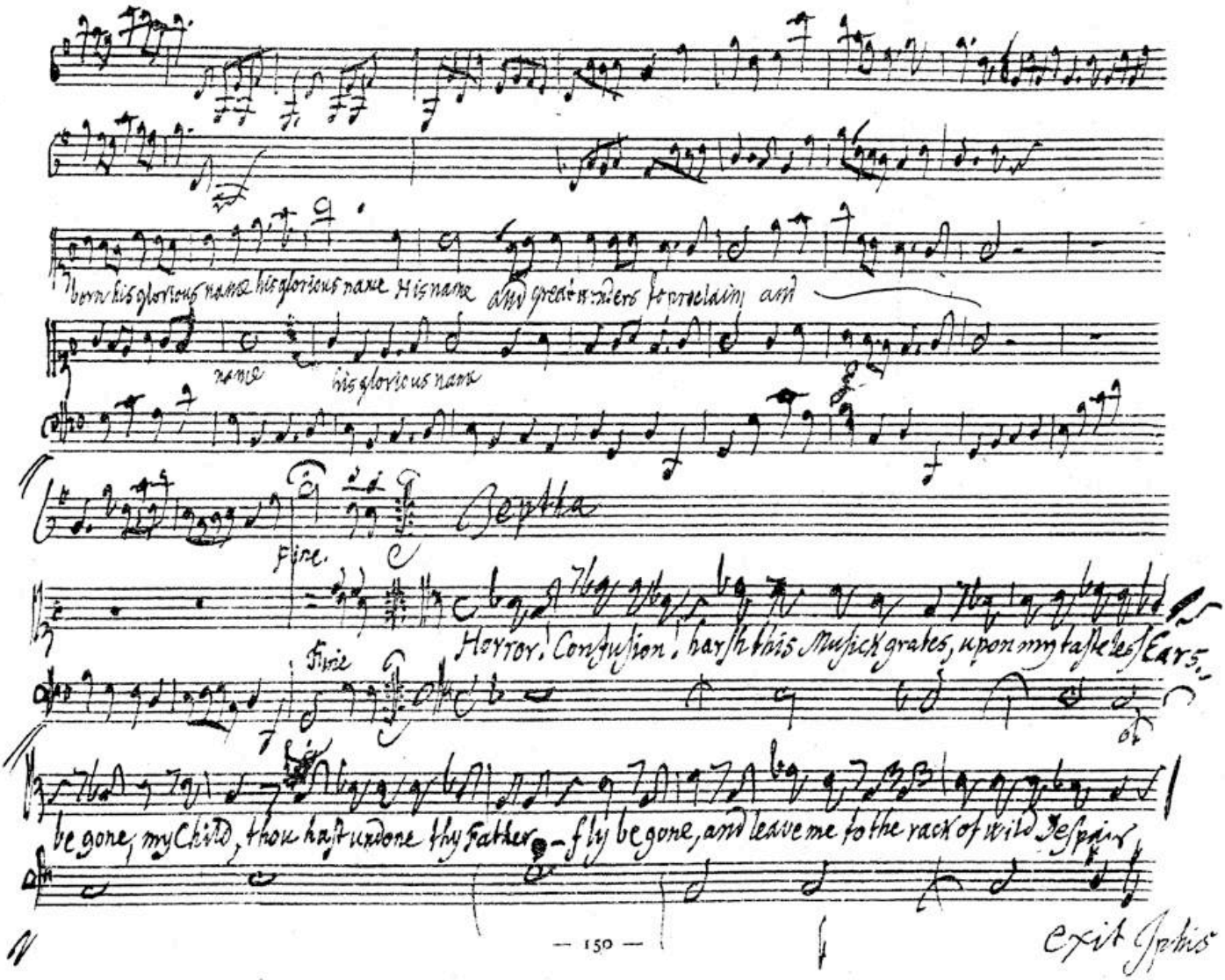
BSB


forte
um plant wings
forte
V1
entra V2 il Coro
tutti
C1 et H1
Welcome Thou, whose Deeds conspire to prove the warbling Lyre, Welcome Thou, whom God ordaind Guardian Angel of our
C2 et H2

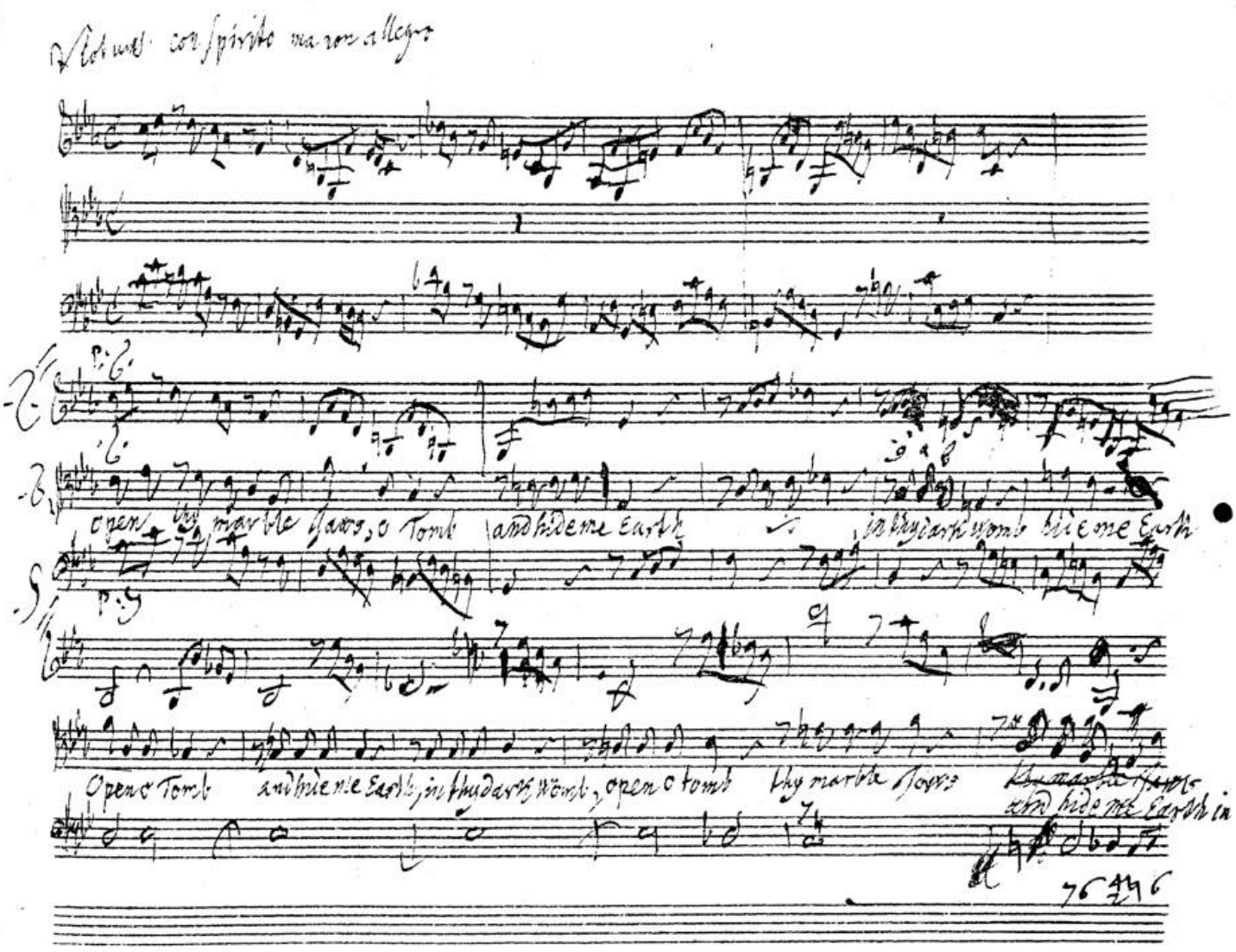
BSB


Lord, guardian angels of our Land.
Welcome! thou wert born his glorious name, and great wonders to pro
claim his glorious name his glorious name, and great wonders to proclaim, welcome thou wert born guardian angels of our land thou wert
claim his glorious name, and

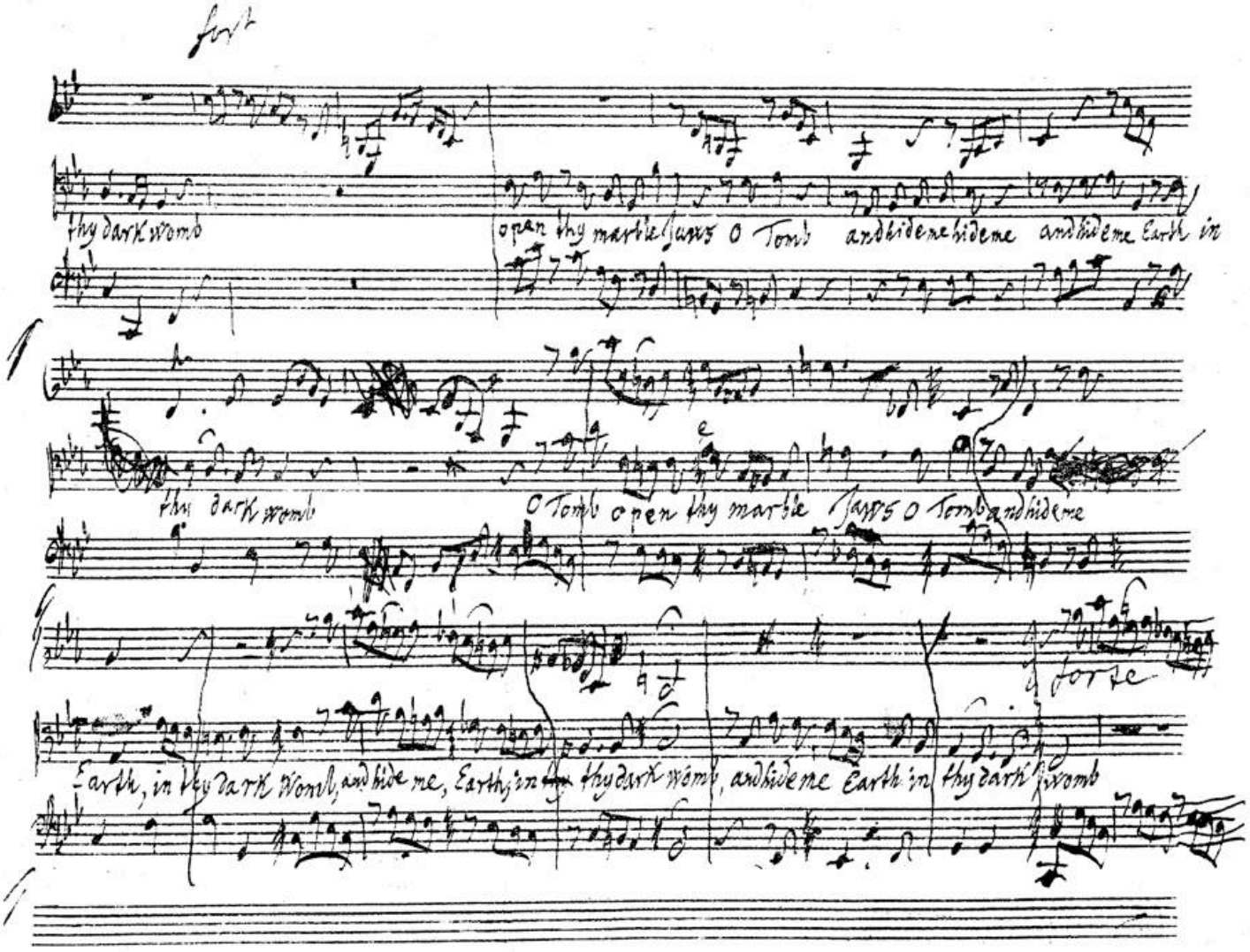
BSB


Horror, Confusion, harsh this Musick grates, upon my tastless Ears,
be gone, my Child, thou hast undone thy Father — fly be gone, and leave me to the rack of wild Despair
Exit Jphis

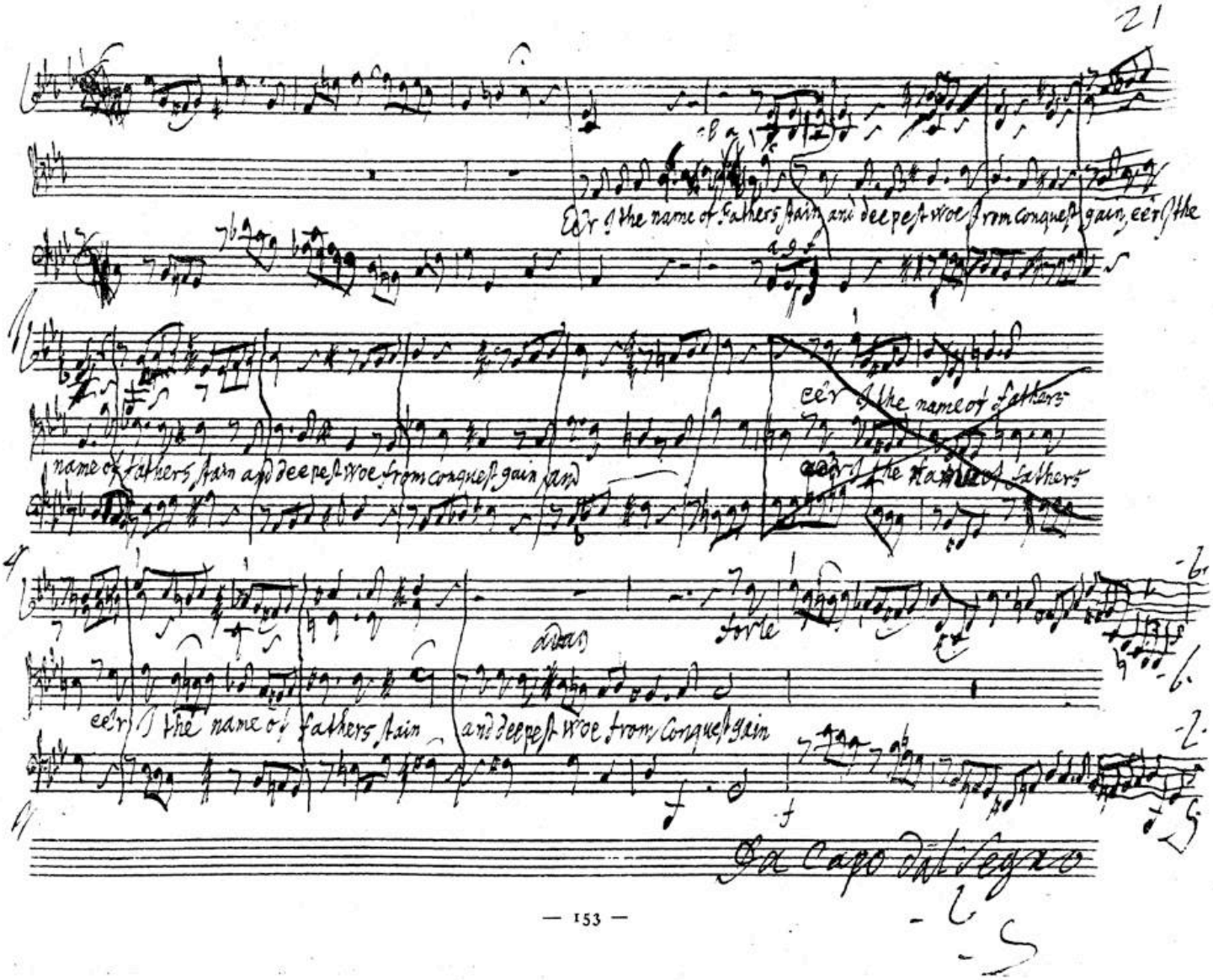
BSB


Recitativo con spirito ma non allegro
open thy marble doors, o Tomb and hide me Earth
in thy dark womb hide me Earth
O open Tomb and hide me Earth, in thy dark womb, open o tomb thy marble doors
and hide me Earth in

BSB


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

BSB

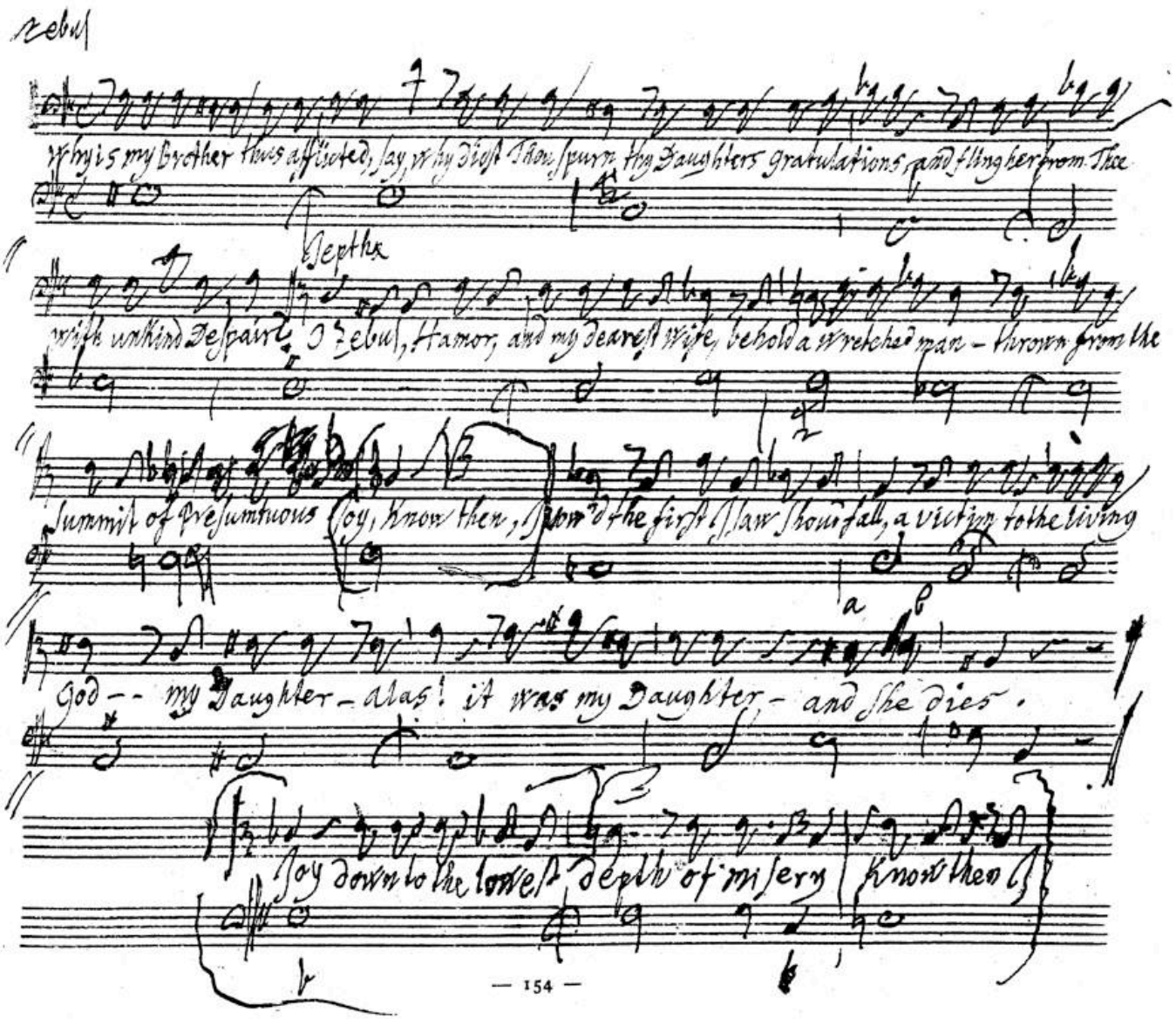

21
Eer I the name of fathers stain and deepest woe from conquest gain, eer I the
name of fathers stain and deepest woe from conquest gain and
eer I the name of fathers
eer I the name of fathers stain and deepest woe from conquest gain
forte
Da Capo dal Segno

Zebul

Why is my Brother thus afflicted, say, why dost Thou spurn thy Daughters gratulations, and fling her from Thee

Jeptha

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

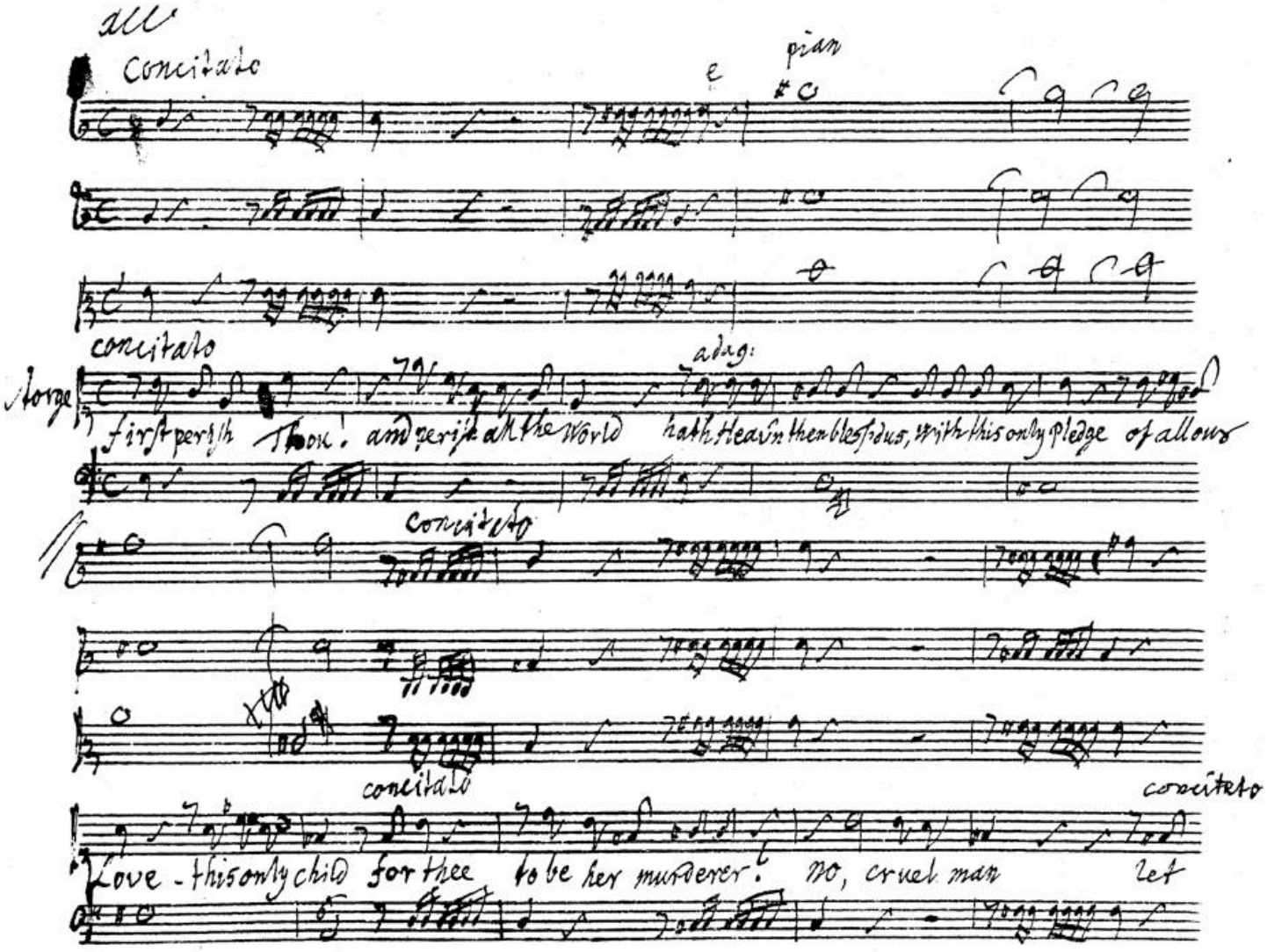


summit of presumtuous Joy, Know then, I vow'd the first I saw should fall, a victim to the living

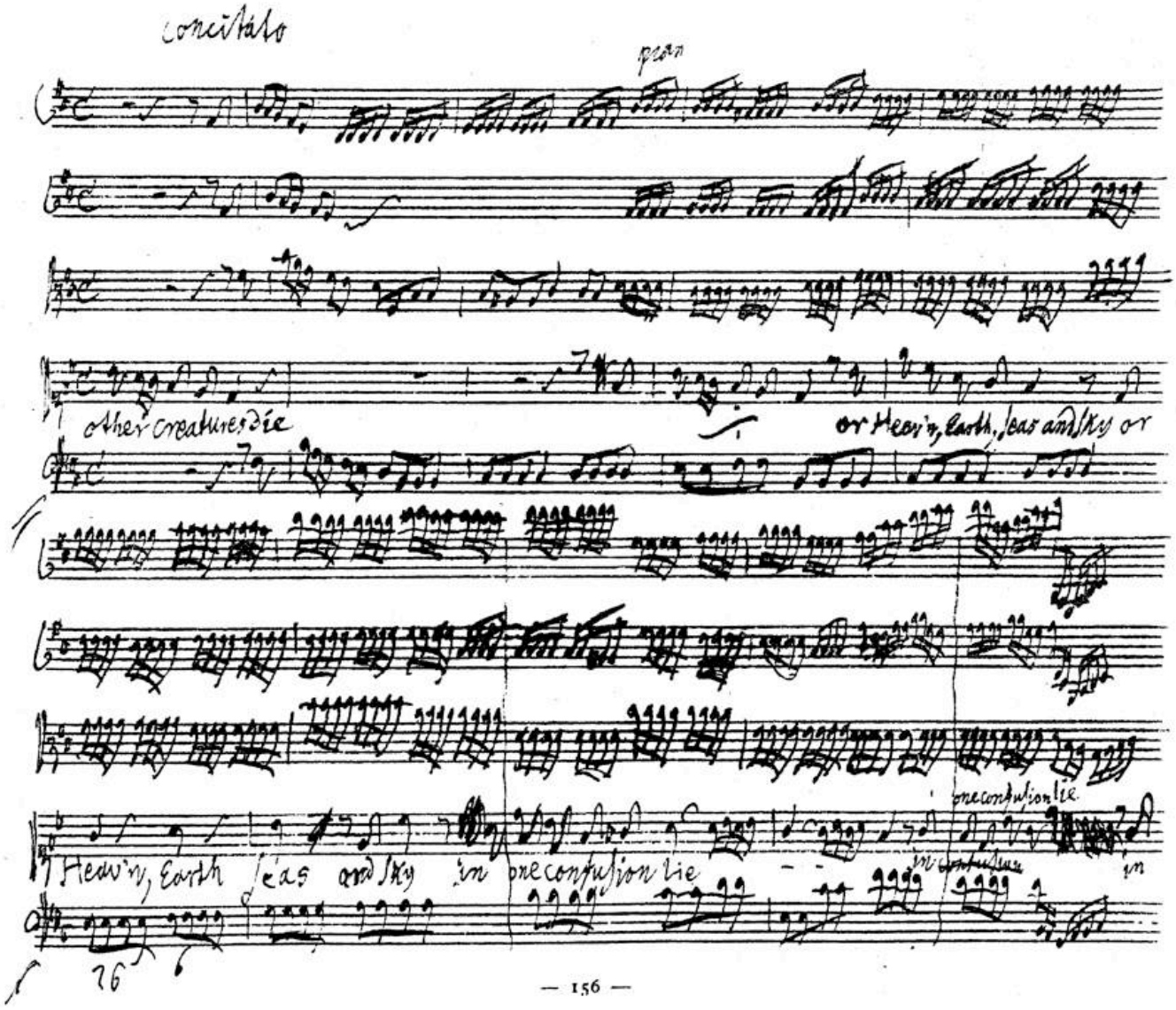
God -- my Daughter – alas! it was my Daughter – and she dies.

Joy down to the lowest depth of misery Know then

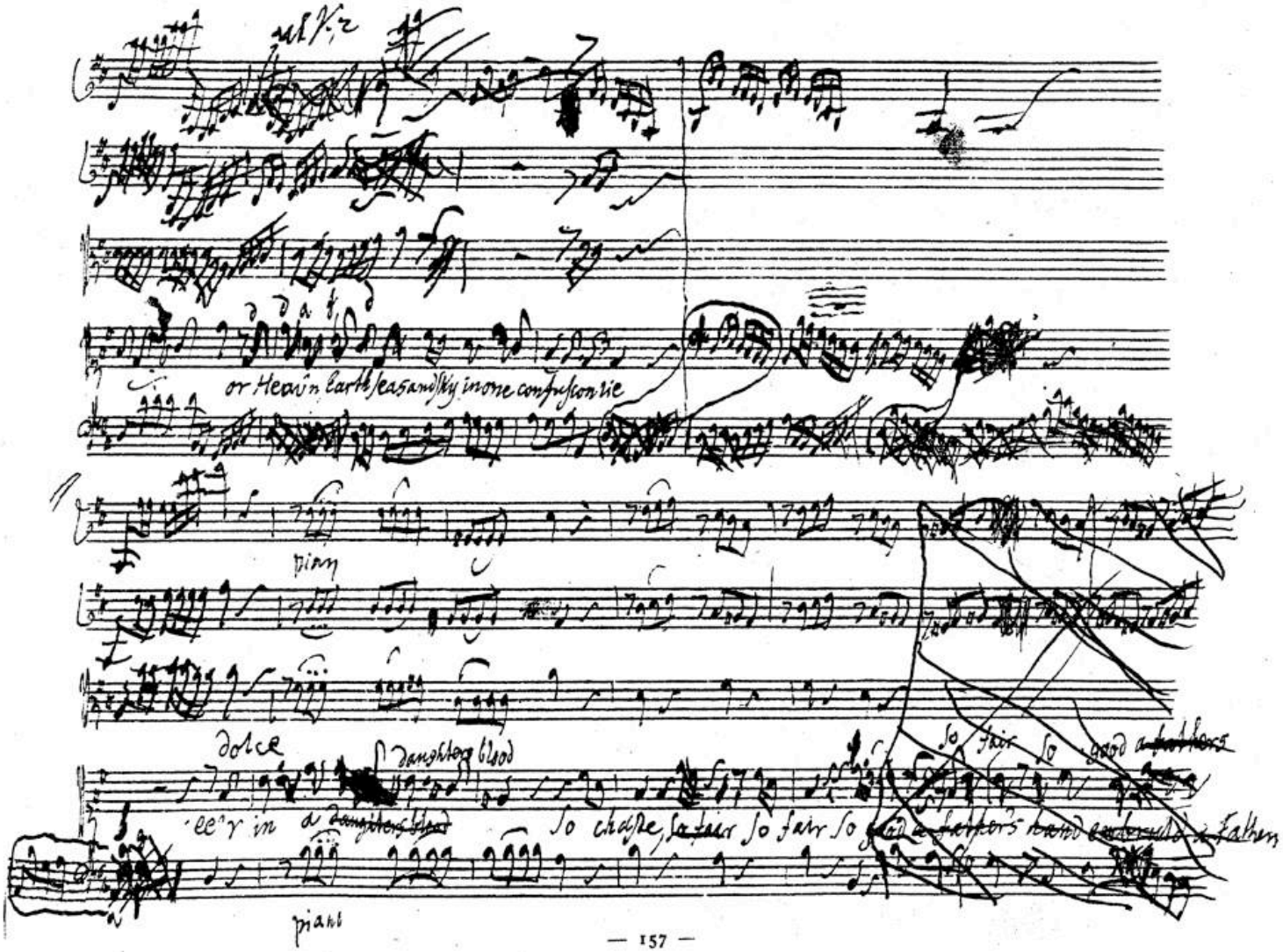
BSB


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

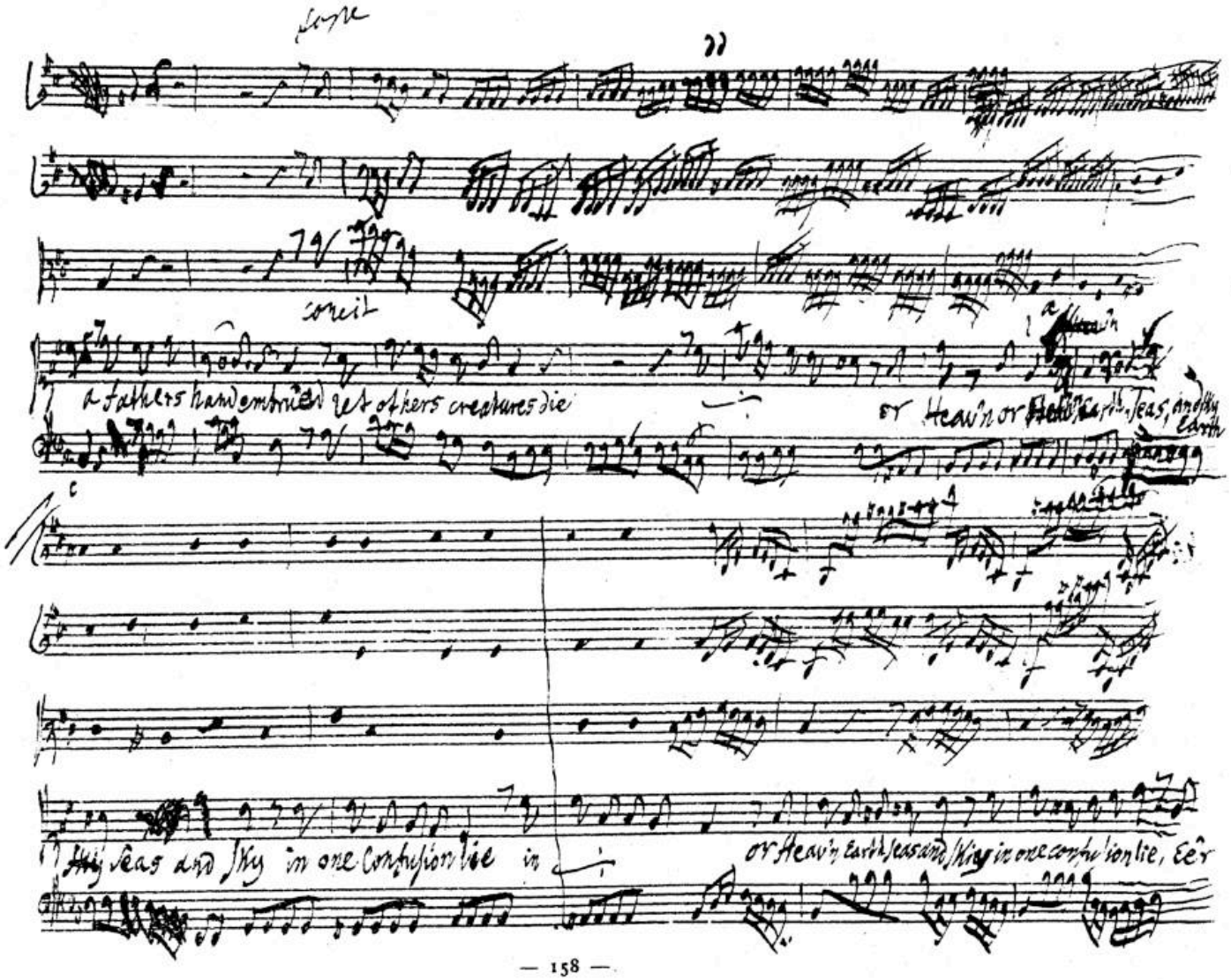
BSB


Concitato
pian
other creatures die
or Heav'n, Earth, Seas and Sky or
Heav'n, Earth Seas and Sky in one confusion lie
one confusion lie
in confusion
in
76

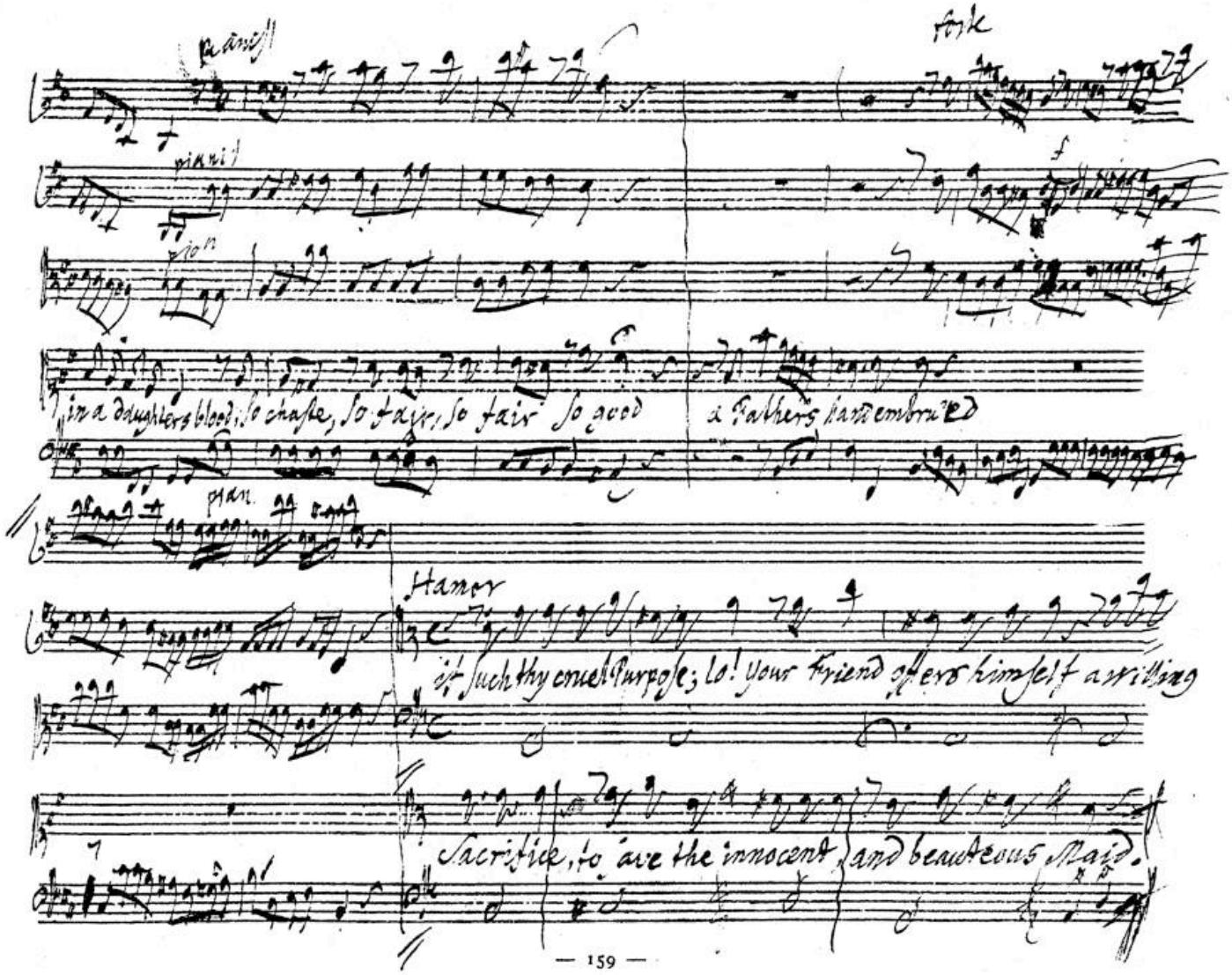
BSB


or Heav'n Earth Seas and Sky in one confusion lie
piano
dolce
daughters blood
so fair so good
piano

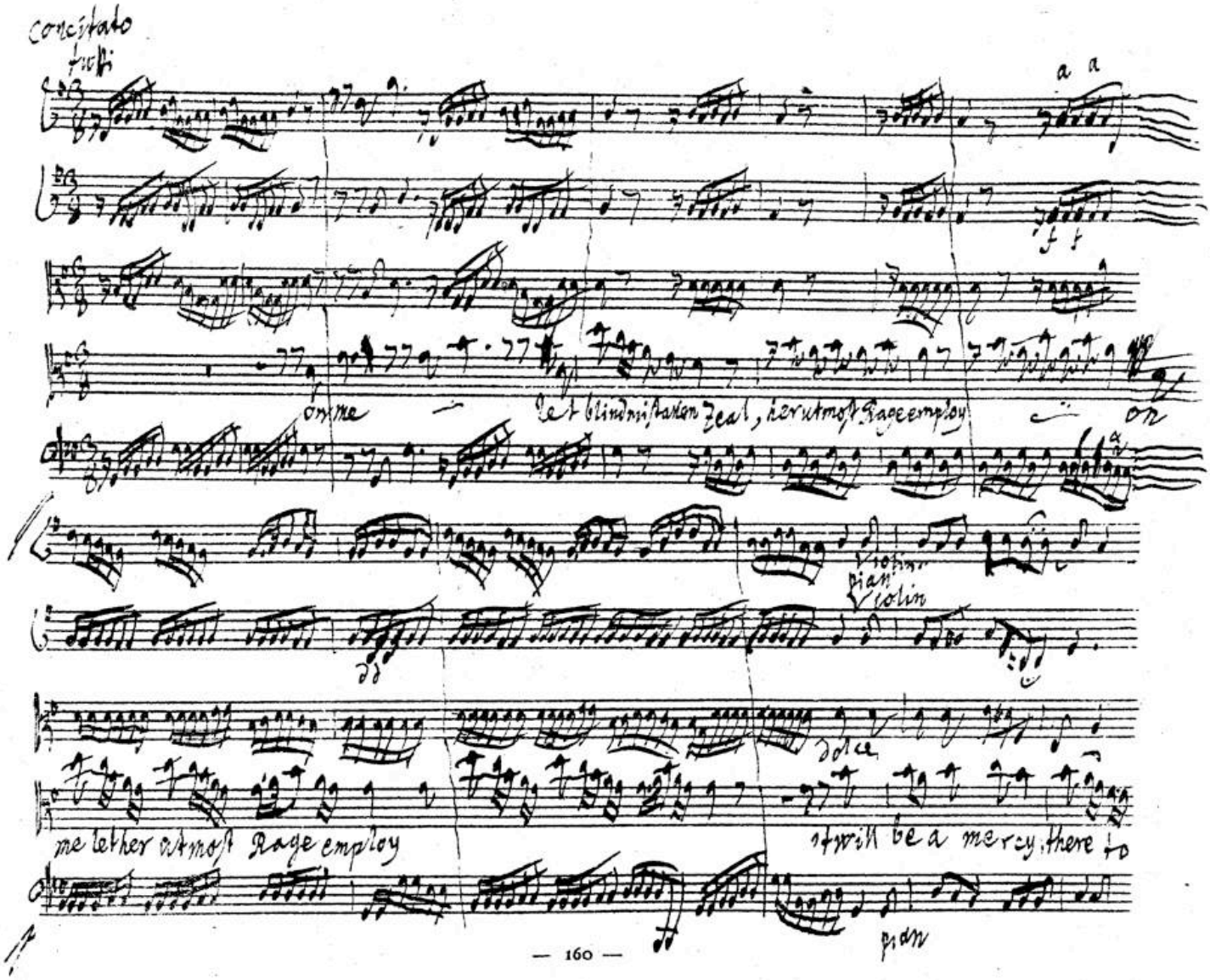
BSB


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

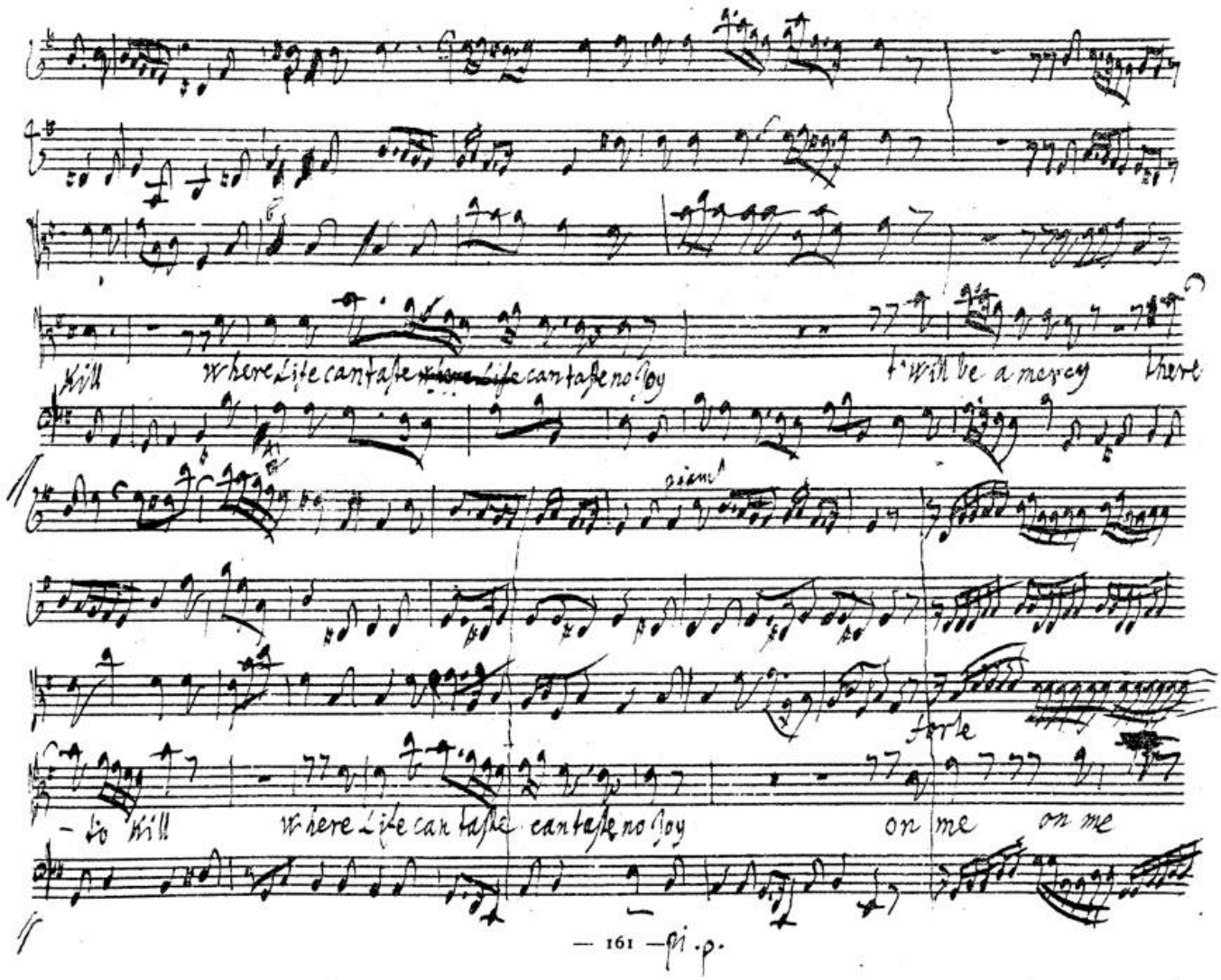
BSB


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

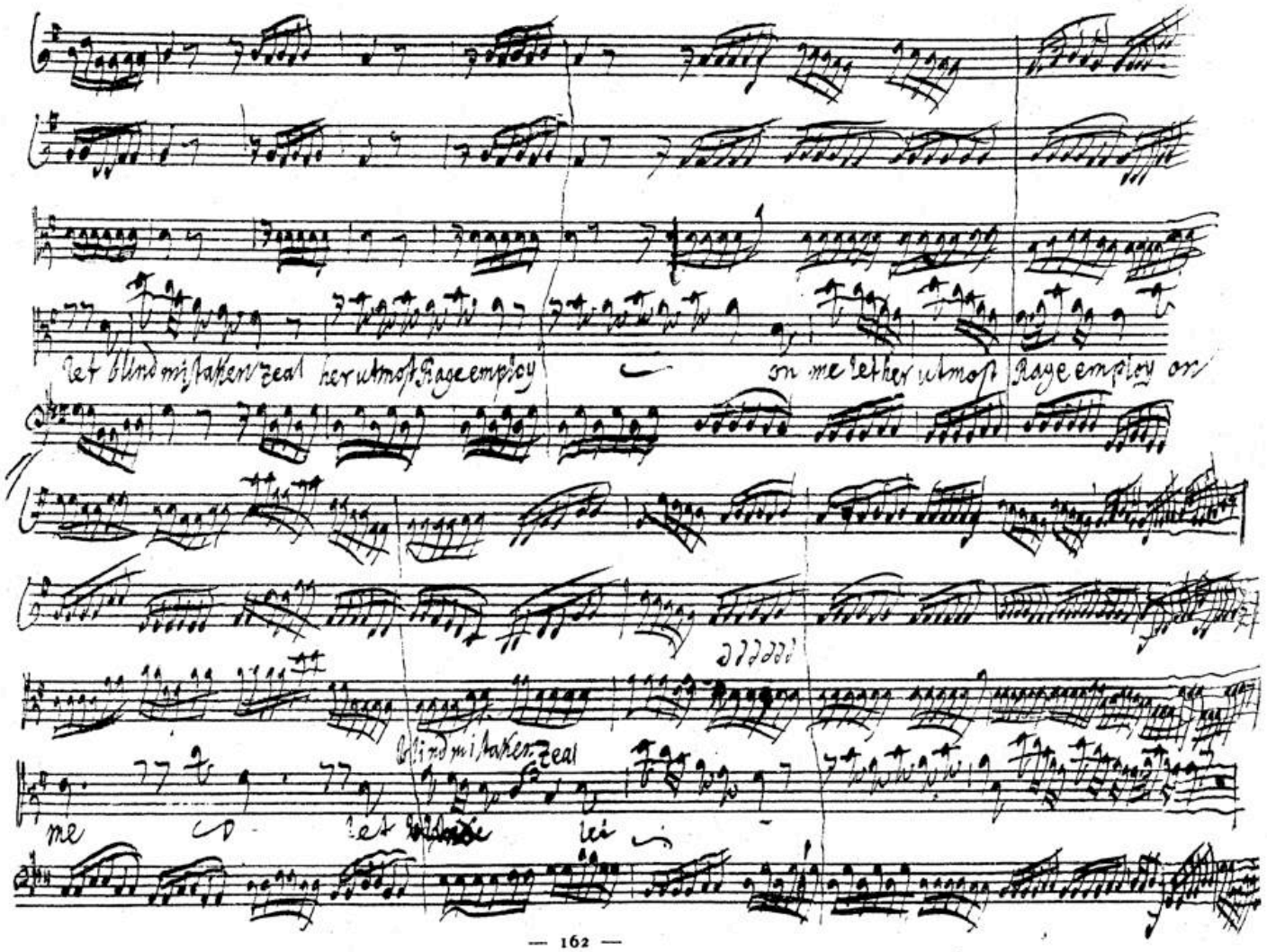
BSB


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

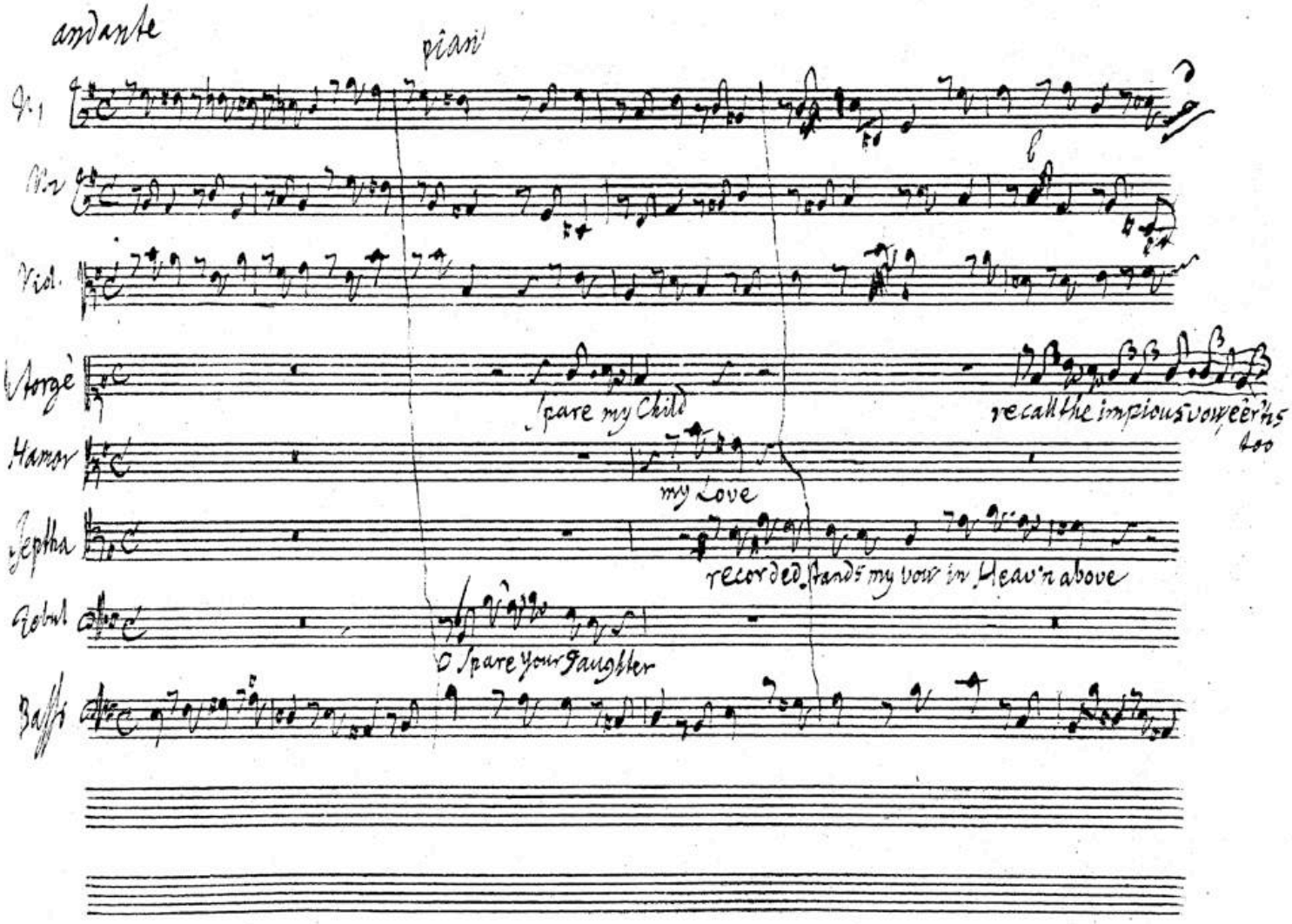
BSB


Kill where Life can taste ~~where Life~~ can taste no Joy
t'will be a mercy there
piam.
forte
- to Kill where Life can taste can taste no Joy
on me on me

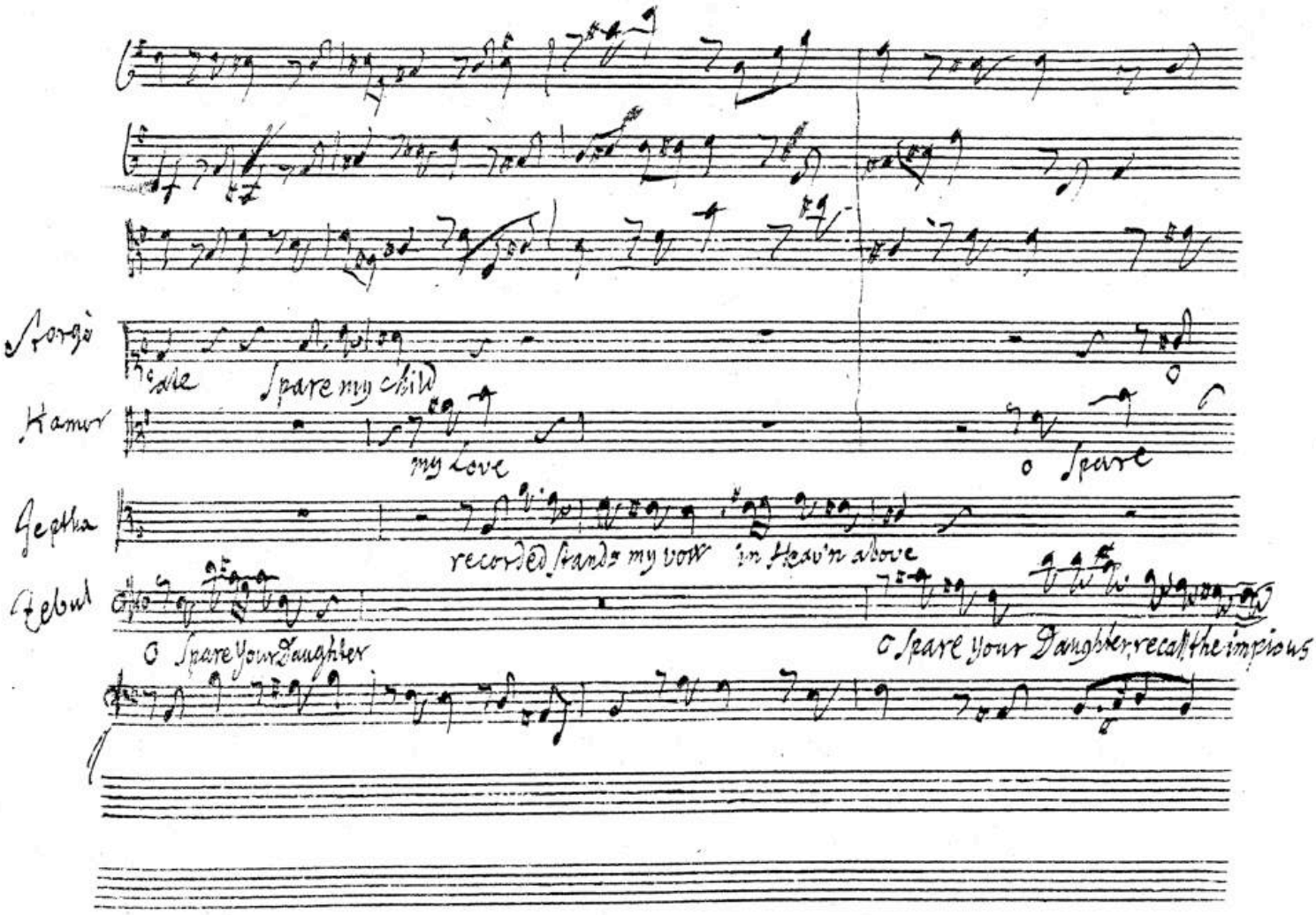
BSB


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

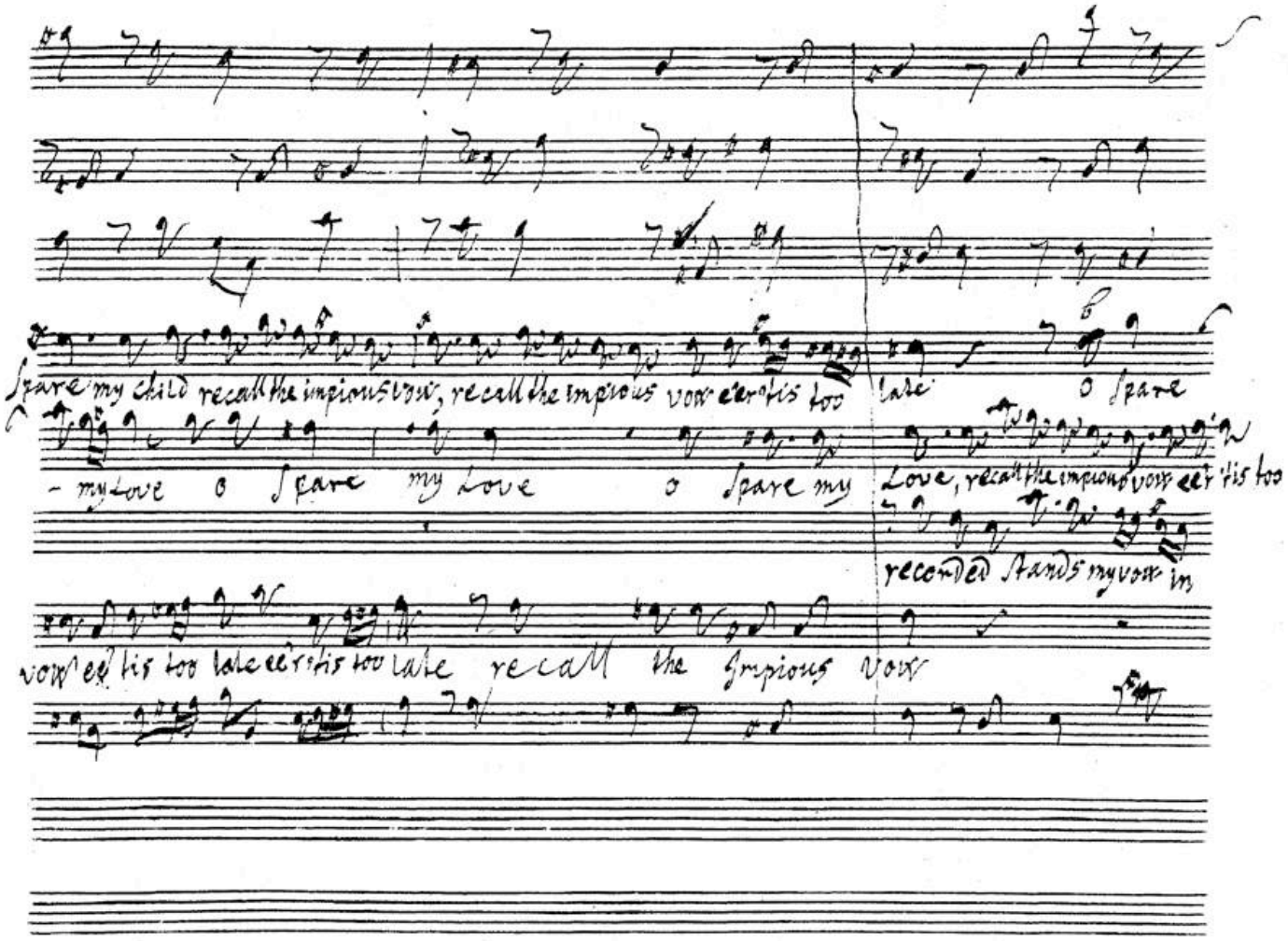
BSB


andante
piani
Vl. 1
Vl. 2
Viol.
Storgè
Spare my Child
recall the impious vow
Hamor
my Love
Jeptha
recorded stands my vow in Heav'n above
Robul
O Spare your Daughter
Bassi

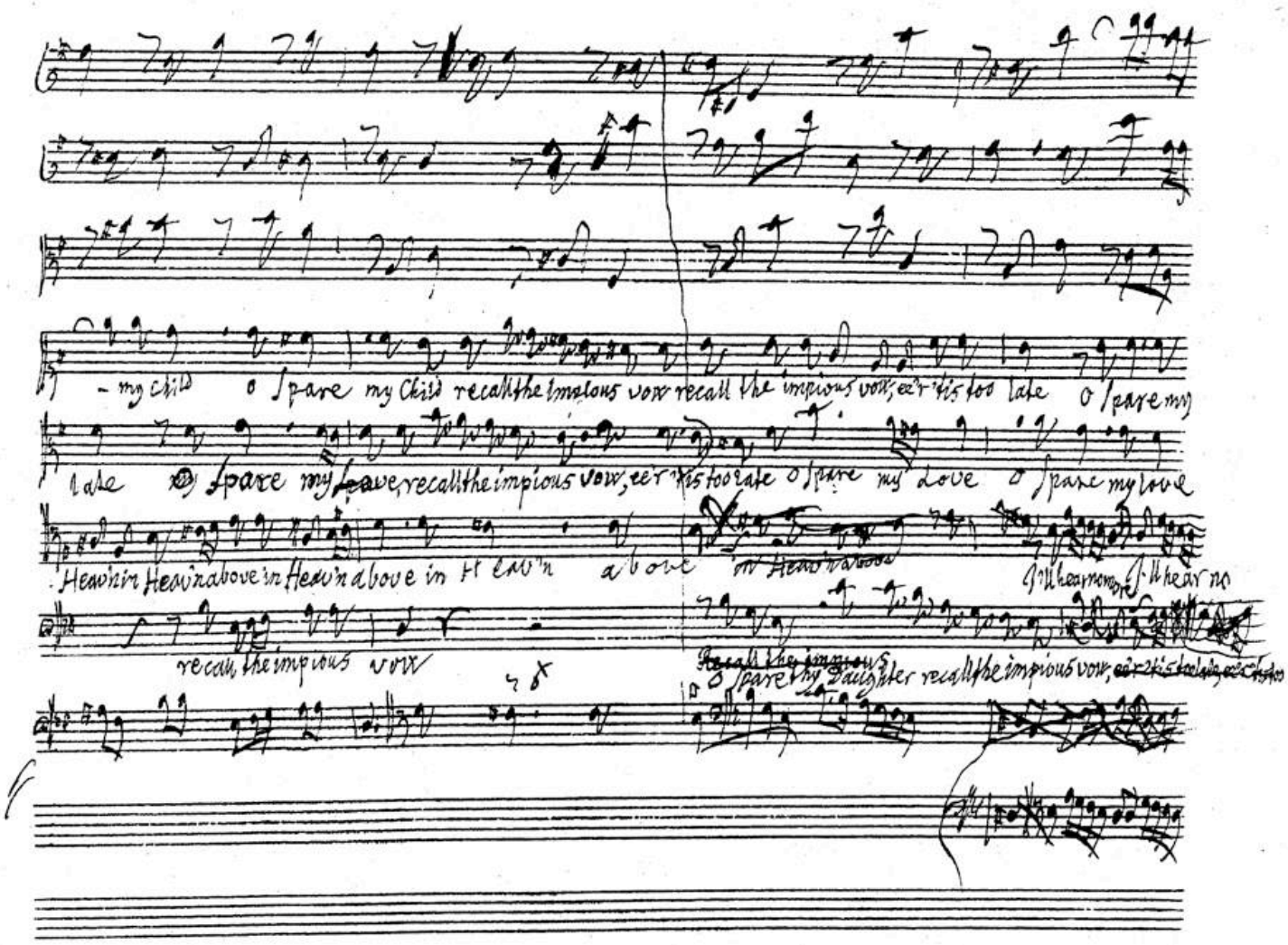
BSB


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

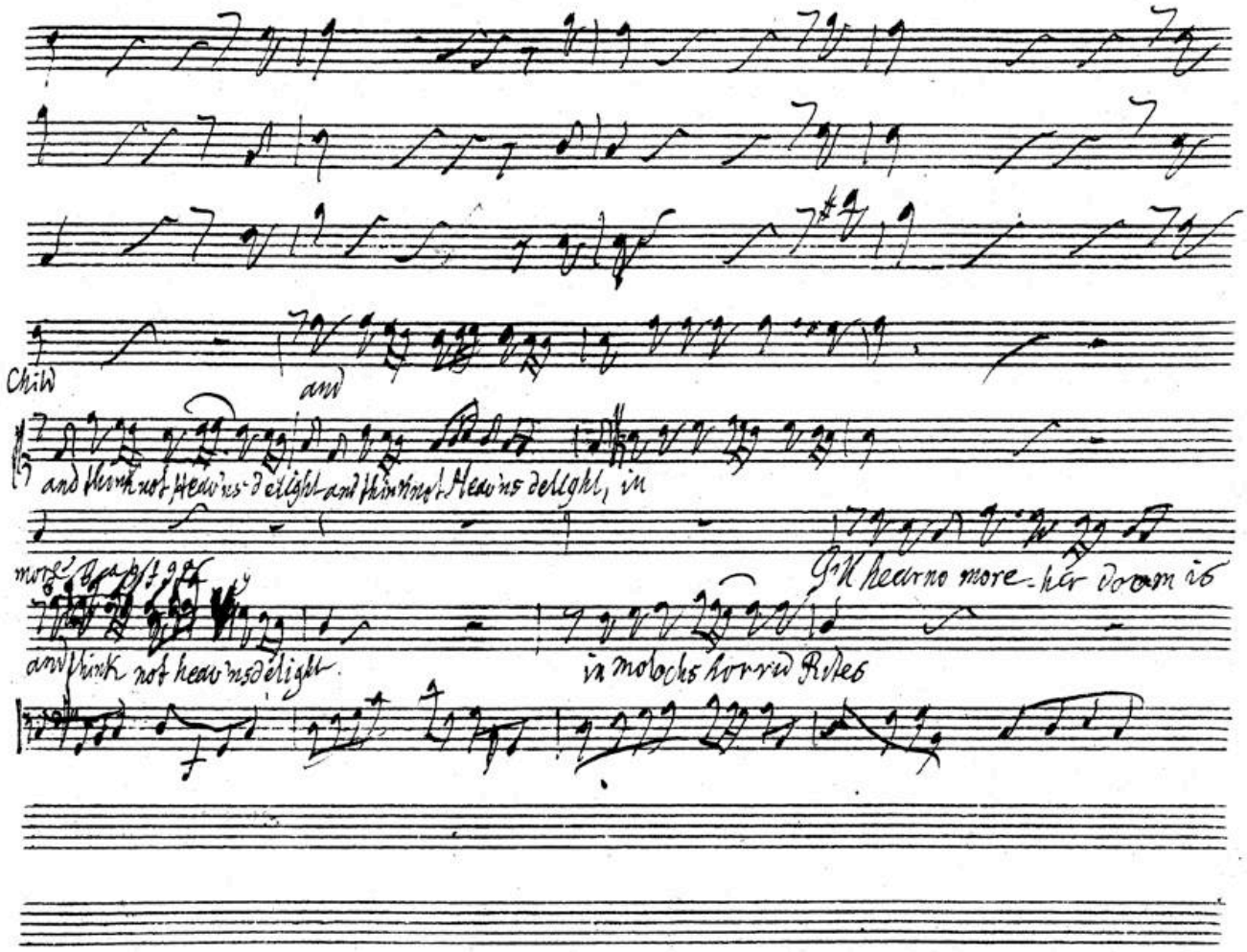
BSB


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

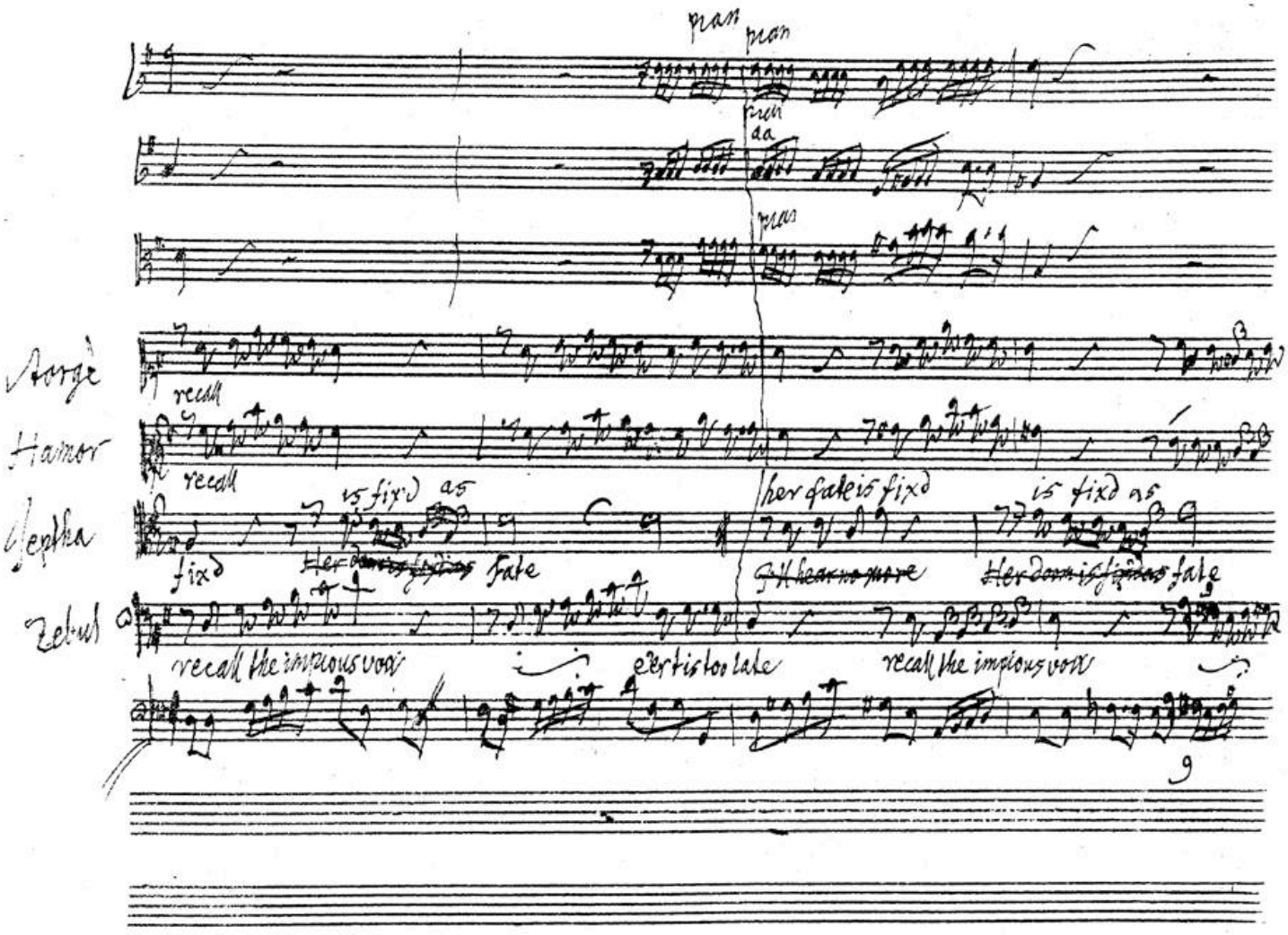
BSB


- my child O spare my Child recall the impious vow recall the impious vow, ere 'tis too late O spare my
late O spare my love, recall the impious vow, ere 'tis too late O spare my love O spare my love
Heav'n in Heav'n above in Heav'n above in Heav'n a bove
recall, the impious vow
O spare thy Daughter recall the impious vow,

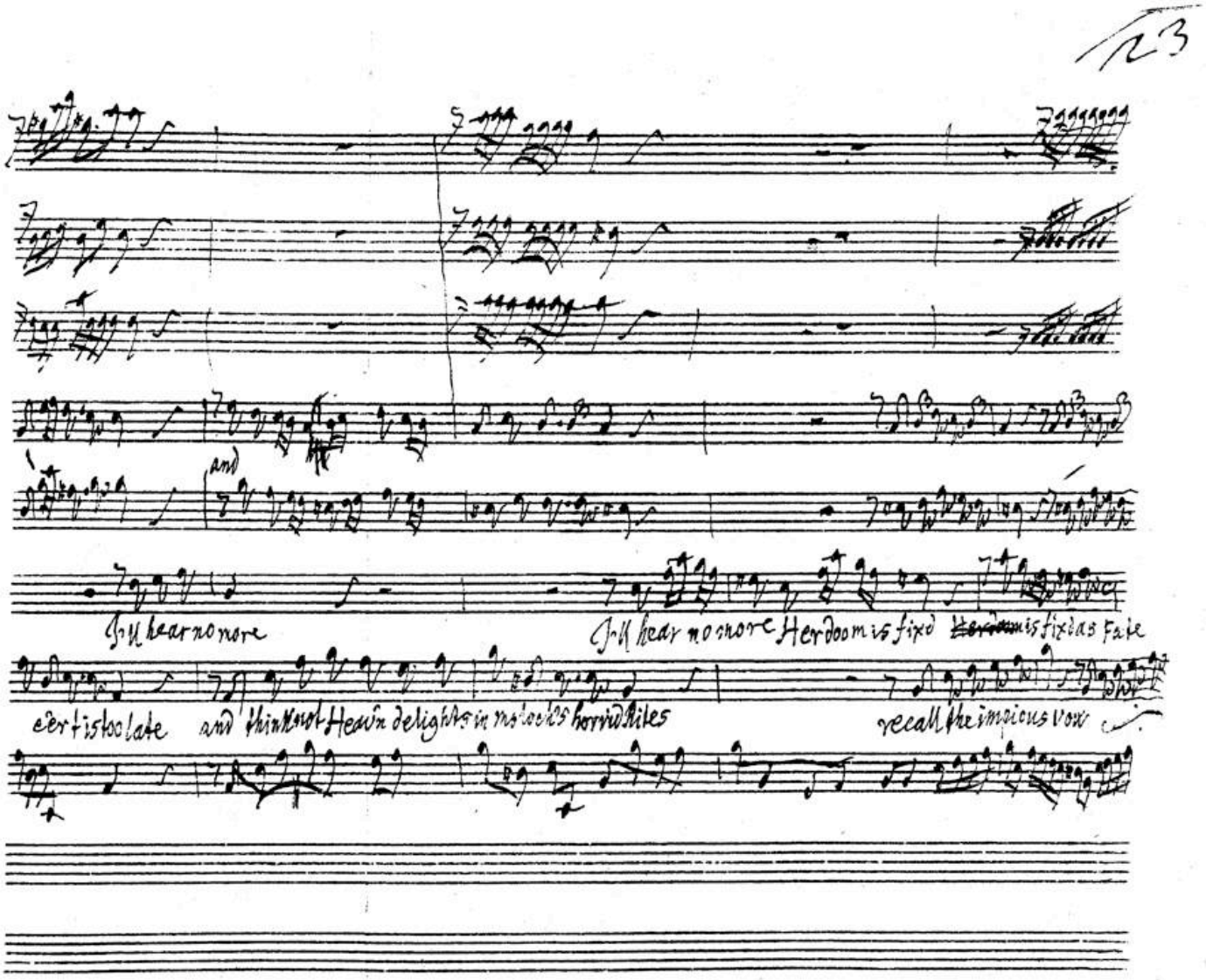
BSB


Child
and
and think not Heav'ns delight and think not Heav'ns delight, in
more
G'll hear no more - her doom is
and think not heav'ns delight.
in Molochs horrid Rites

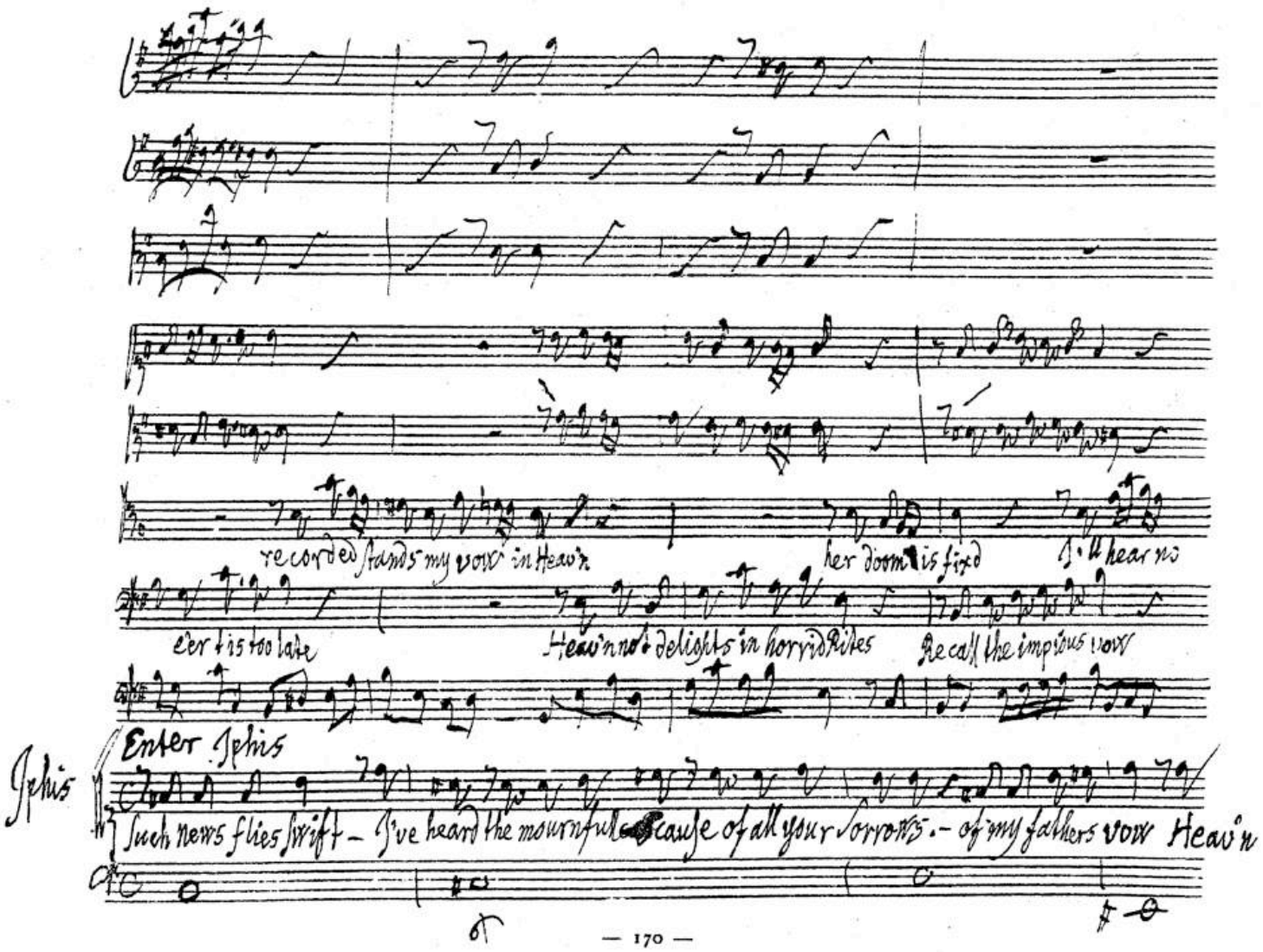
BSB


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

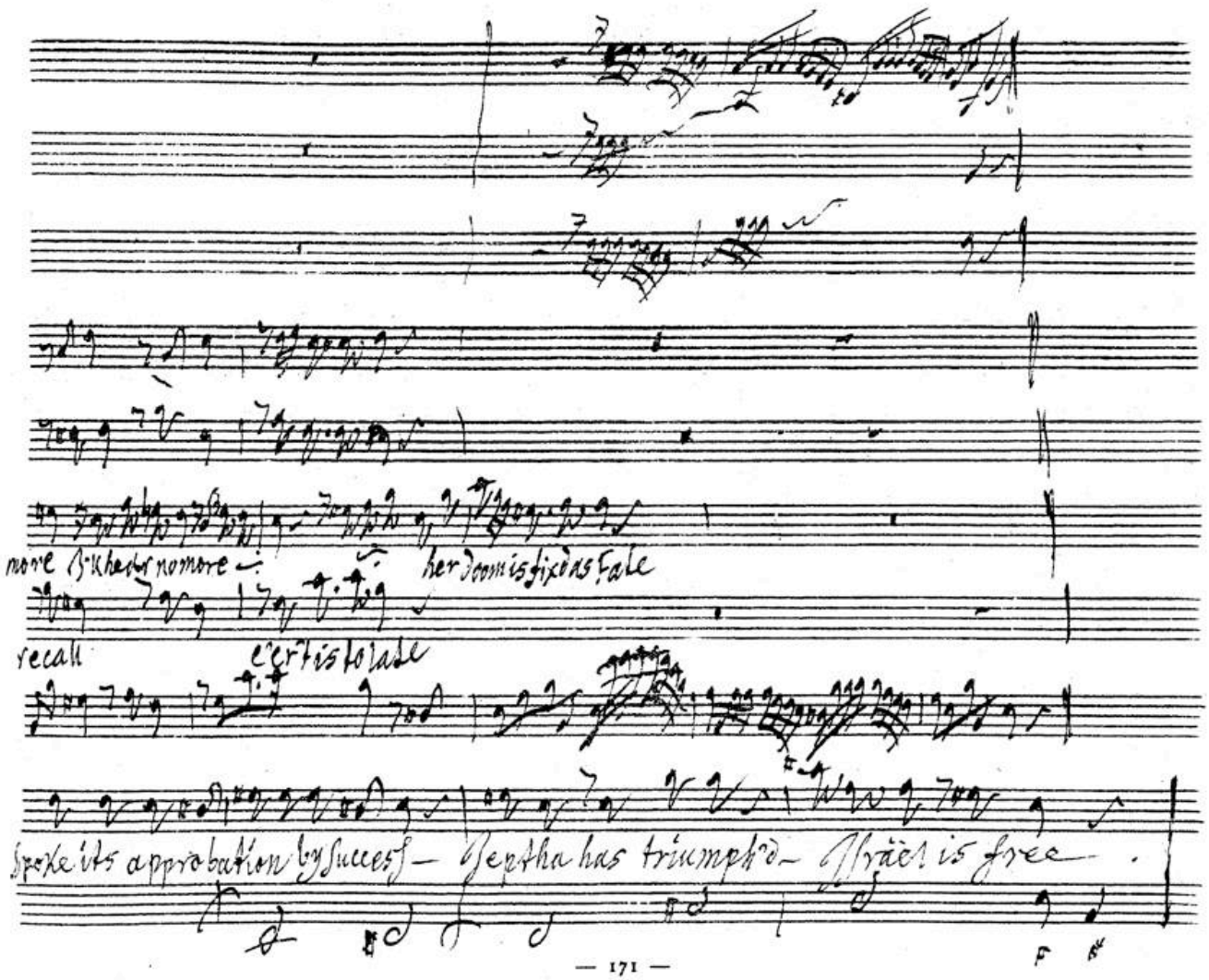
BSB


and
I'll hear no more
I'll hear no more Her doom is fixd ~~Her doom~~ is fixd as Fate
e'er tis too late and think not Heav'n delights in moloch's horrid Rites
recall the impious vow

BSB

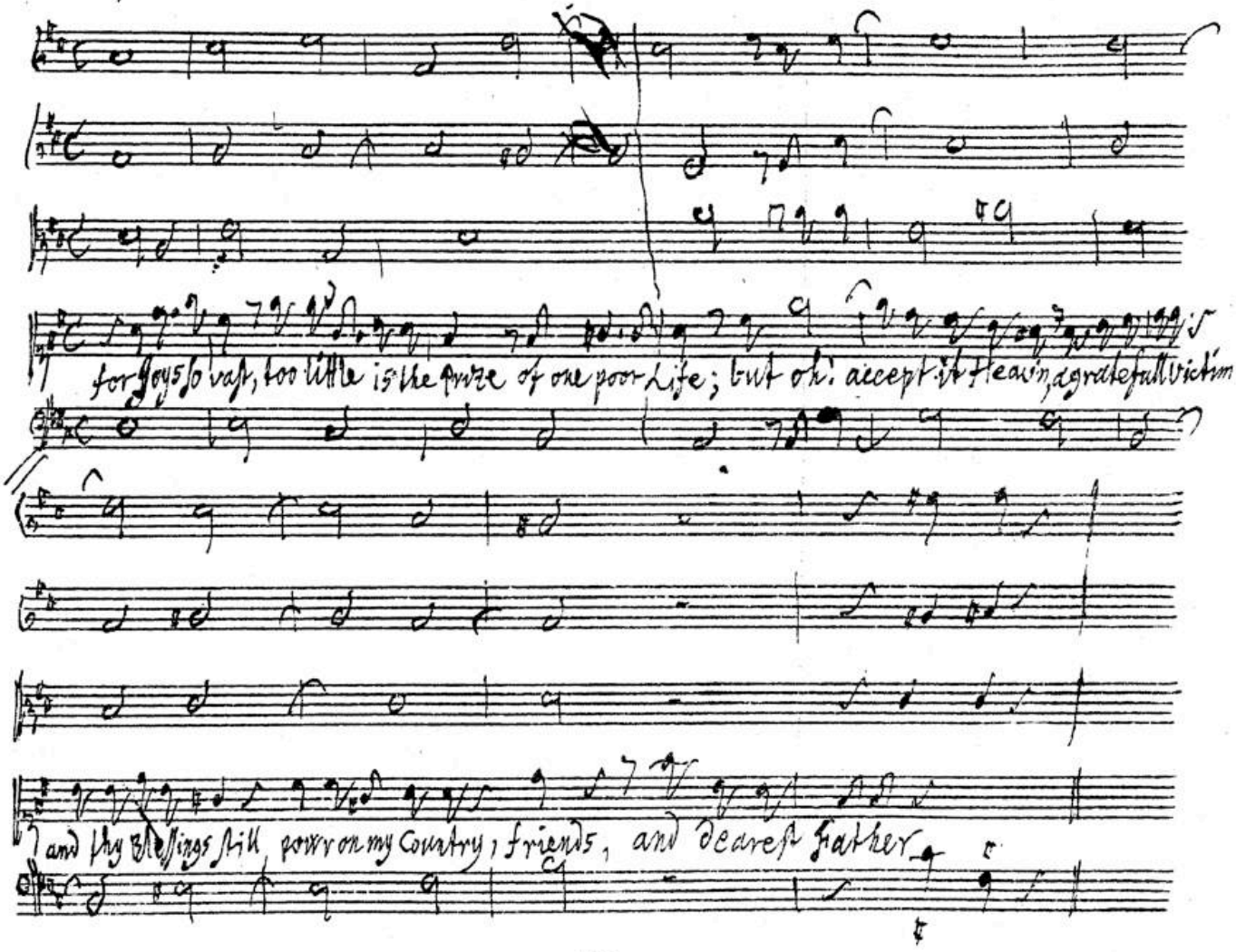

recorded stands my vow in Heav'n
her doom is fixd
I'll hear no
e'er 'tis too late
Heav'n no delights in horrid Rites
Recall the impious vow
Enter Iphis
Iphis
Such news flies swift – I've heard the mournful cause of all your sorrows. – of my fathers vow Heav'n

BSB


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

BSB

accomp.


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

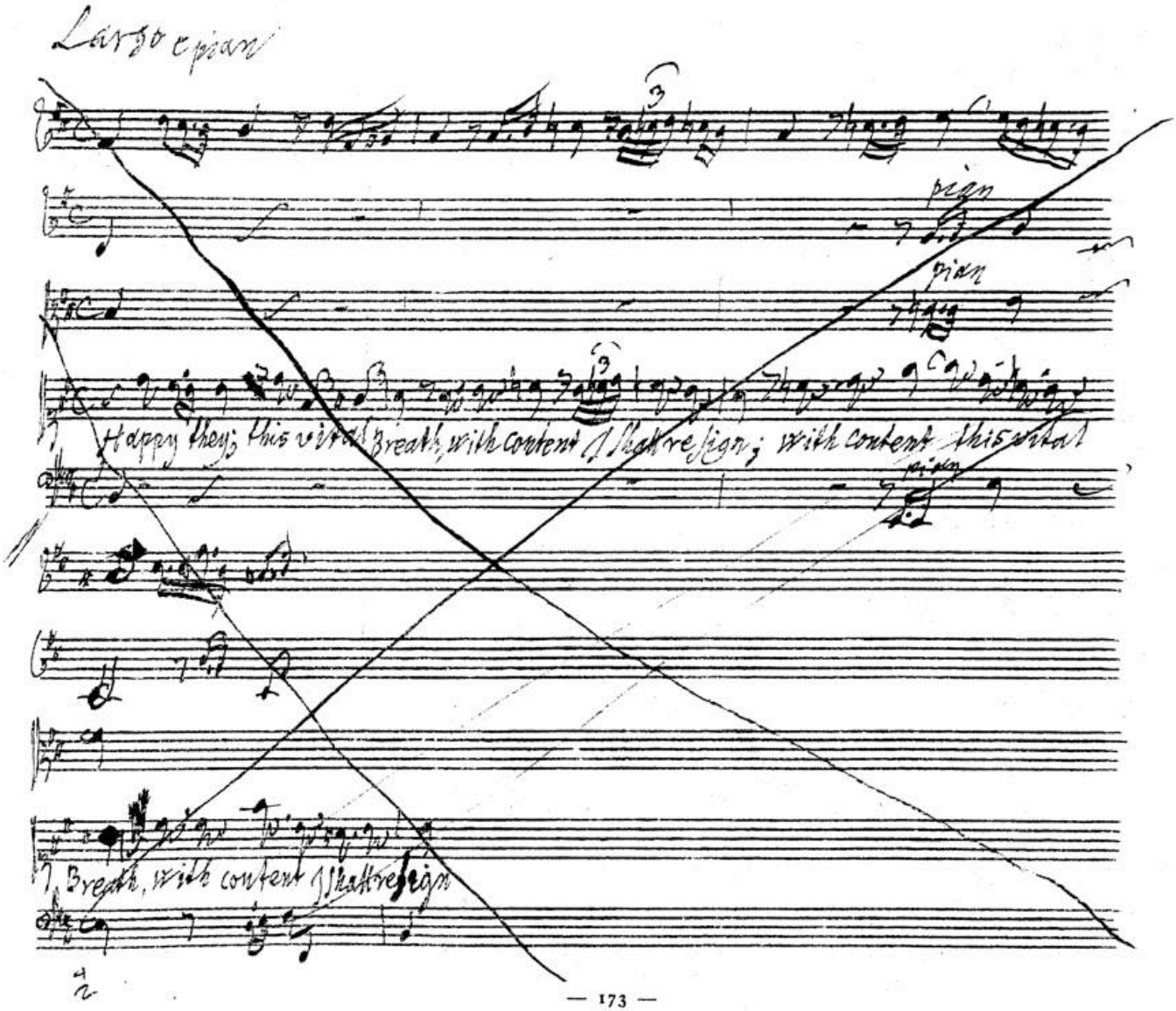
BSB

Largo e pian

pian

pian

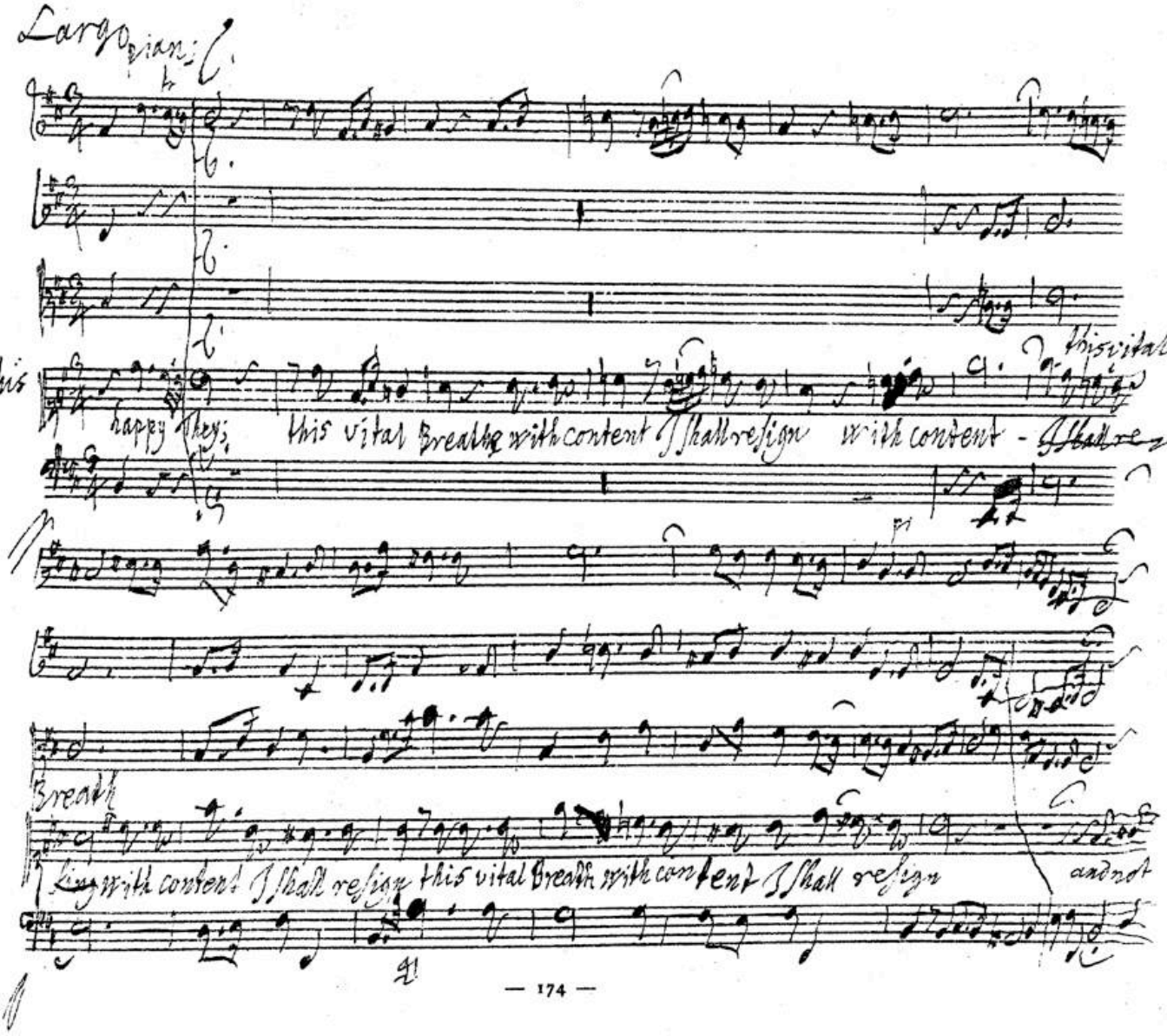
Happy they; this vital Breath, with content I shall resign; with content this vital



pian

Breath, with content I shall resign

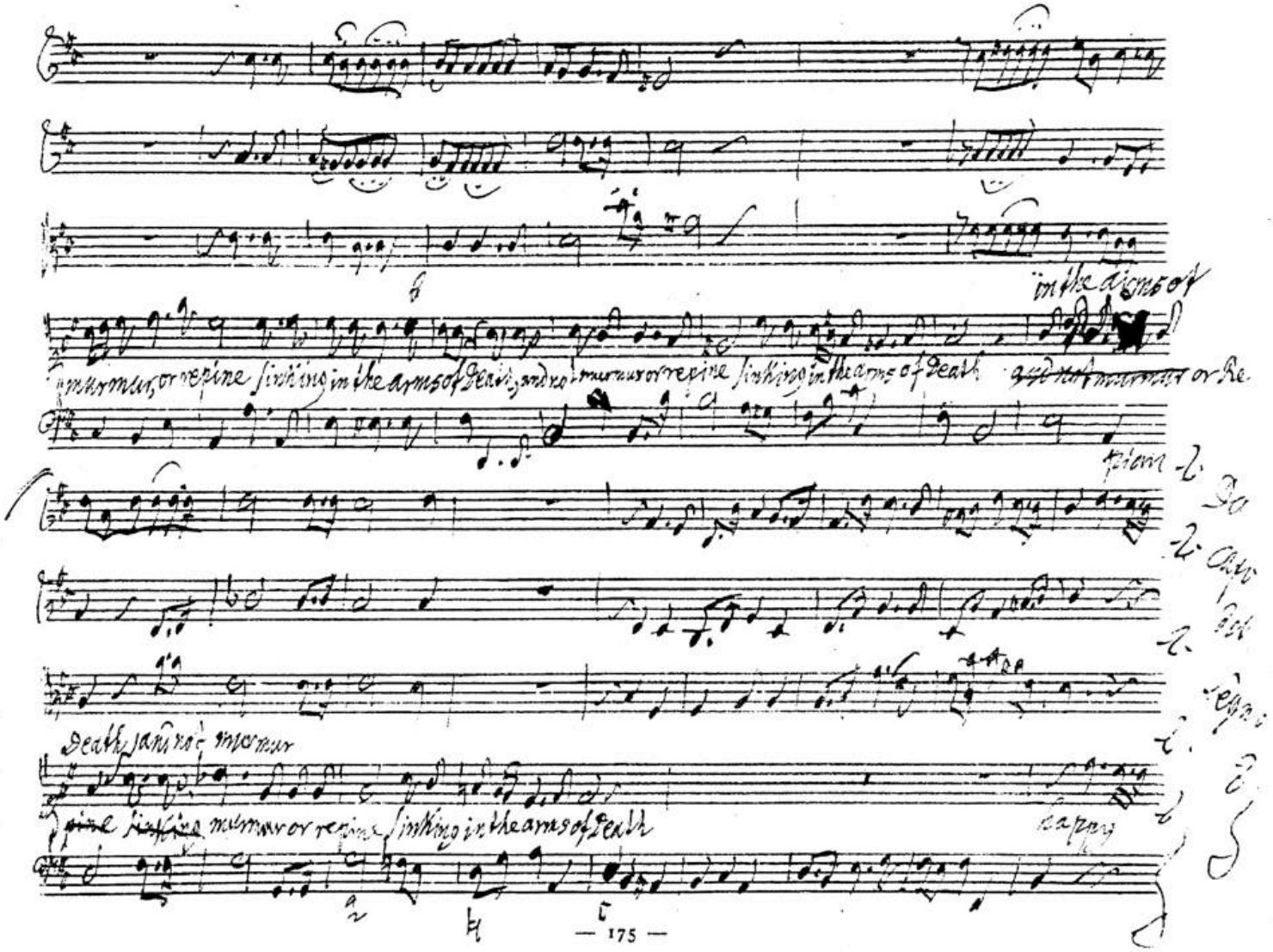
BSB


Largo
pian:
Sphis
happy they;
this vital Breathe with content I shall resign with content - I shall re
this vital
Breath
ing with content I shall resign this vital Breath with content I shall resign
and not

BSB

in the arms of

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



plain

Do

Cap

Dol

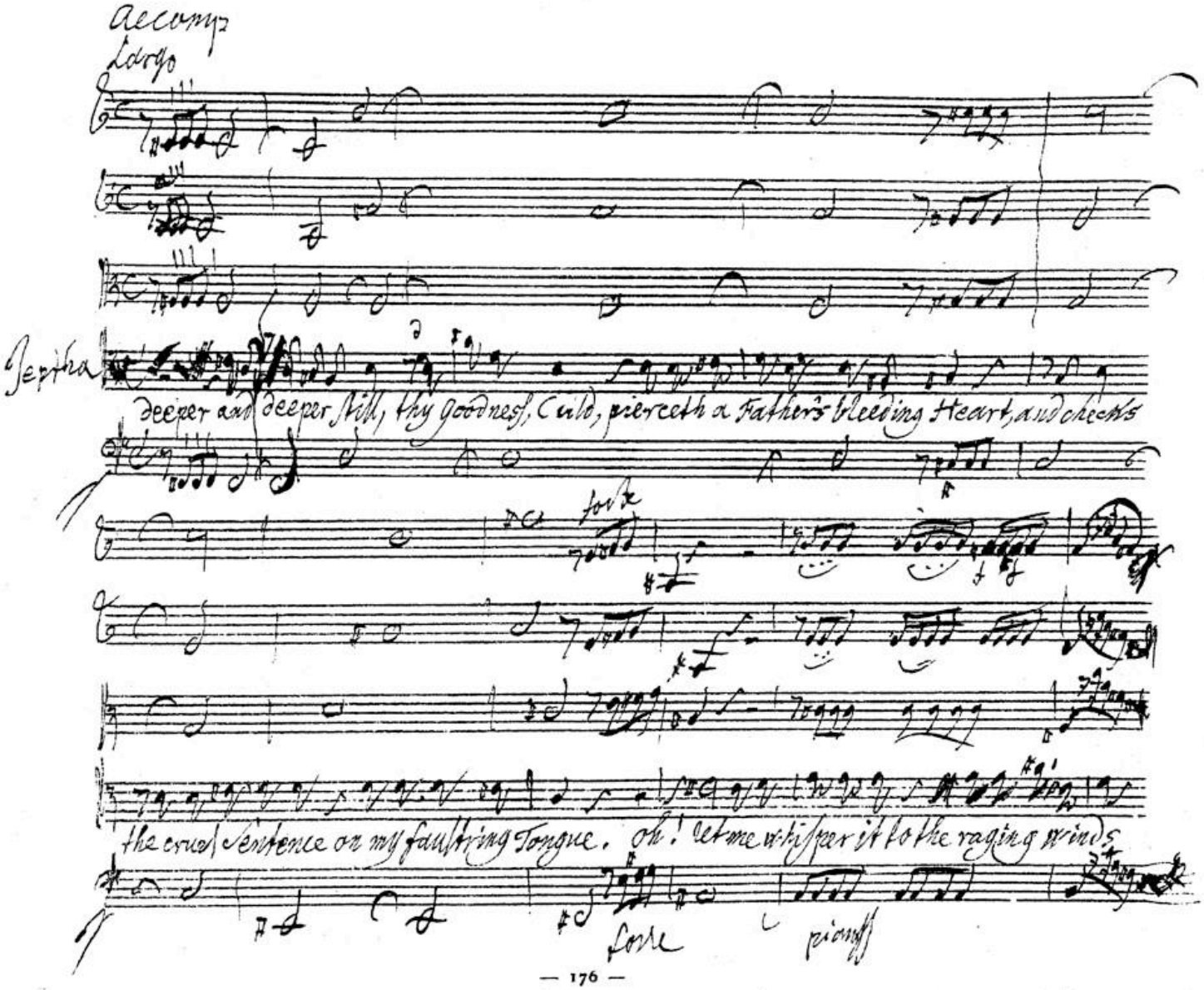
Segno

Death, and not murmur

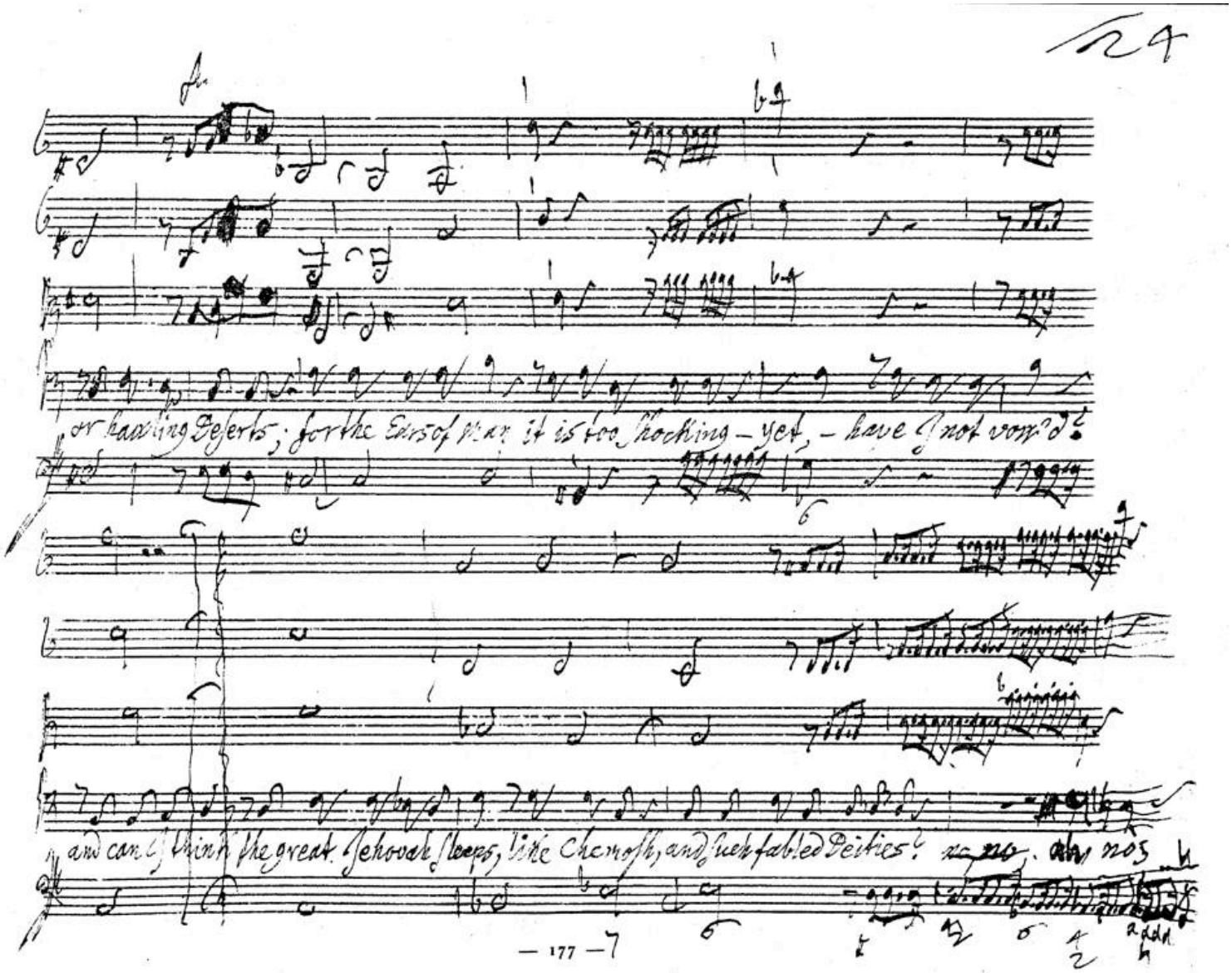
~~pine sinking~~ murmur or repine sinking in the arms of Death

happy

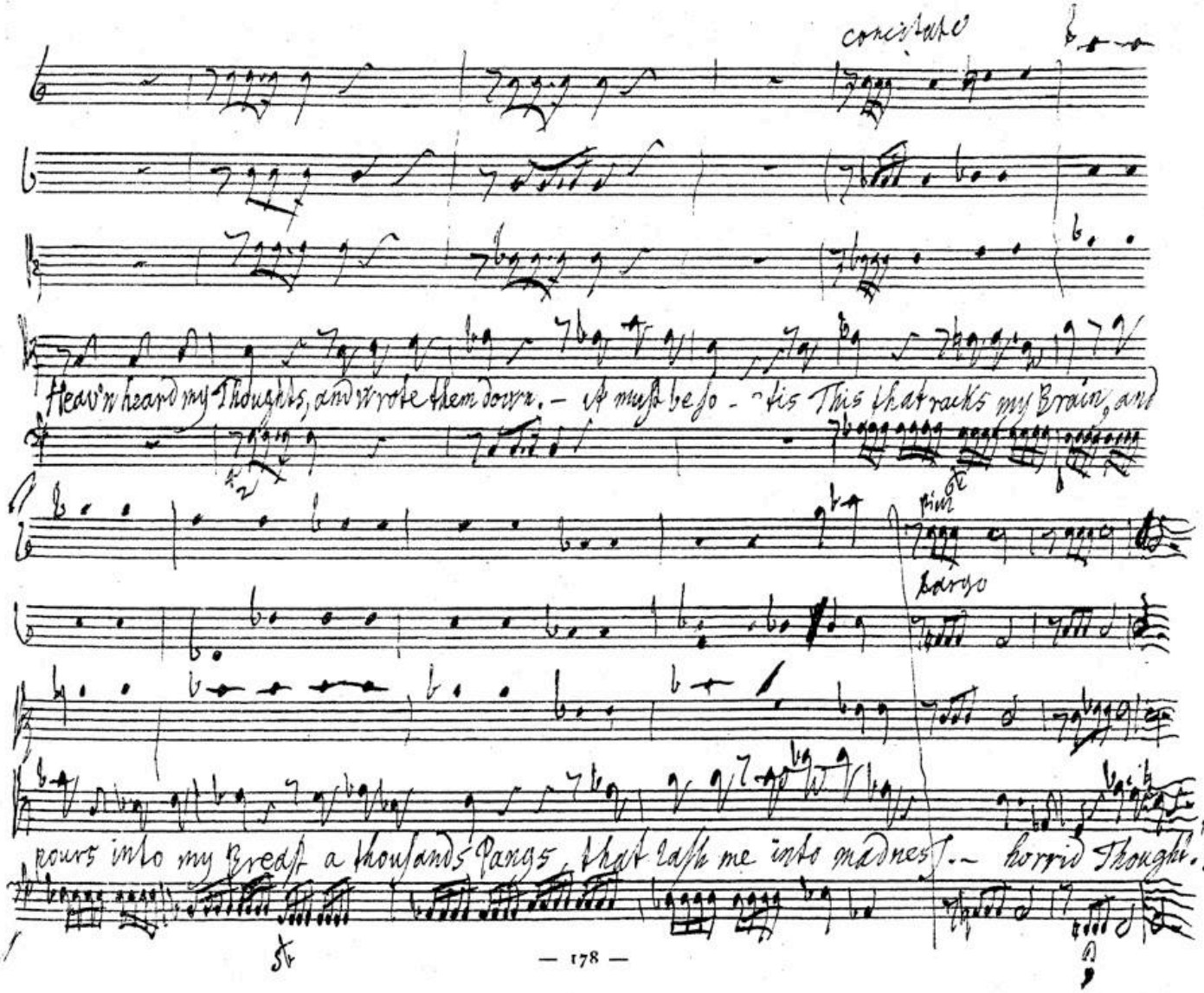
BSB


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

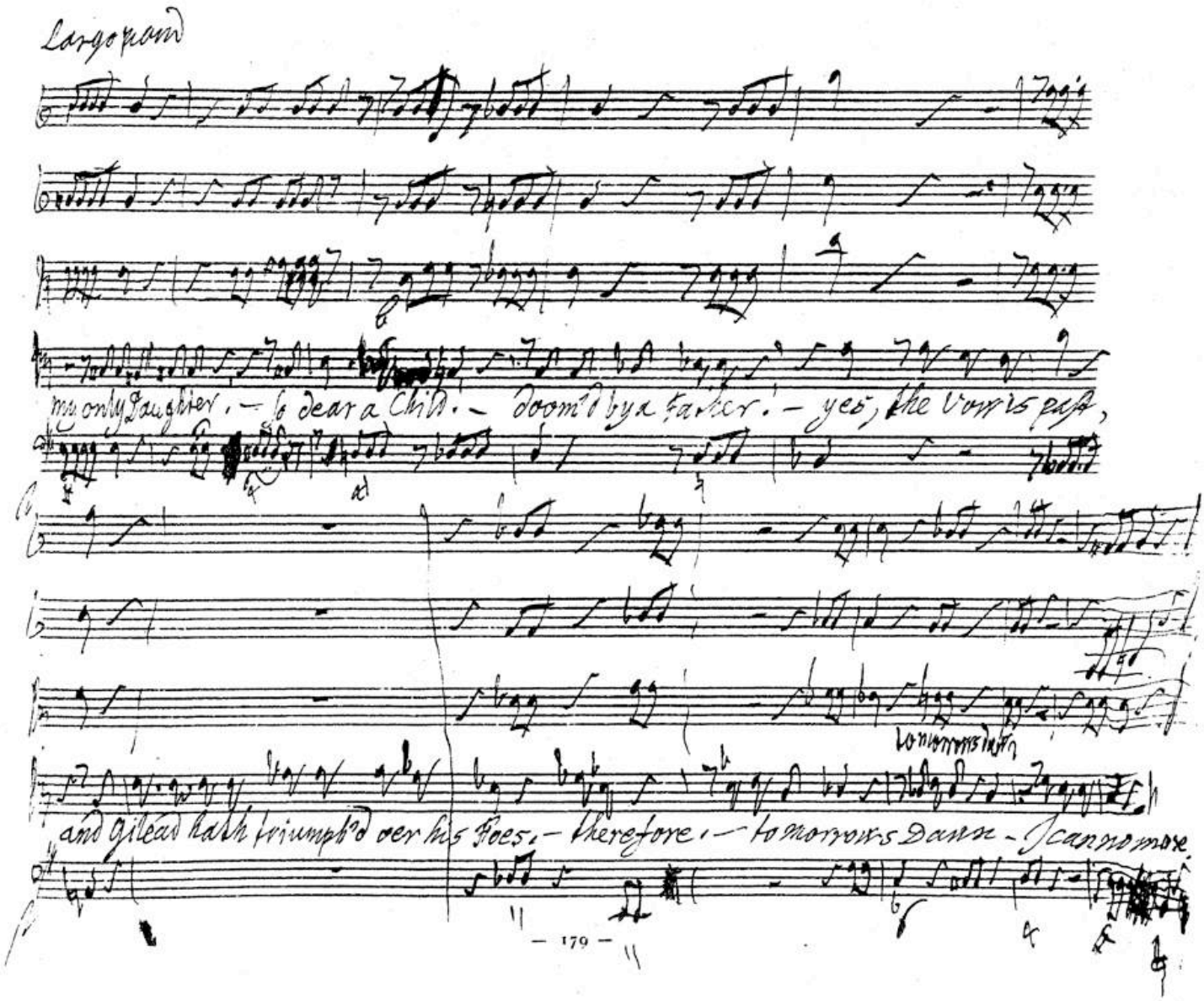
BSB


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

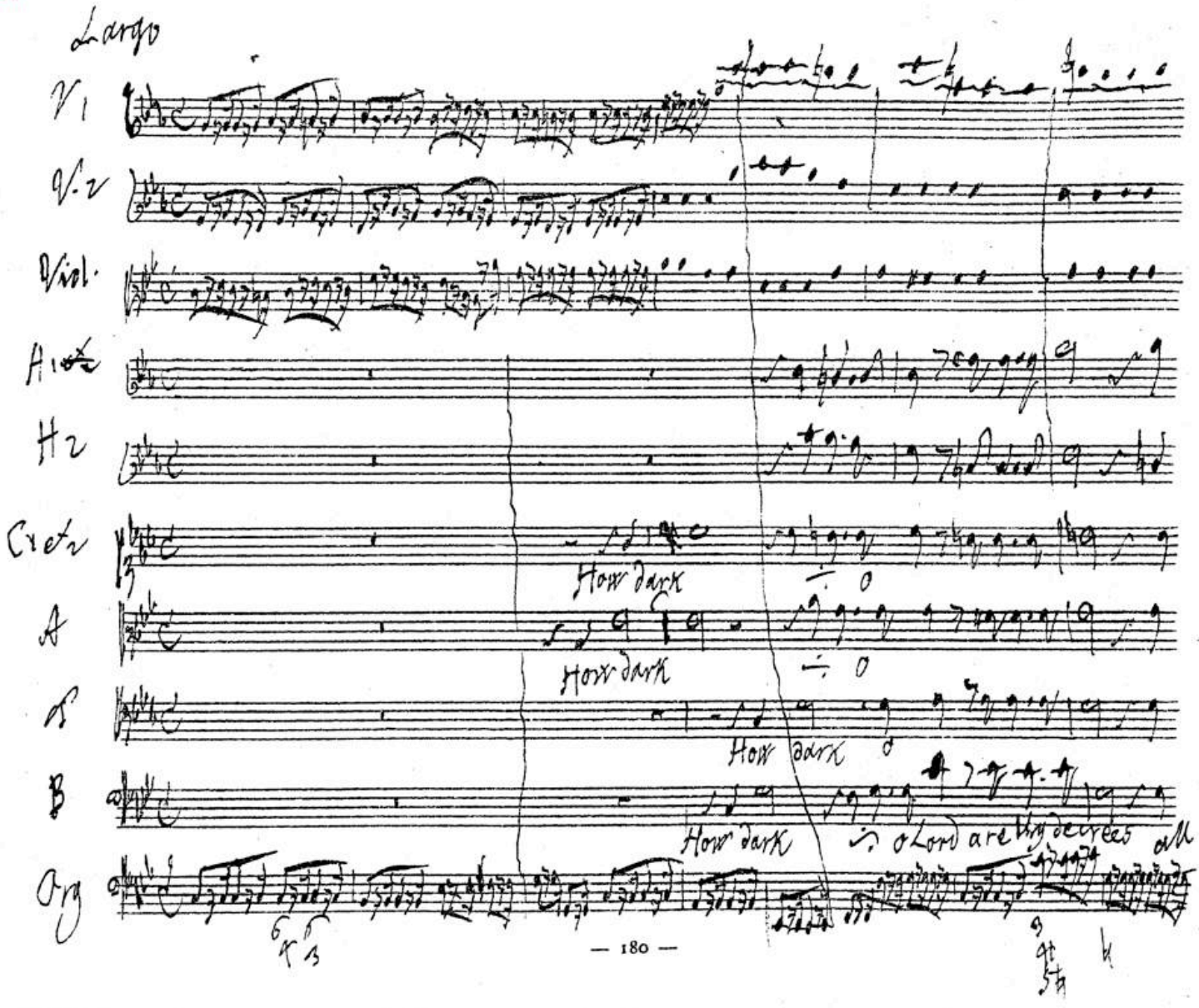
BSB


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

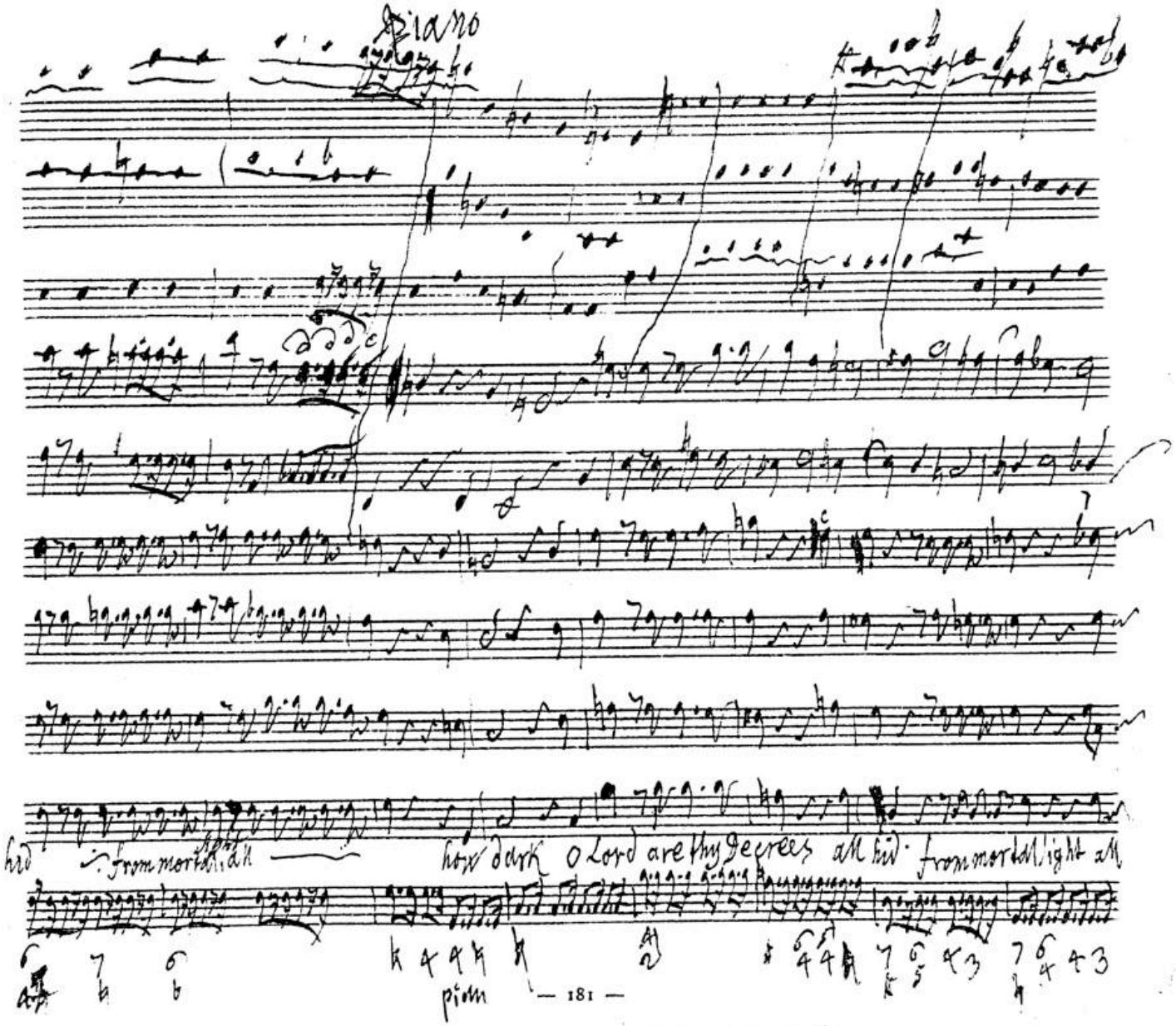
BSB


Largo piano
his only daughter. – so dear a Child. – doom'd by a father. – yes, the vow is past,
and Gilead hath triumph'd over his foes. – therefore, – to morrows Dance – I can no more.

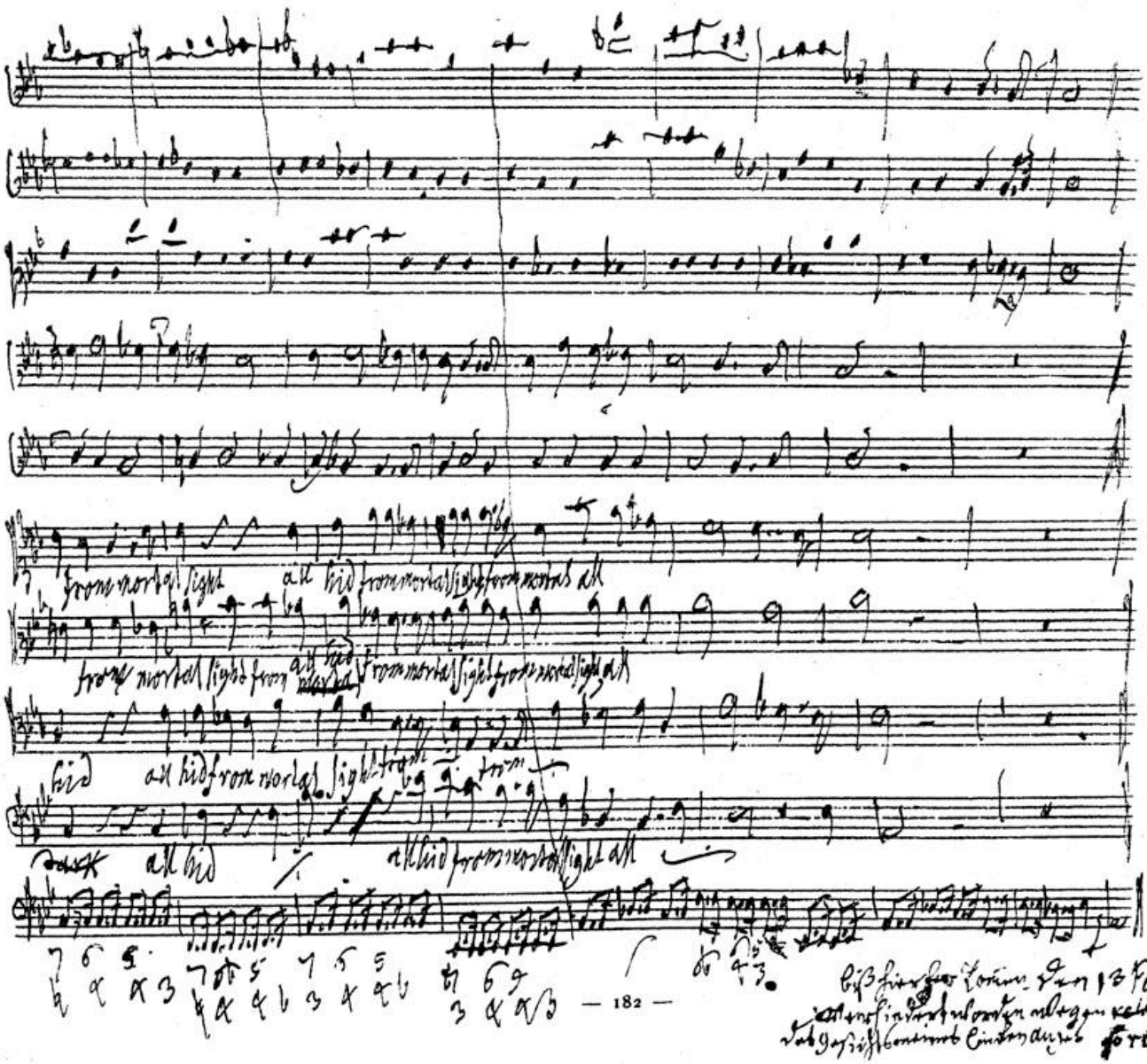
BSB


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

BSB

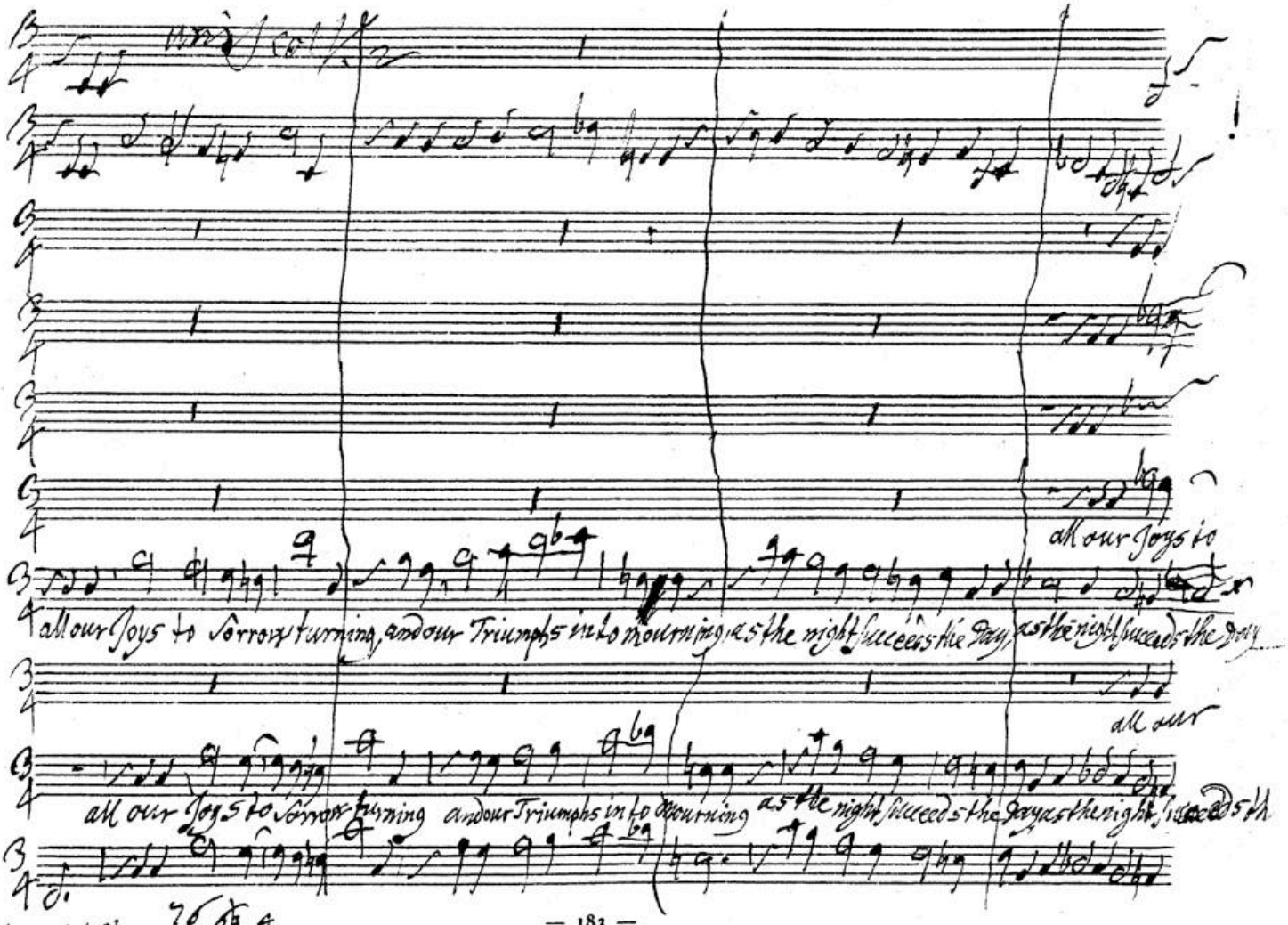

Piano
hid from mortal light all
how dark O Lord are thy Decrees all hid from mortal light all
piano

BSB

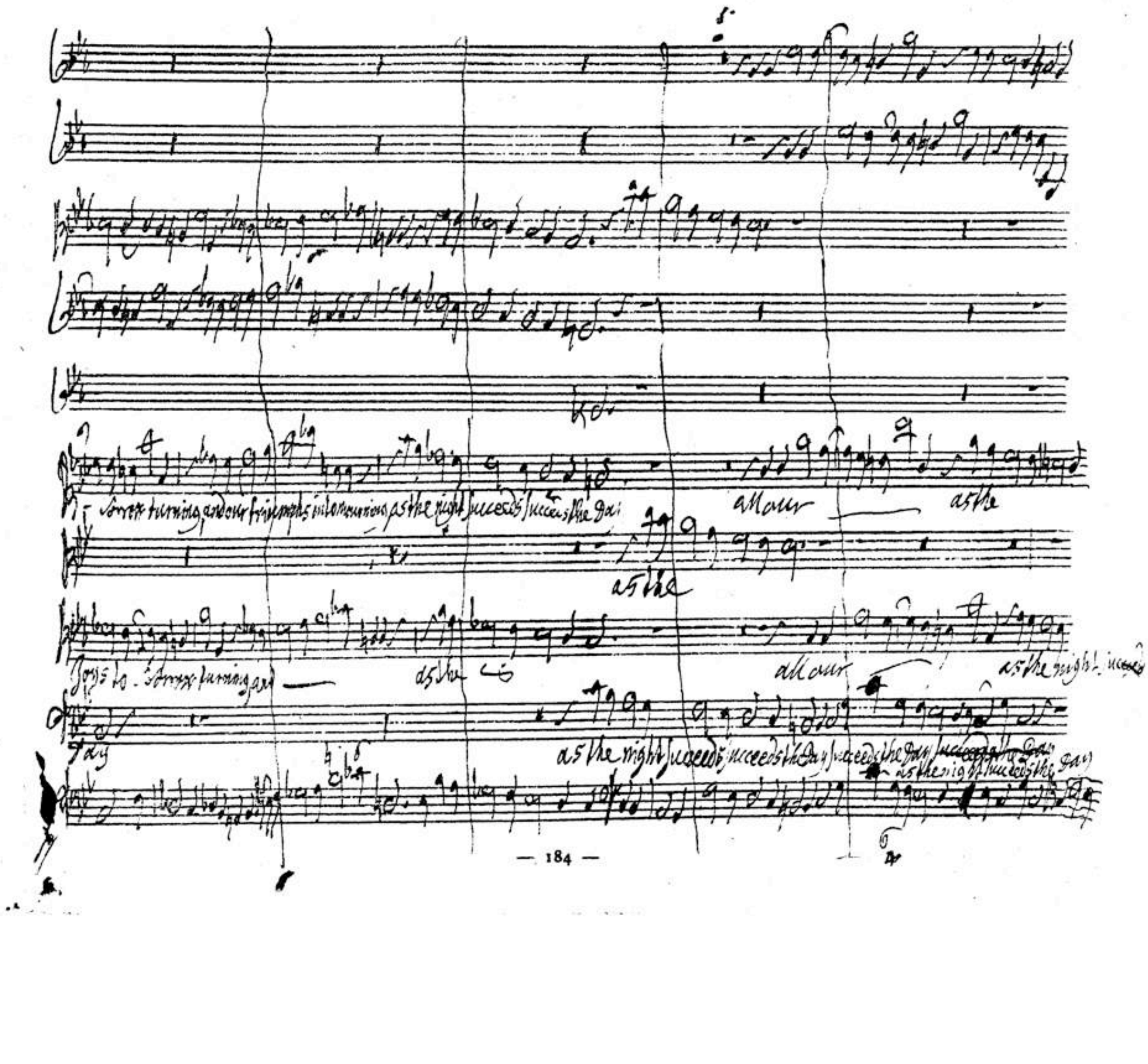

from mortal sight
all hid from mortal sight from mortals all
from mortal sight from all hid from mortal sight from mortal sight all
all hid from mortal sight
all hid
all hid from mortal sight all

BSB

Larghetto



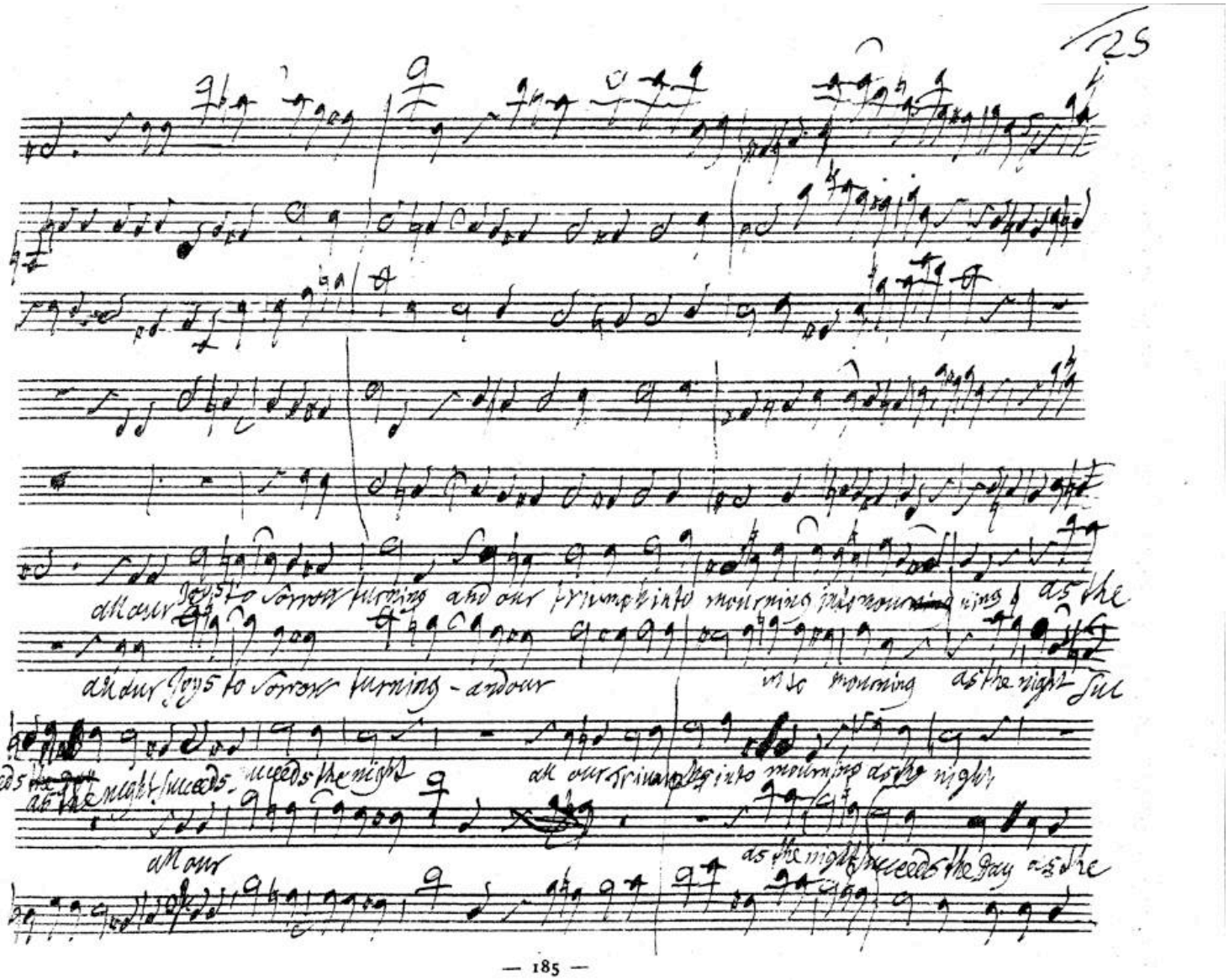
BSB


sorrow turning and our triumphs into mournings as the night succeeds succeeds the day
all our
as the
as the
Joys to sorrow turning and
as the
all our
as the night succeeds
day
as the night succeeds succeeds the day succeeds the day
as the night succeeds the day

BSB

all our Joys to sorrow turning and our triumph into mourning into mourning as the

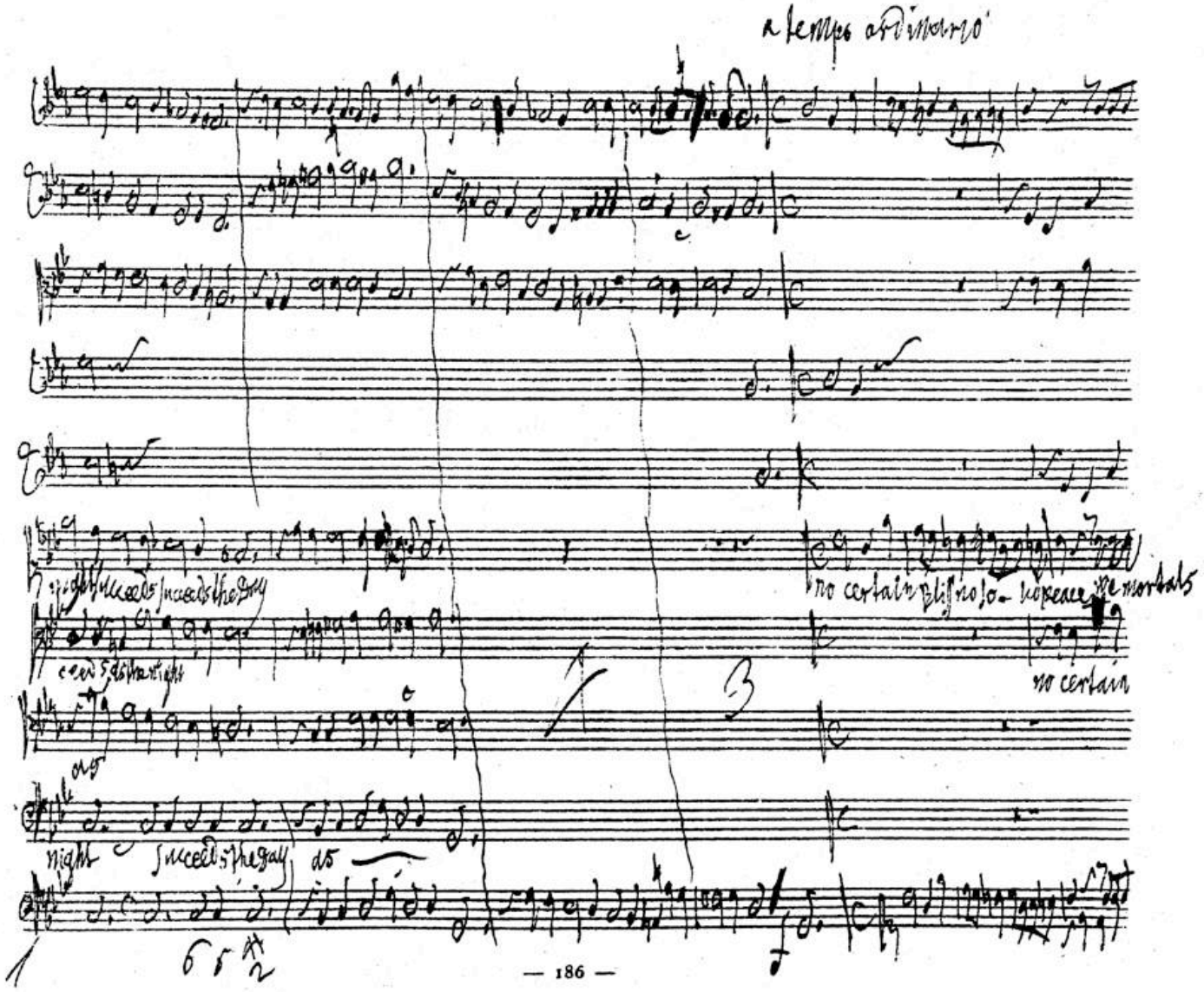
all our Joys to sorrow turning - and our into mourning as the night suc



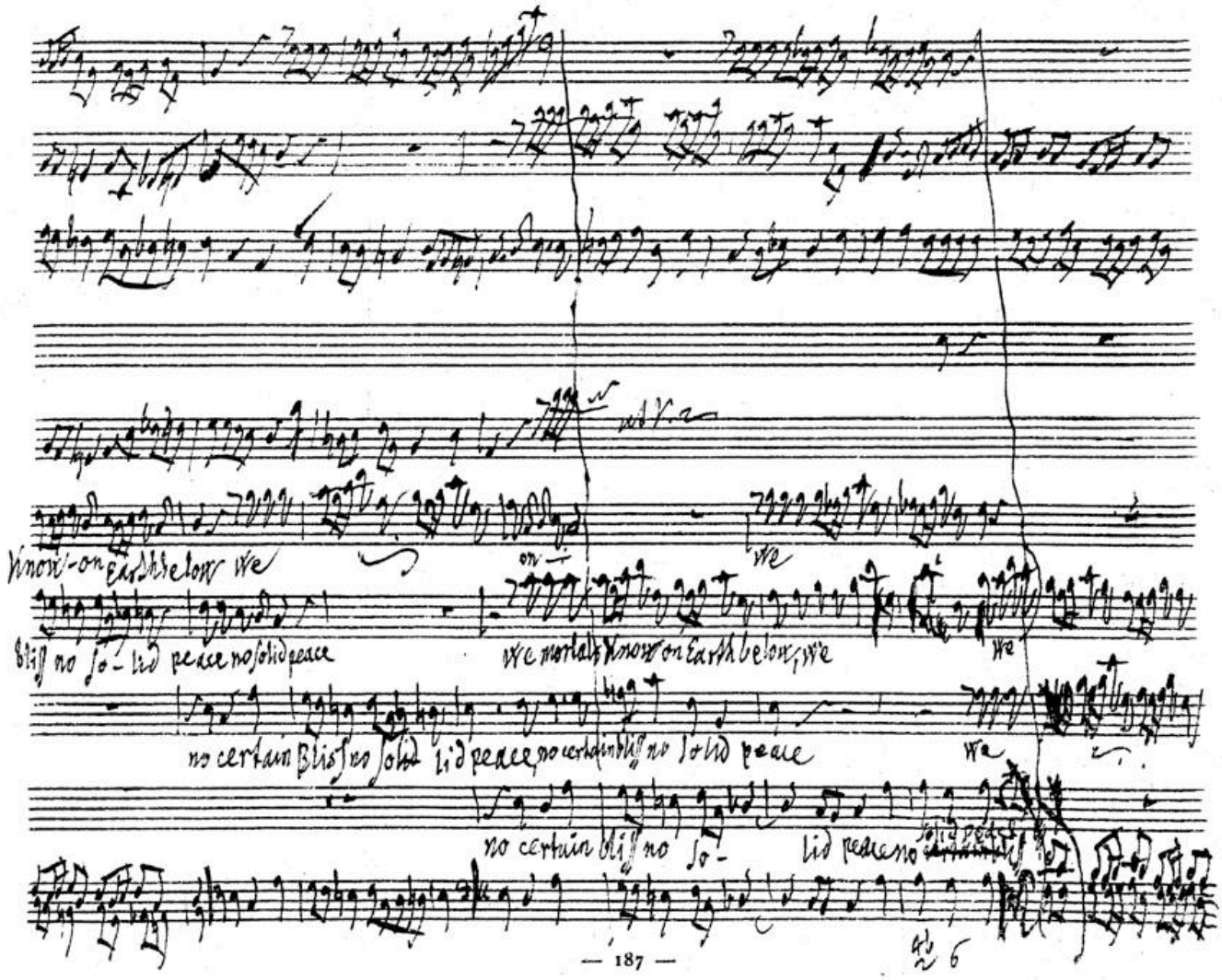
ceeds ~~the day~~ as the night succeeds. succeeds the night all our triumphs into mourning as the night

all our as the night succeeds the day as the

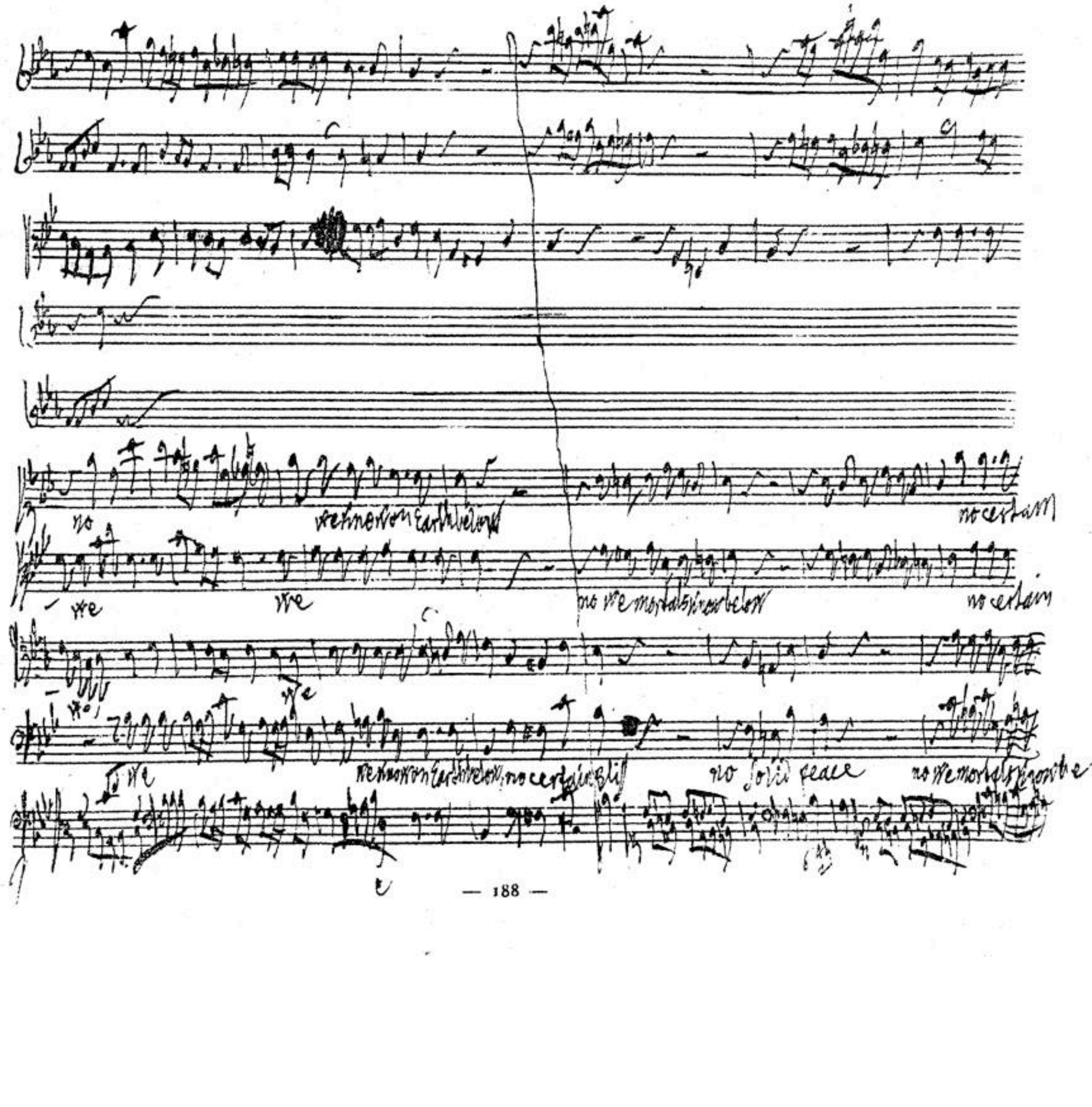
BSB



BSB


Know-on Earth below we
on
we
bliss no so-lid peace no solid peace
we mortals Know on Earth below, we
we
no certain Bliss no solid lid peace, no certain bliss no solid peace
we
no certain bliss no so-
lid peace no

BSB


no
we know on Earth below
no certain
we
we
no we mortals know below
no certain
we
we know on Earth below, no certain bliss
no solid peace
no we mortals know the

BSB

Larg hetto

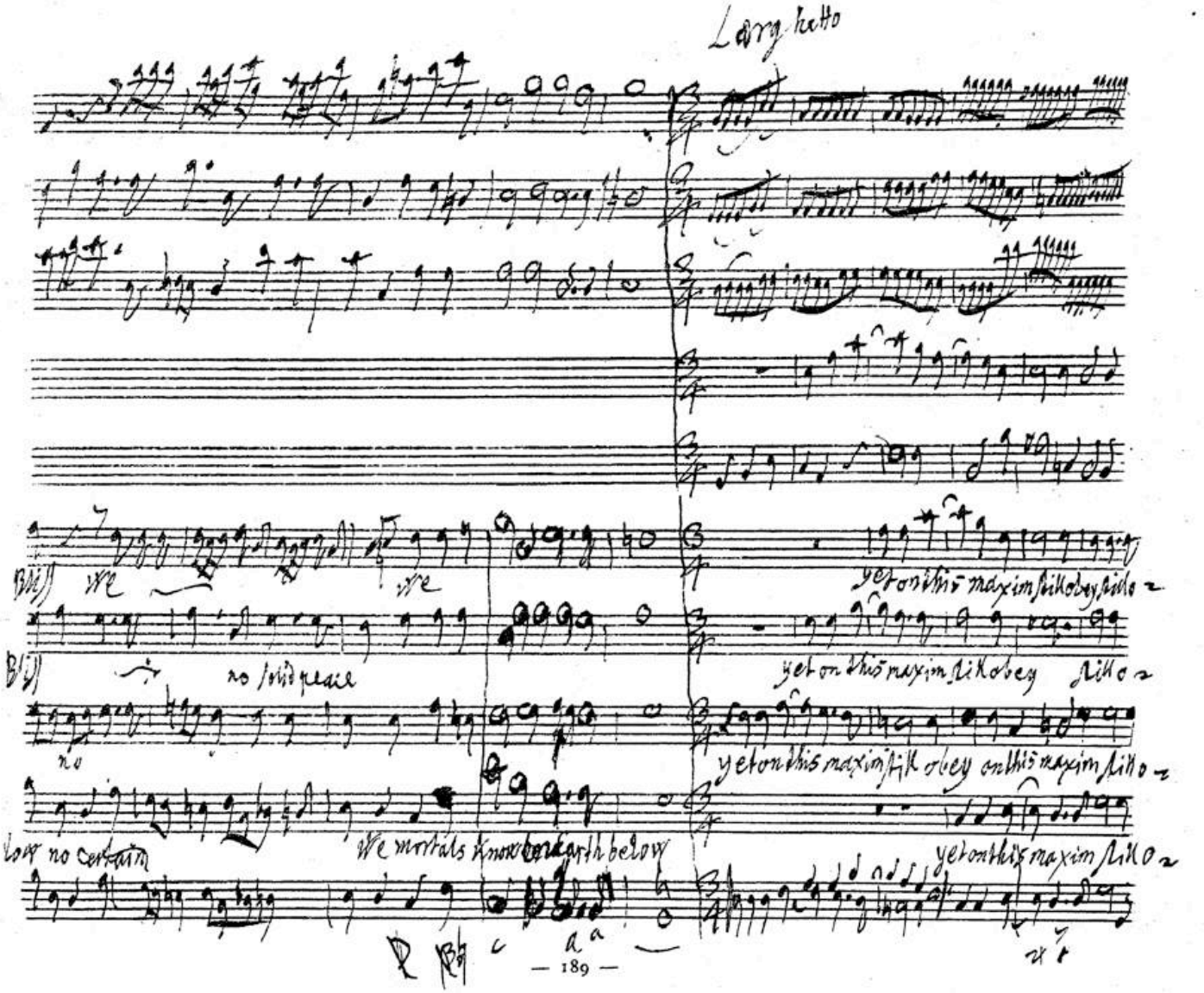
Bliss we we

yet on this maxim stilo obey stilo

Bliss no solid peace

yet on this maxim stilo obey stilo

no



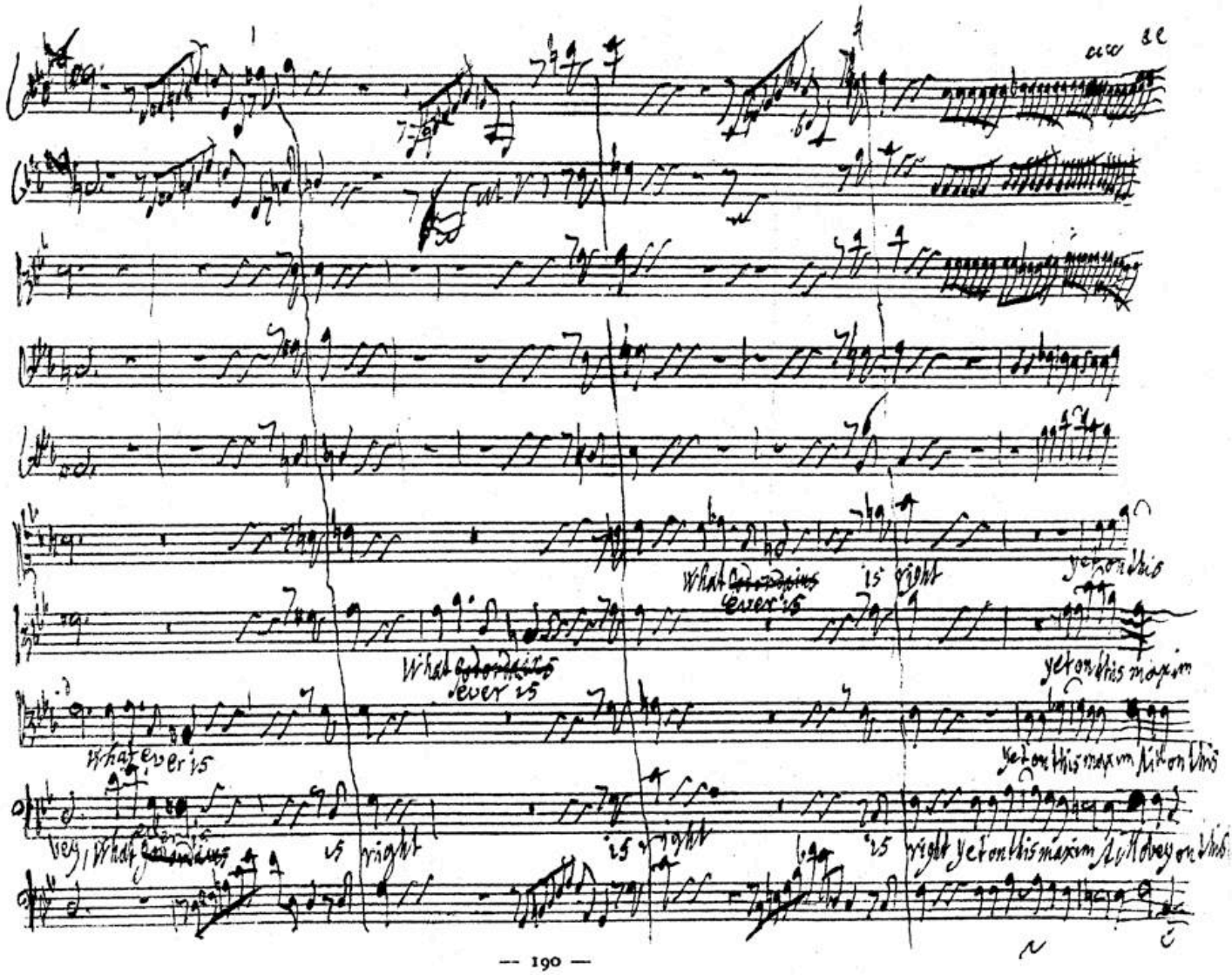
yet on this maxim stilo obey on this maxim stilo

low no certain

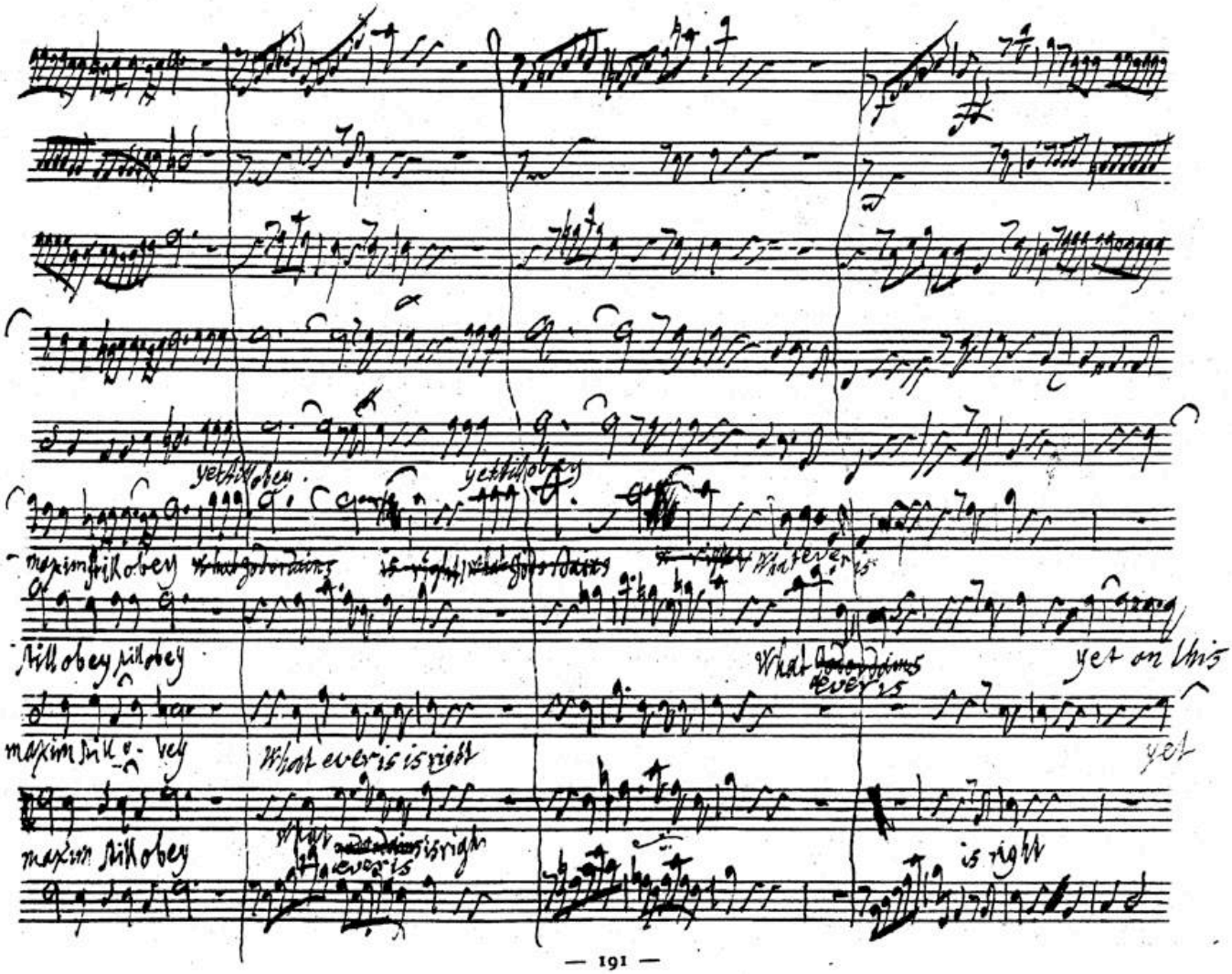
We mortals know on earth below

yet on this maxim stilo

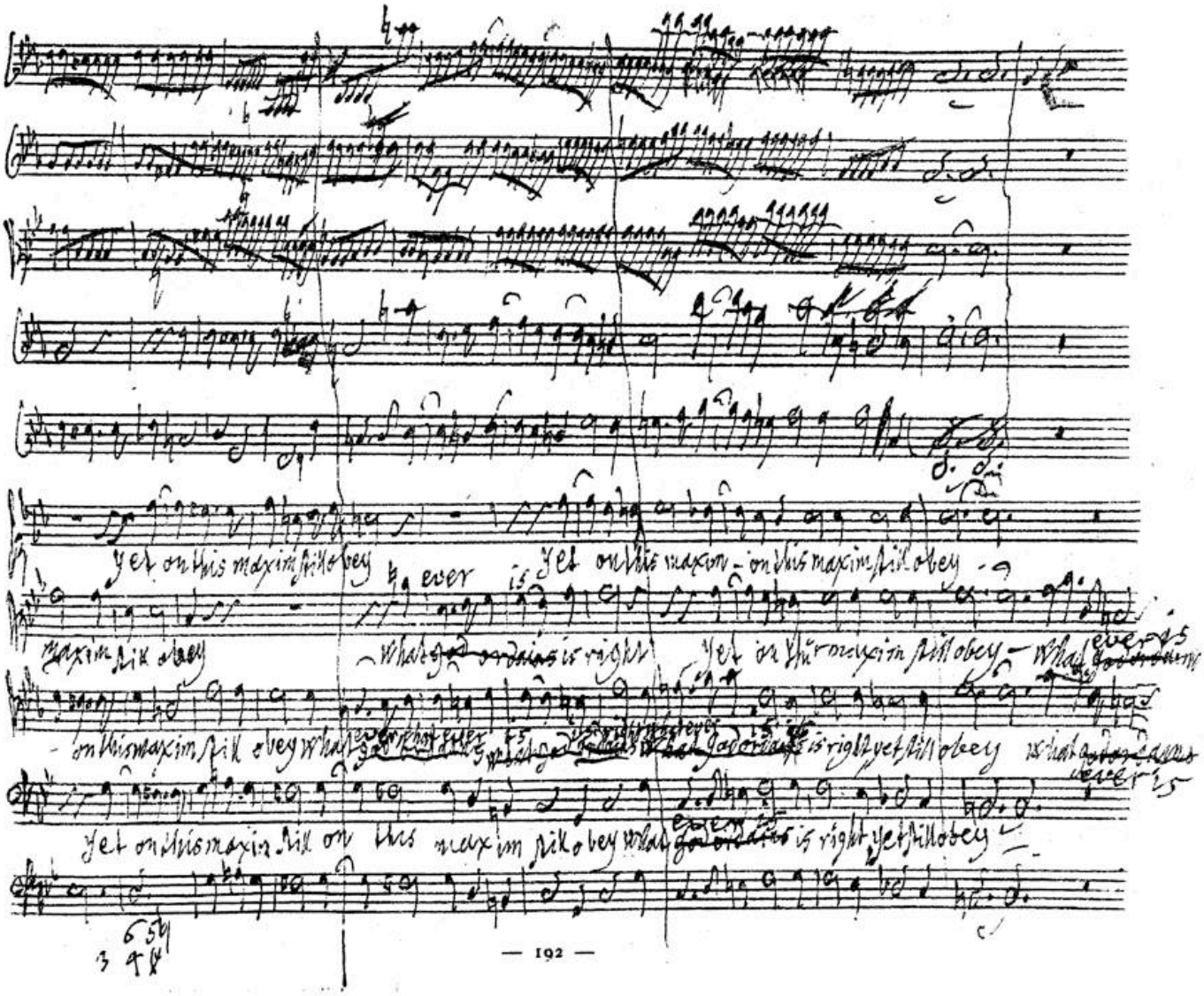
BSB


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

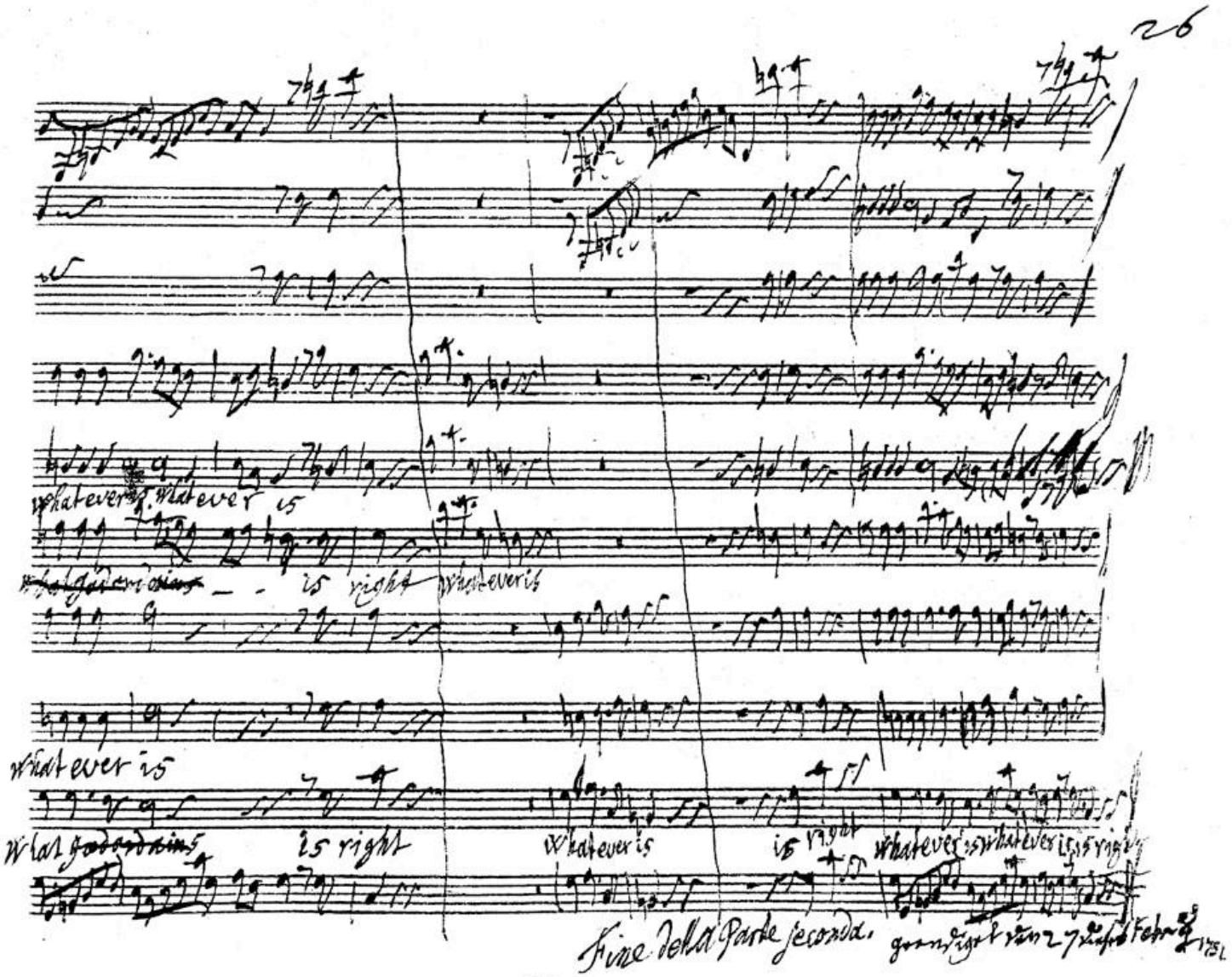
BSB


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

BSB


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

BSB

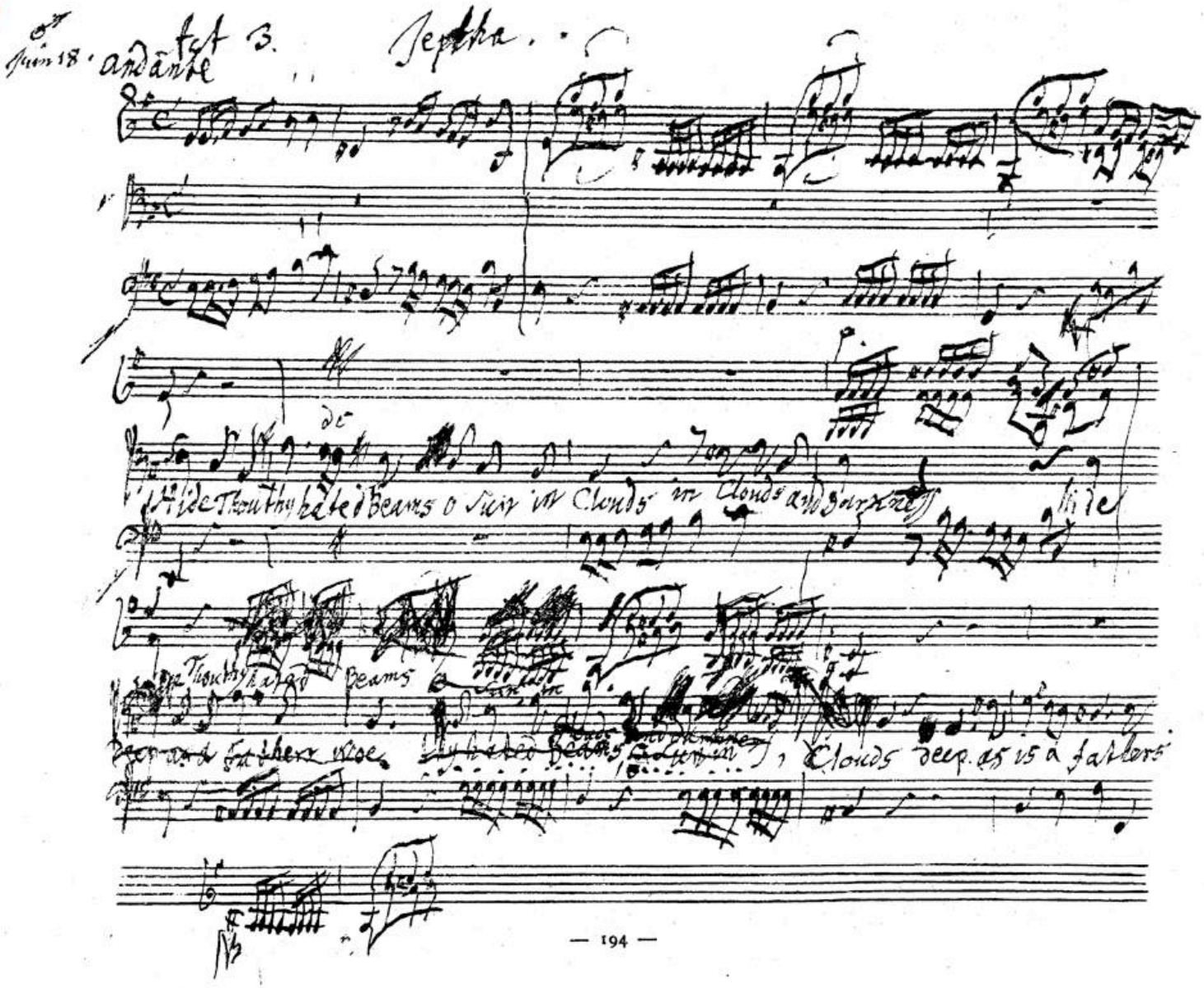

26
whatever is whatever is
is right whatever is
whatever is
is right
whatever is
is right
whatever is whatever is is right
Fine della Parte seconda.

BSB

Juin 18 · Andante

Act 3. Jeptha

Hide Thou thy hated Beams o Sun in Clouds in Clouds and Darkness

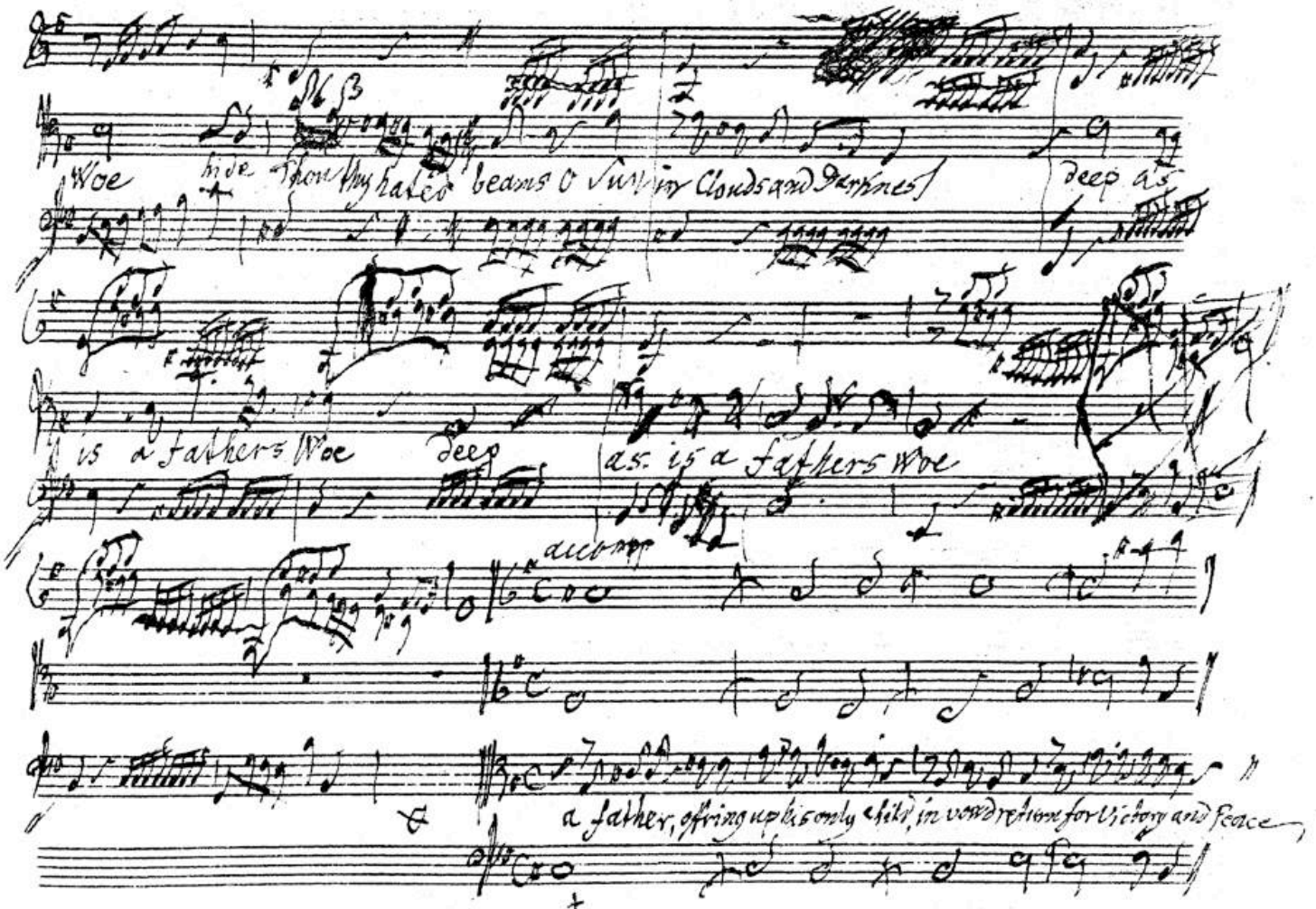


Hide

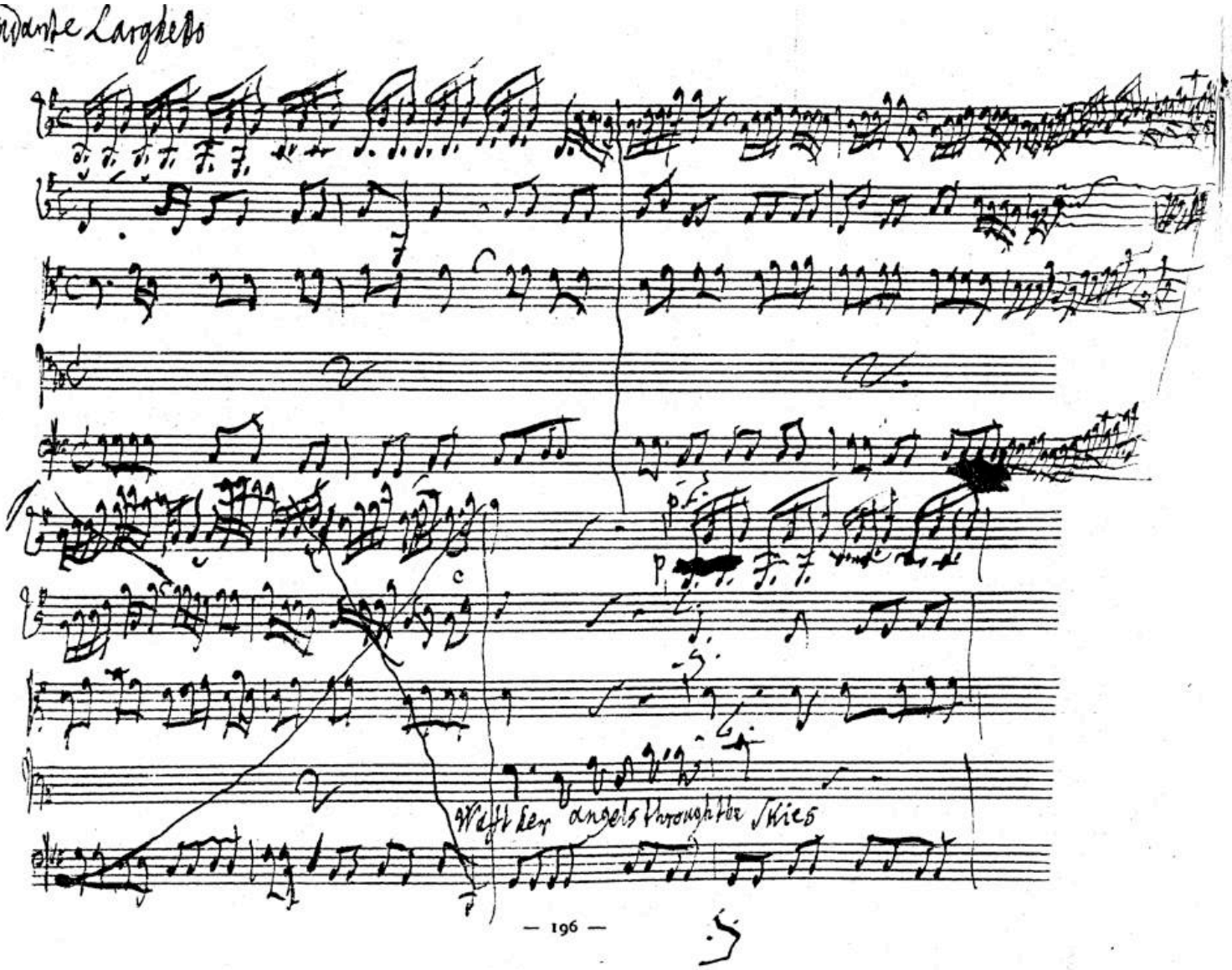
Thou thy hated Beams

Clouds deep as is a fathers

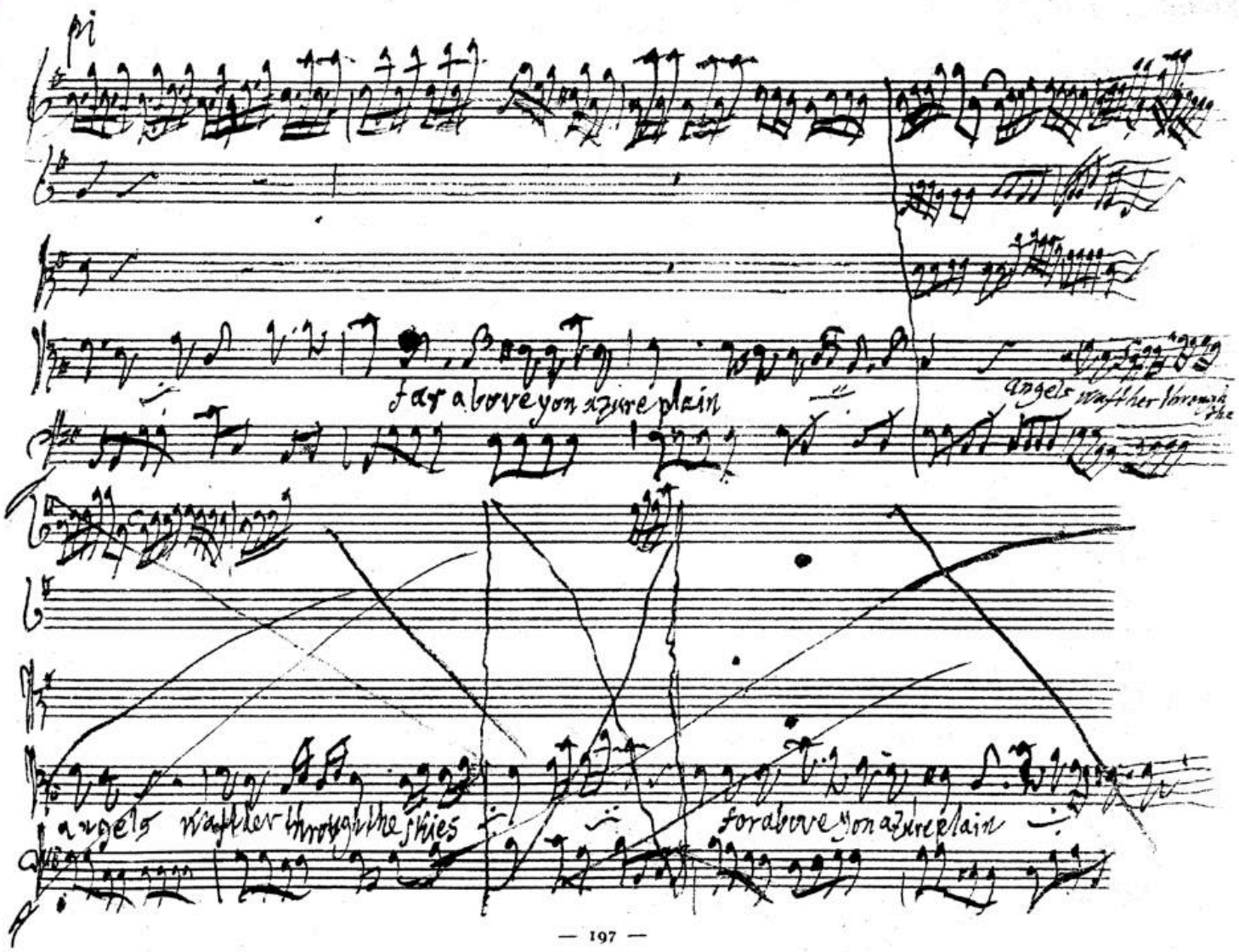
BSB


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

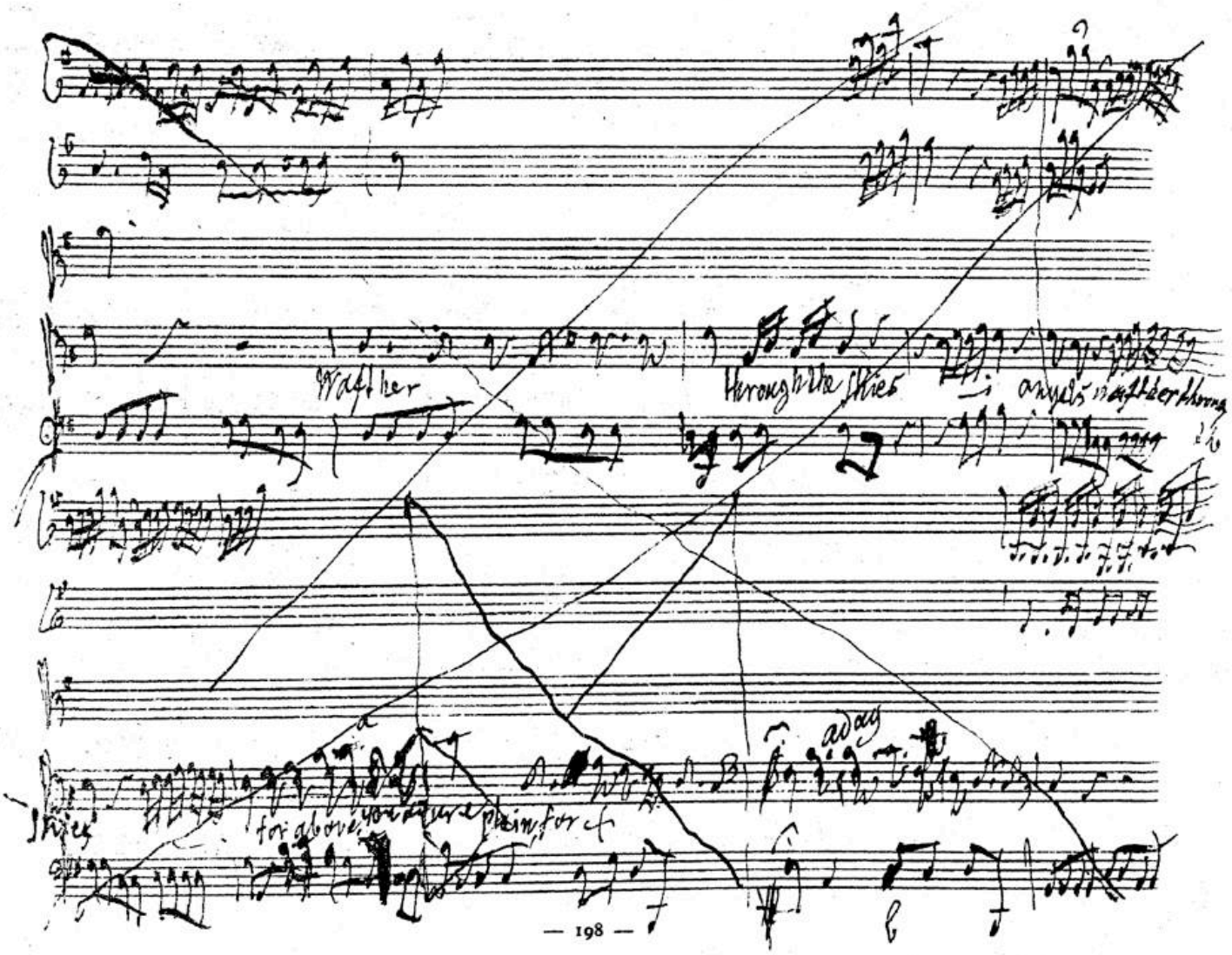
BSB



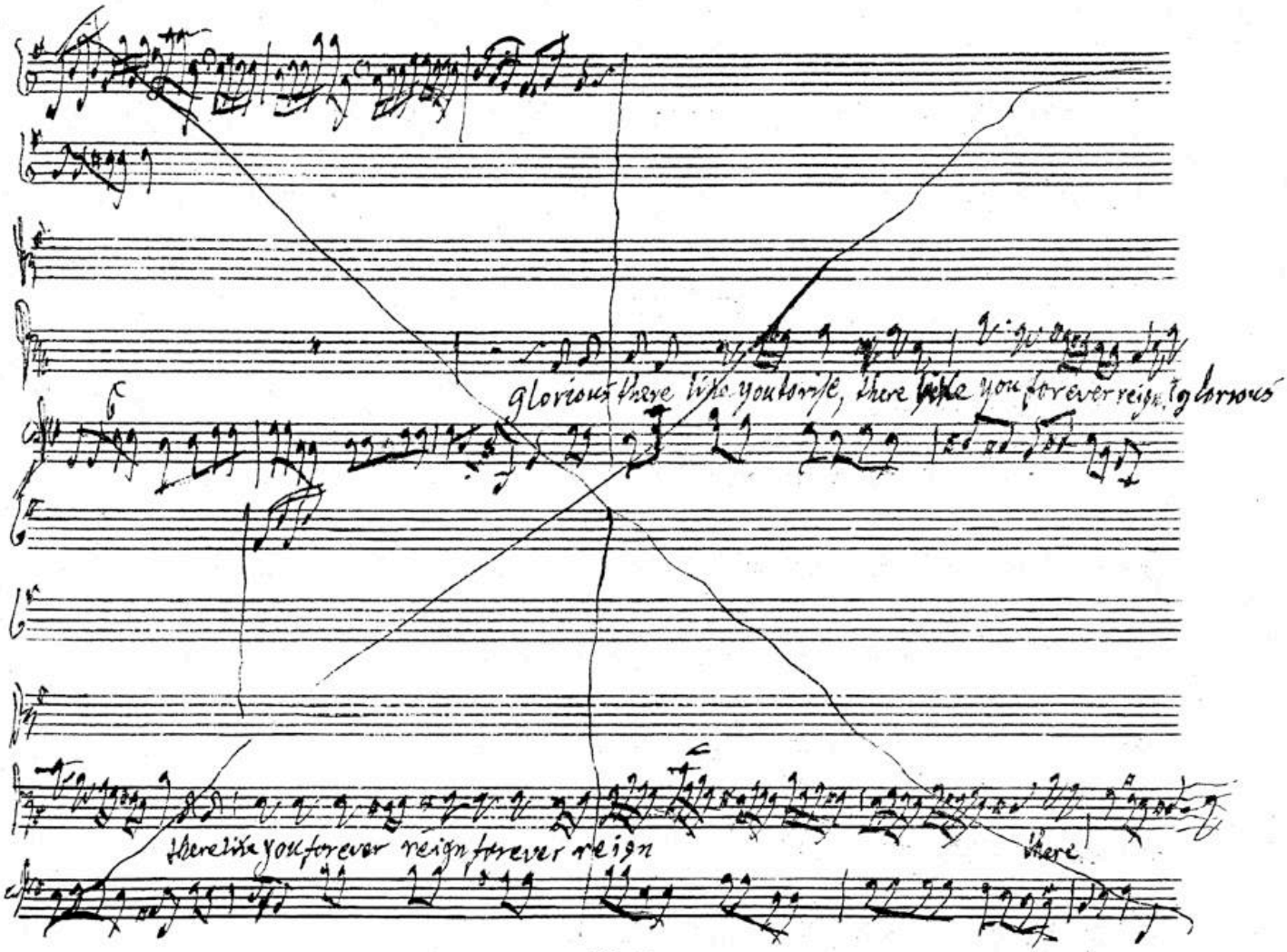
BSB


far above yon azure plain
angels watther
angels watther through the skies
far above yon azure plain

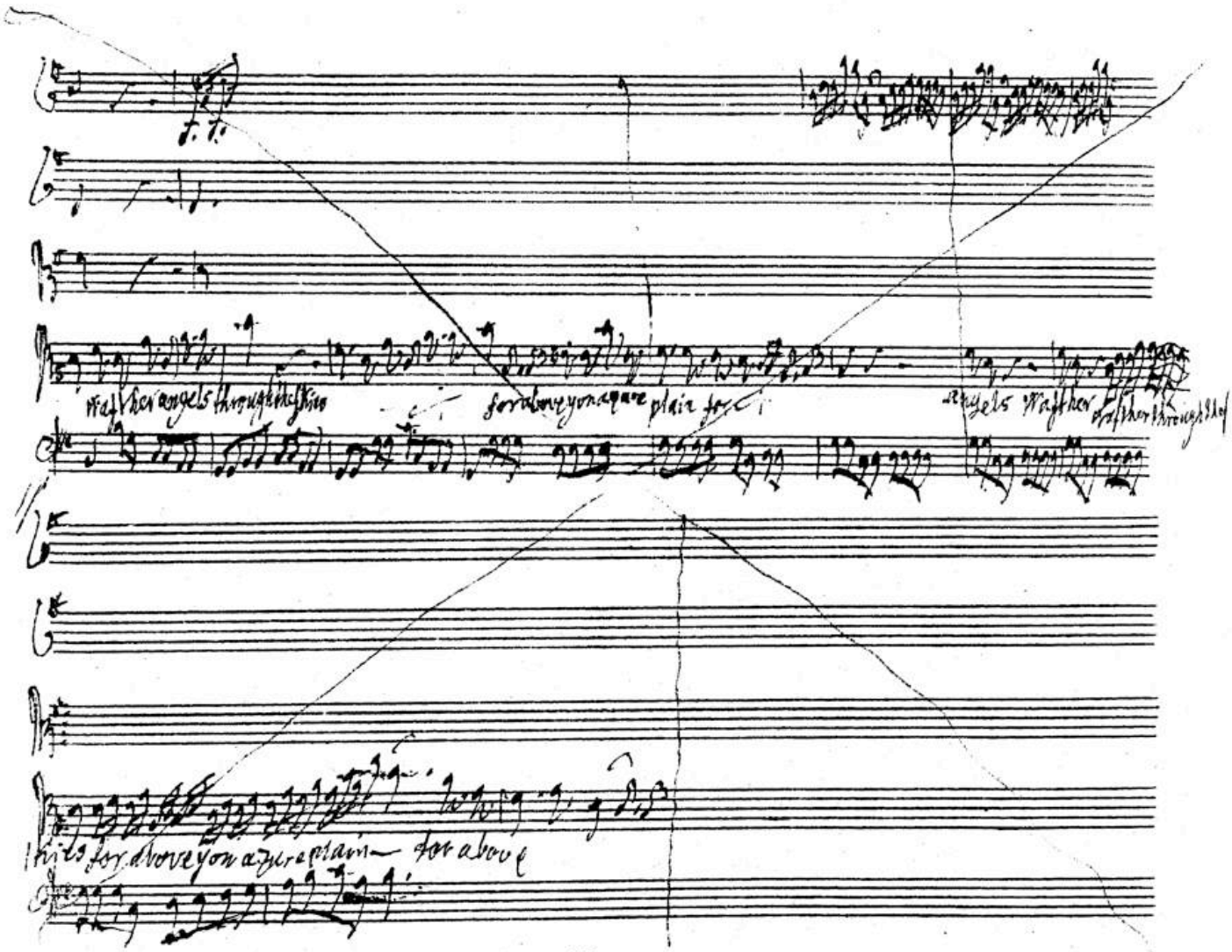
BSB



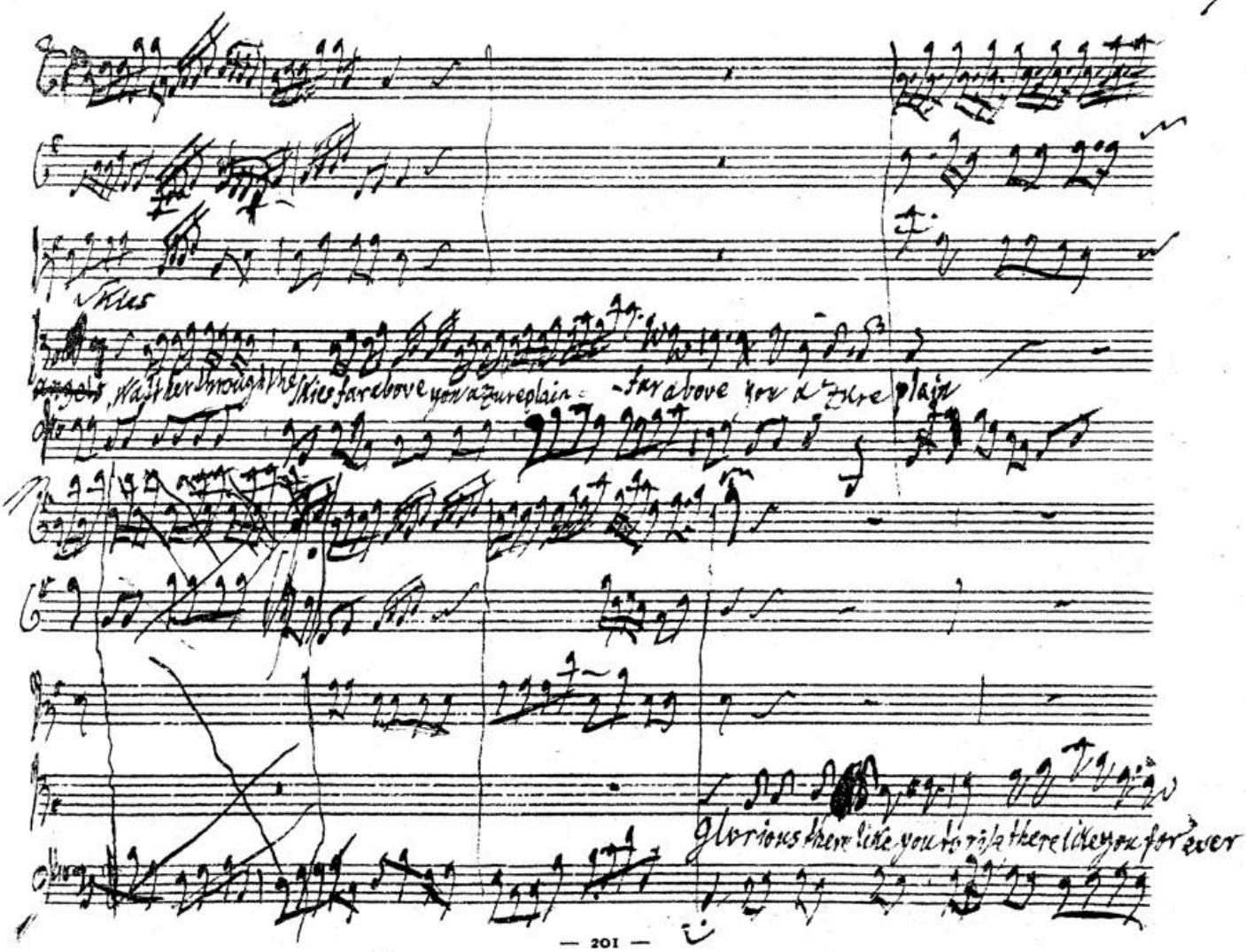
BSB


glorious there like you arise, there like you forever reign glorious
there like you forever reign forever reign
there

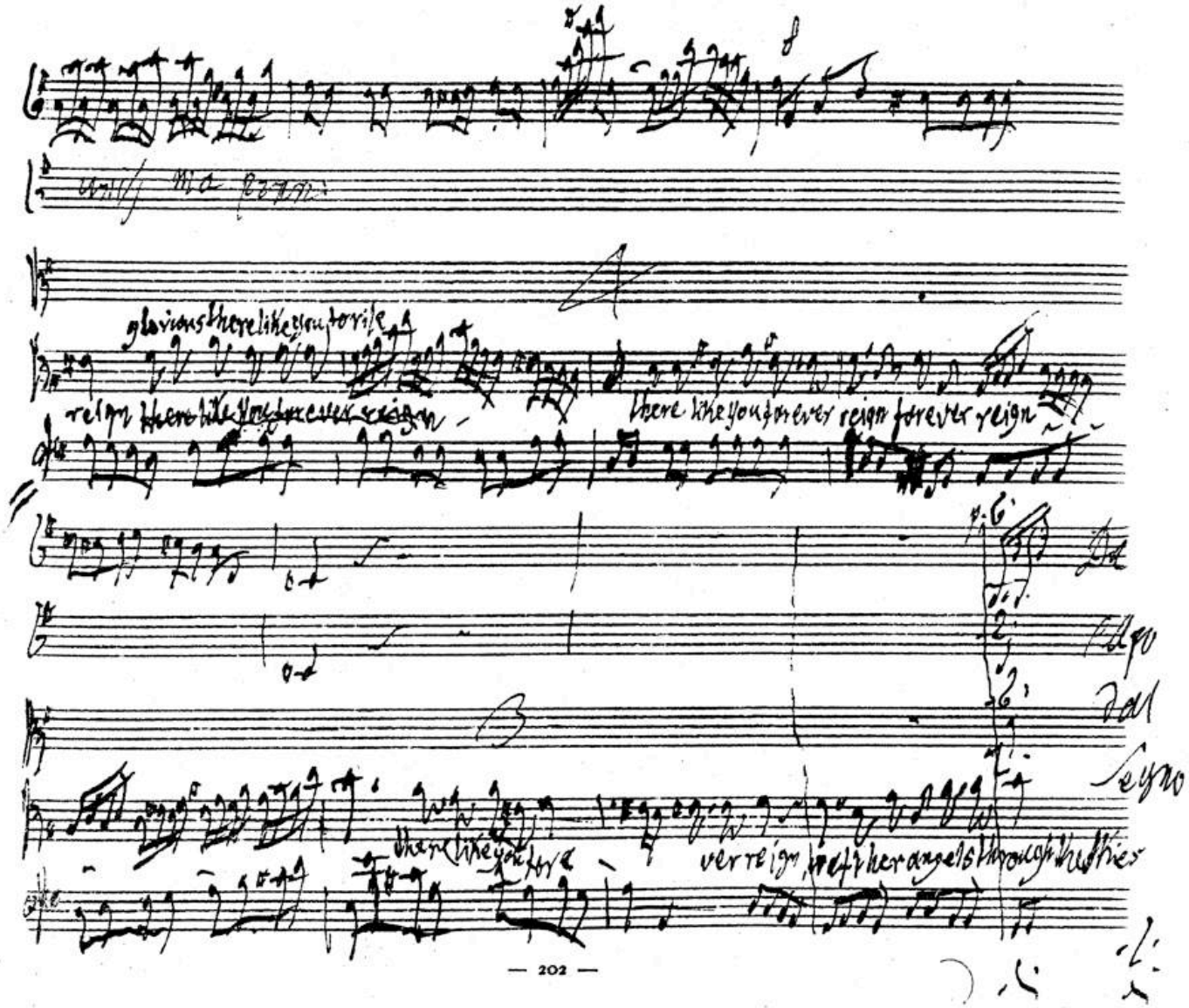
BSB


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

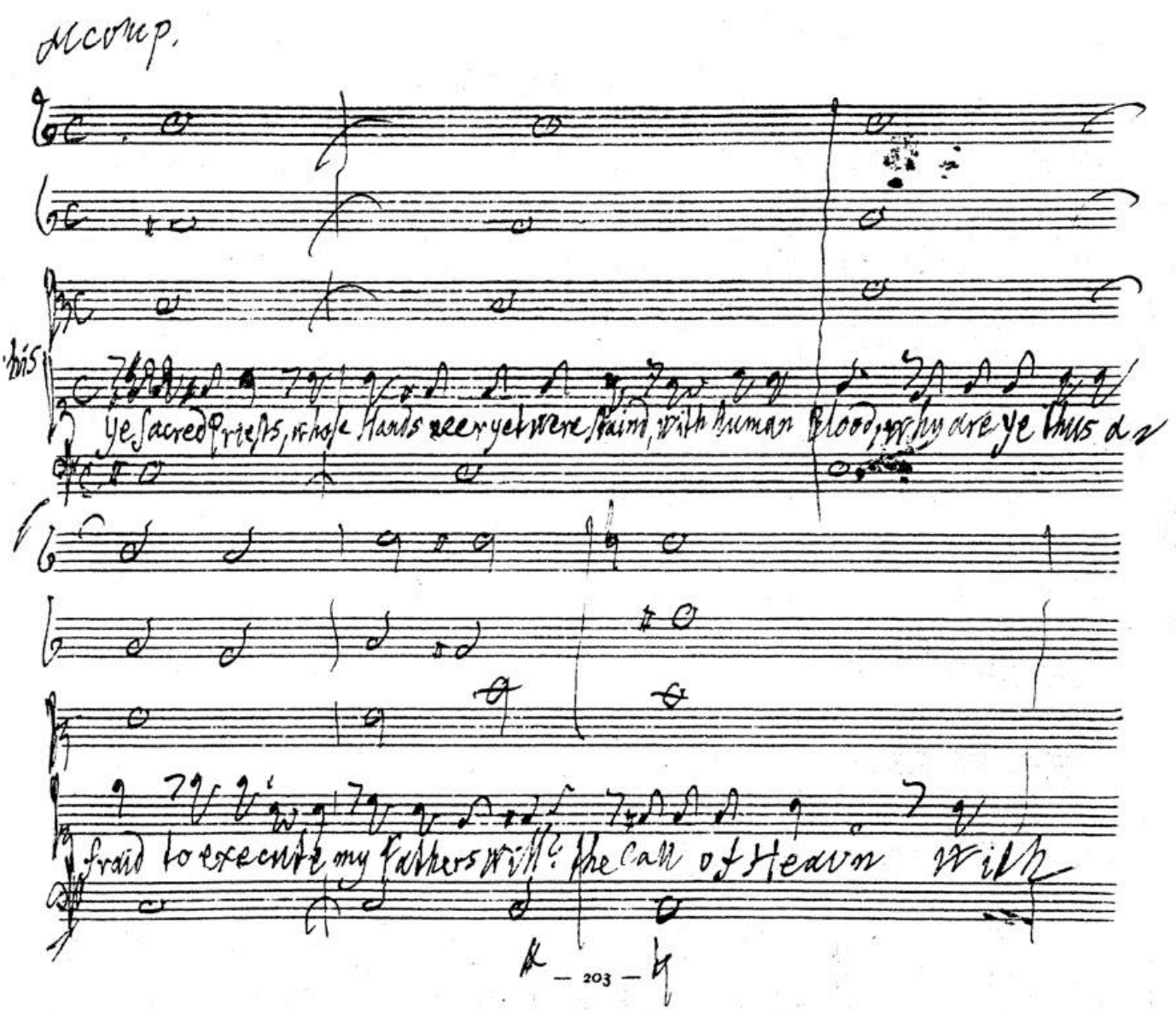
BSB


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

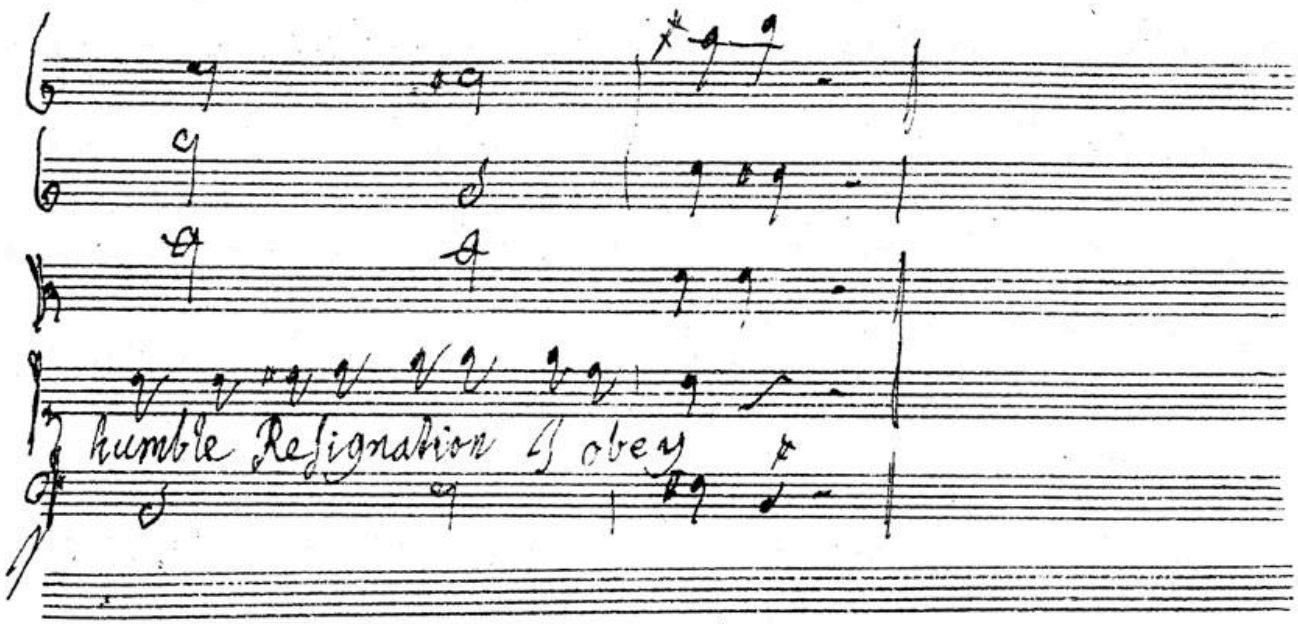
BSB


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

BSB


Accomp.
Ye sacred Priests, whose Hands ne'er yet were Stain'd with human Blood, why are ye thus a
fraid to execute my Fathers Will? the Call of Heaven with

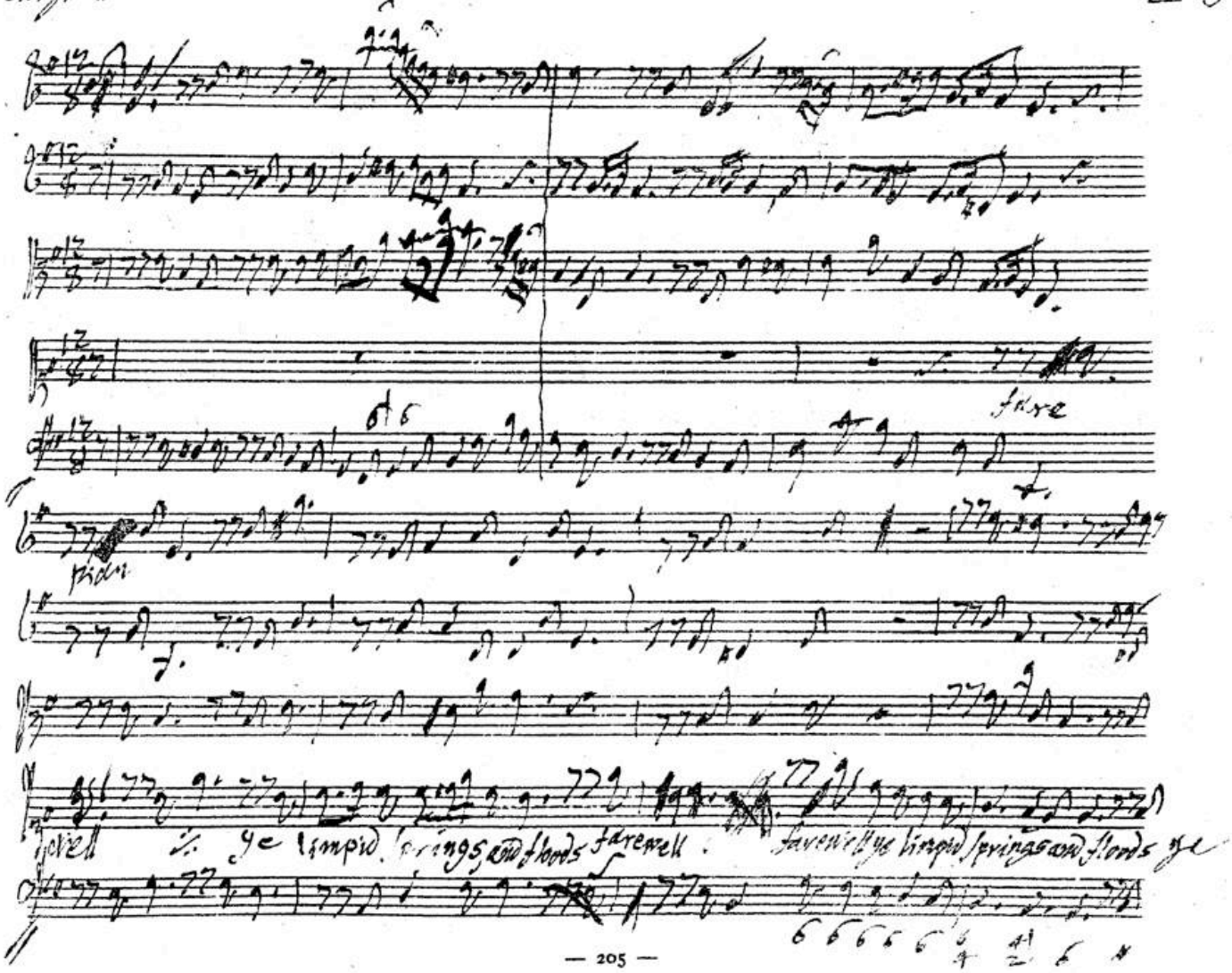
BSB



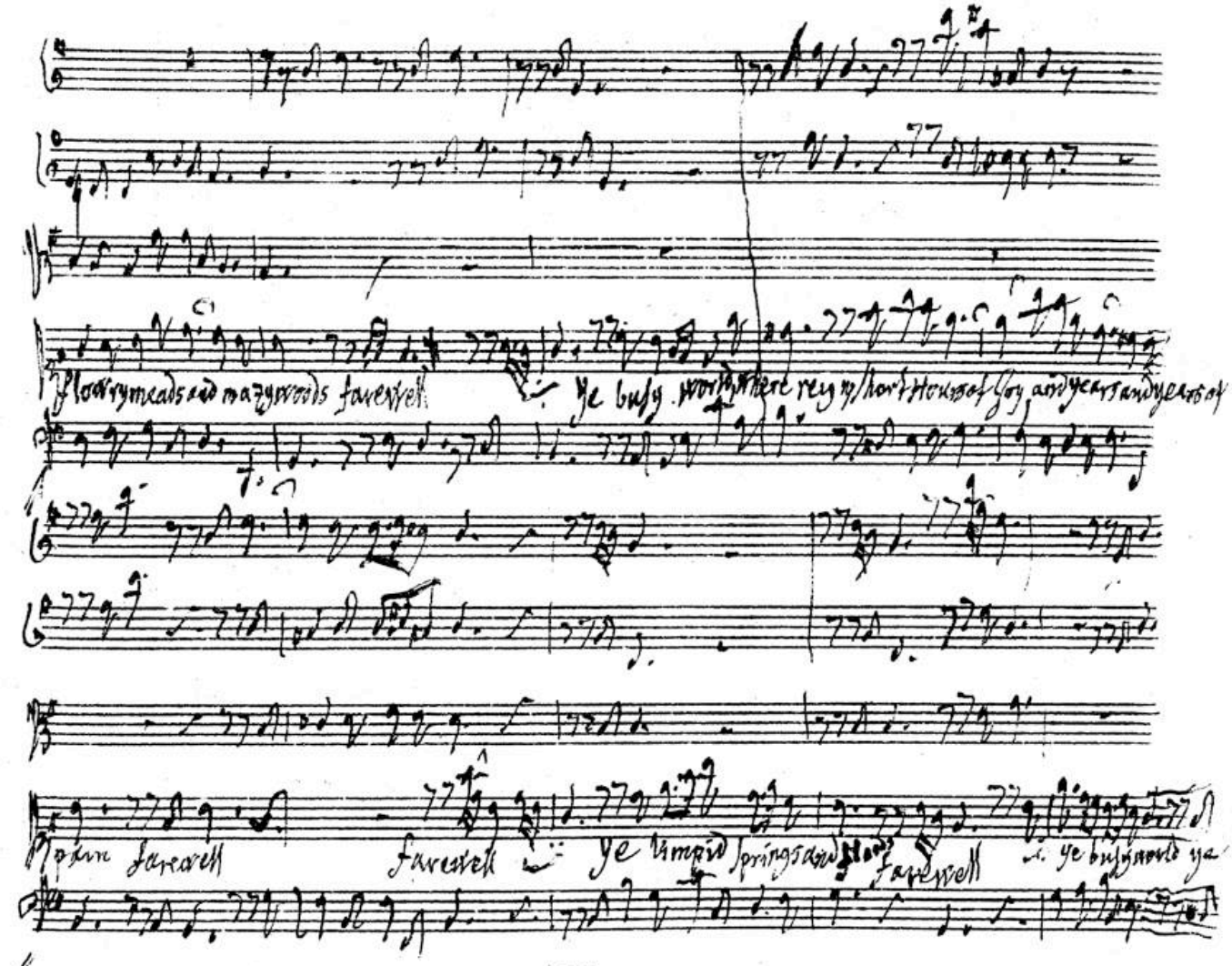
BSB

Larghetto

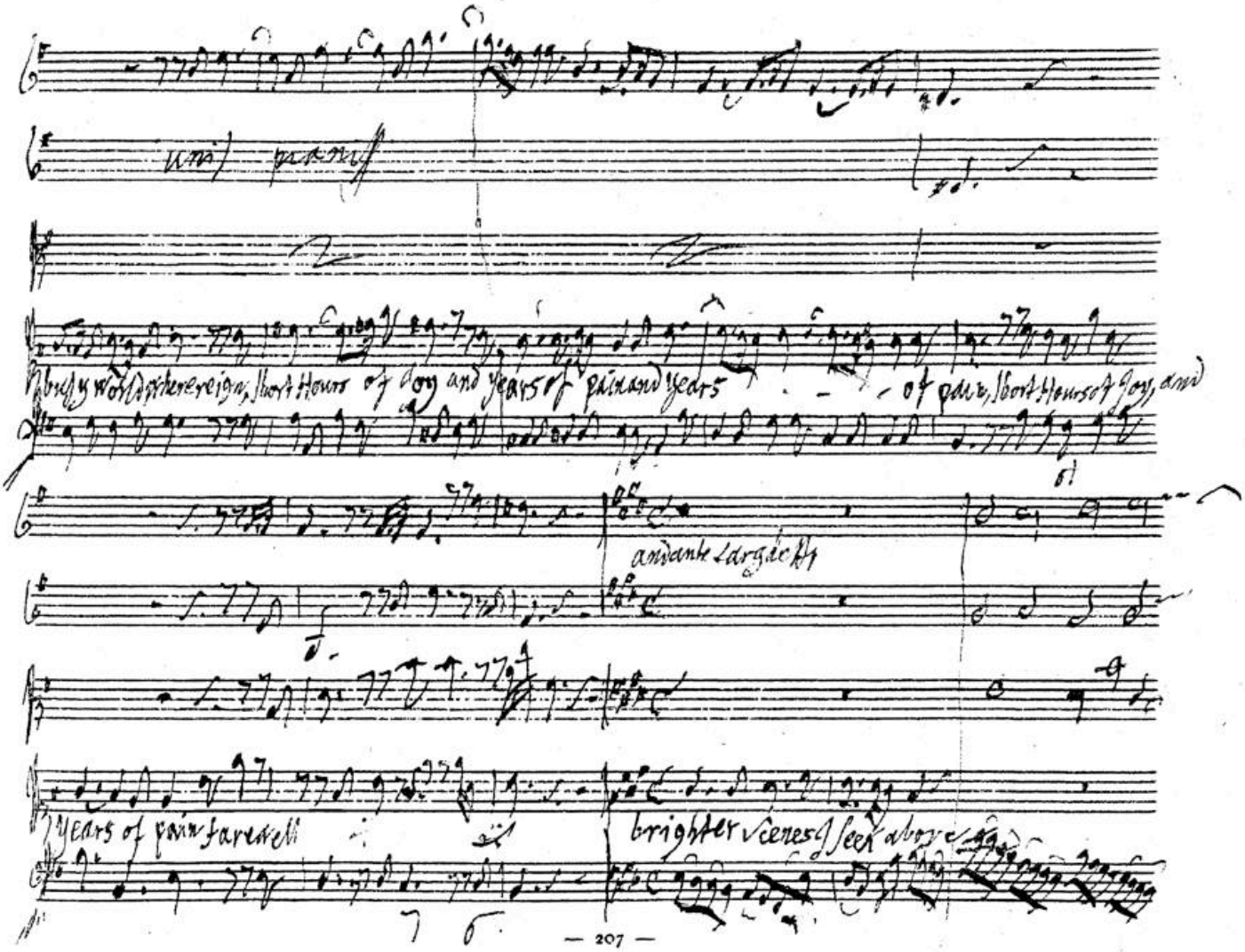
28



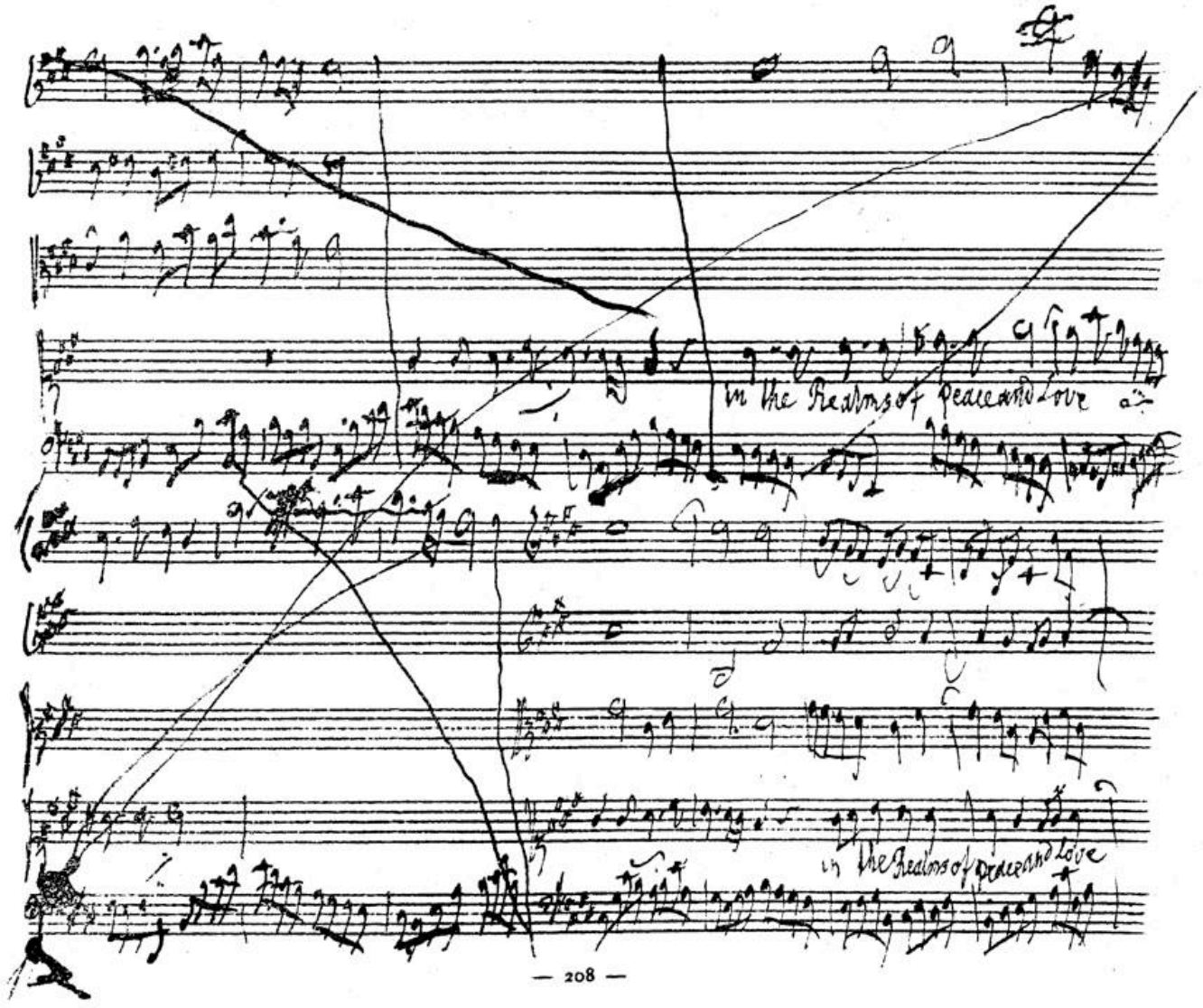
BSB


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

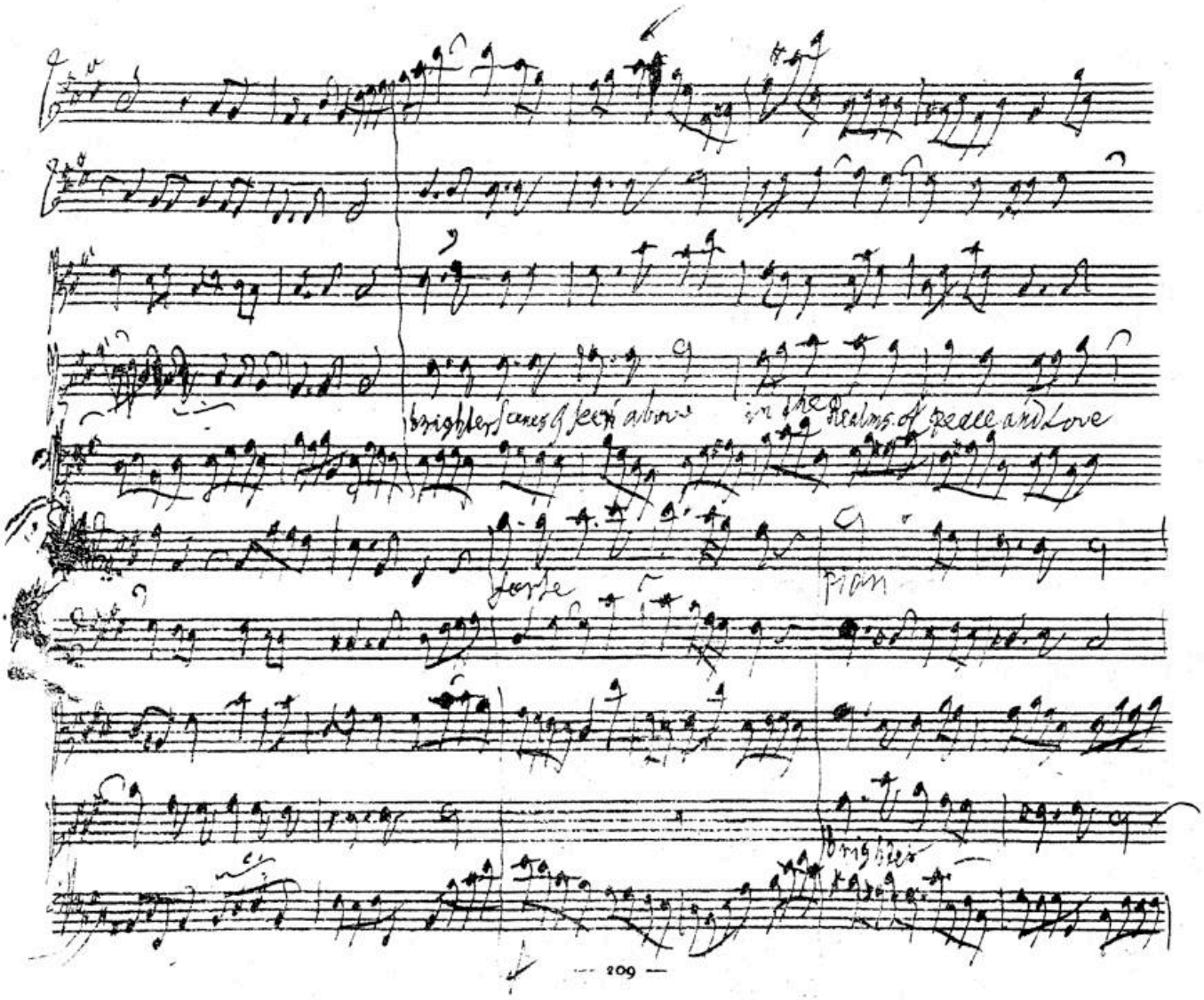
BSB


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

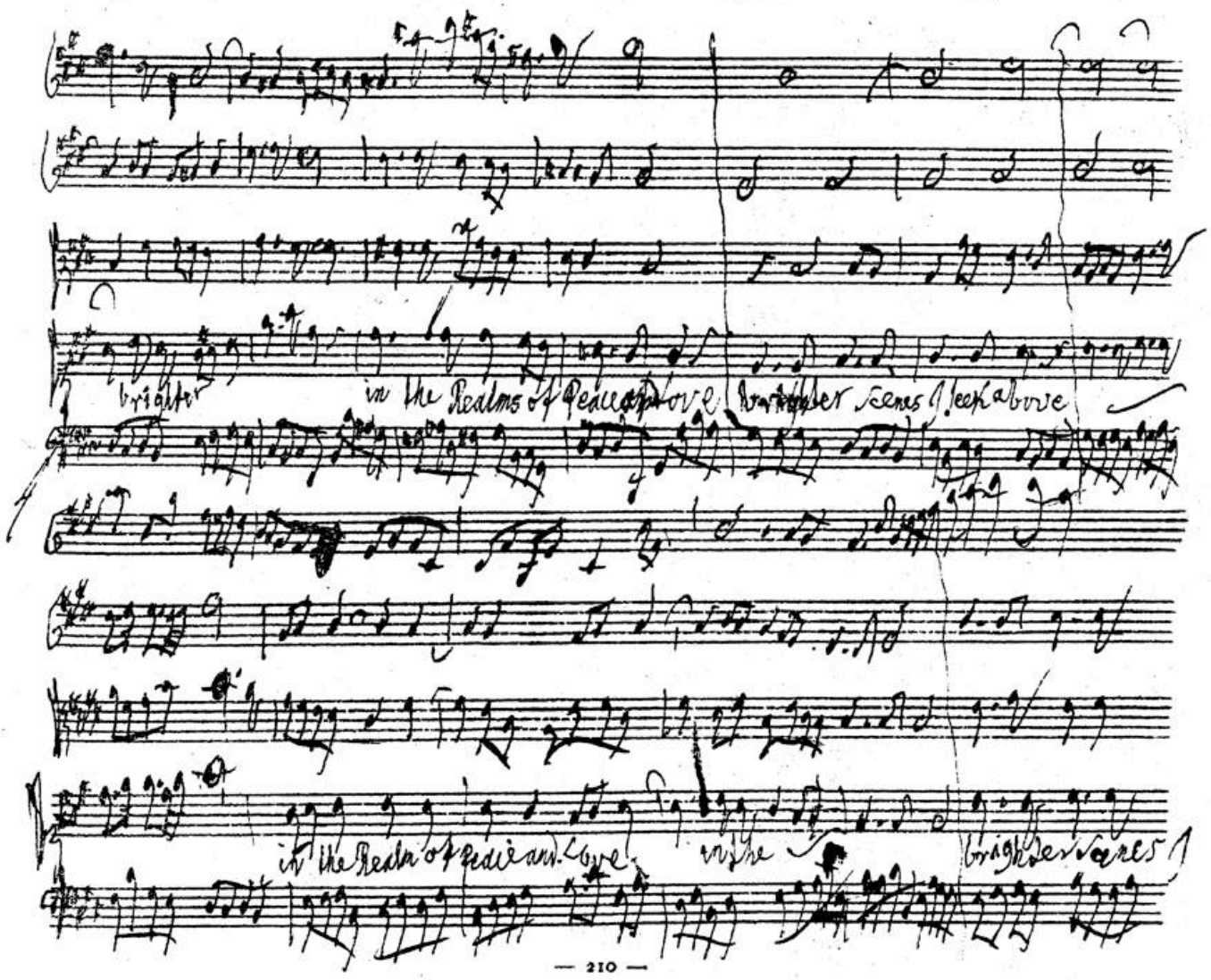
BSB


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

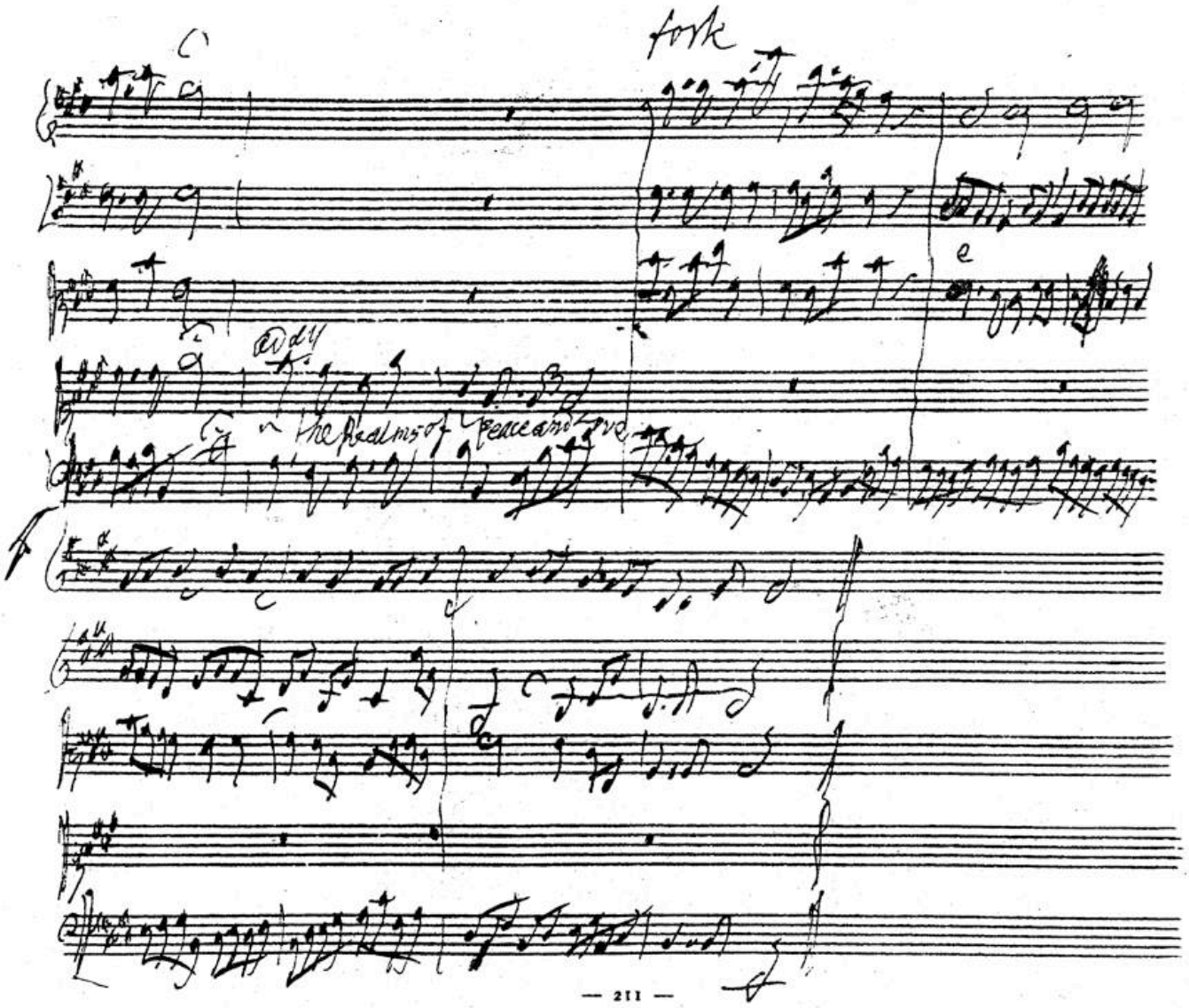
BSB


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

BSB

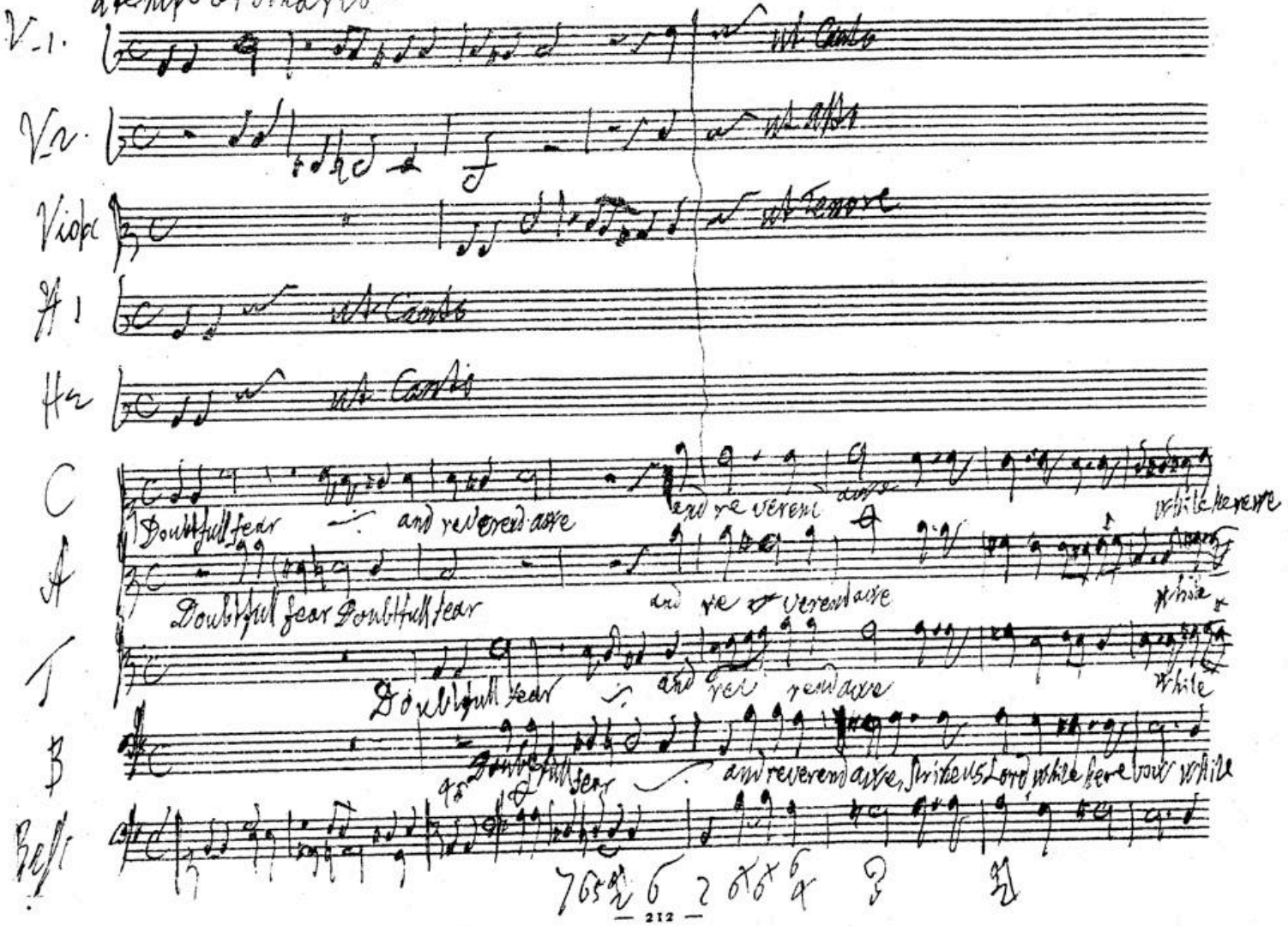

brighter
in the Realms of Peace and Love
brighter scenes I seek above
in the Realm of Peace and Love
in the
brighter scenes I

BSB

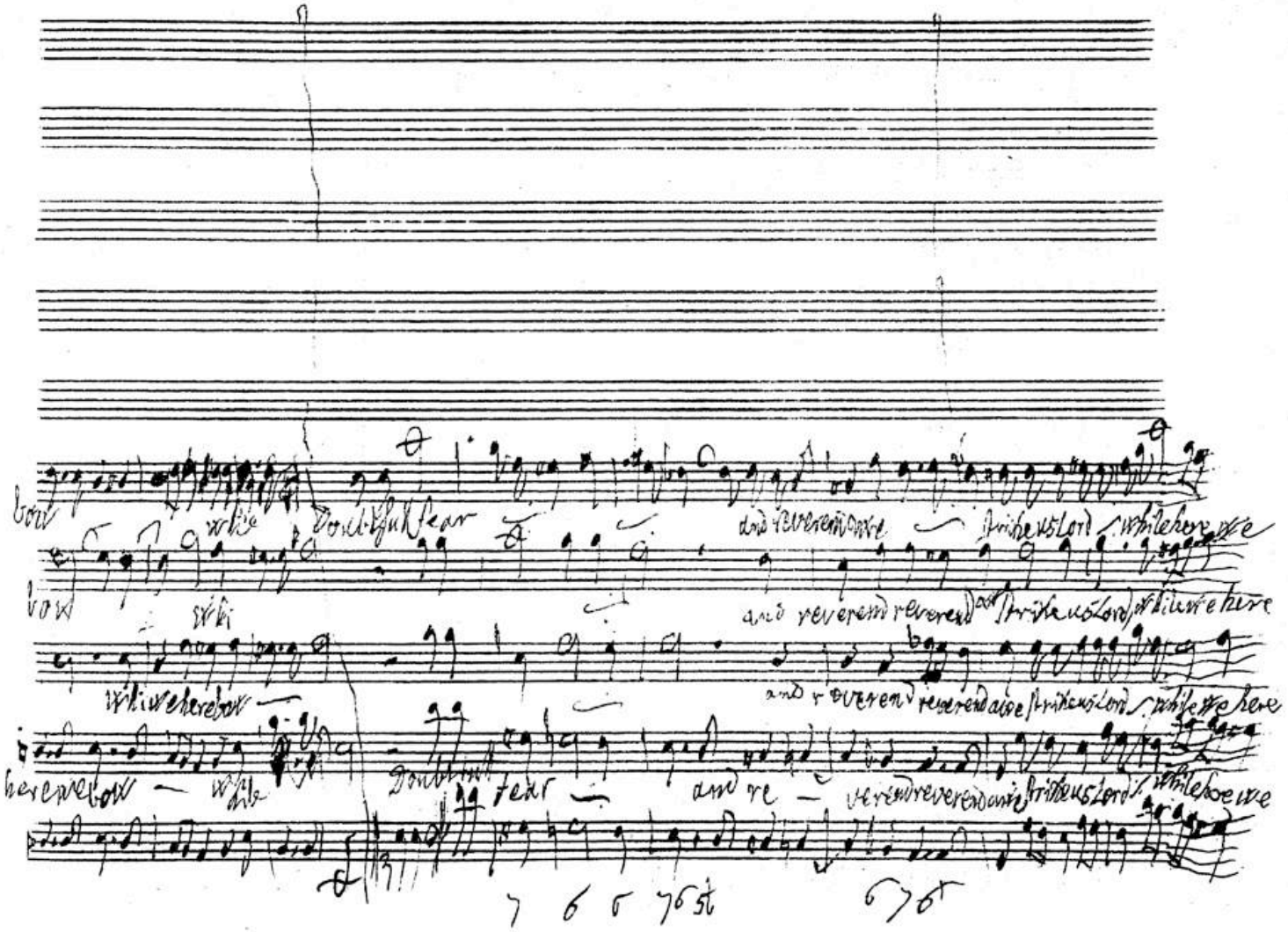


BSB

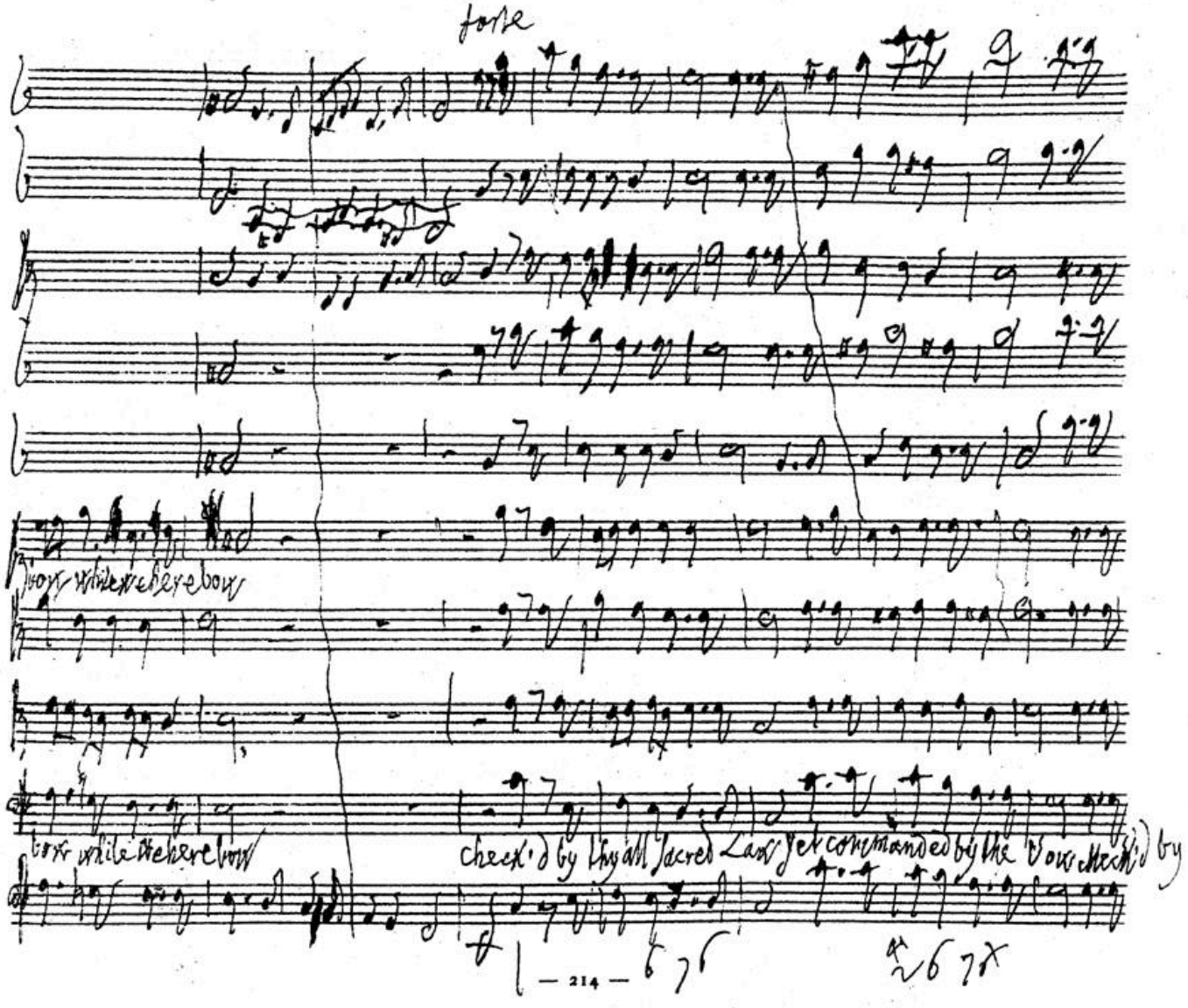
Chorus of Priests.
a tempo ordinario.



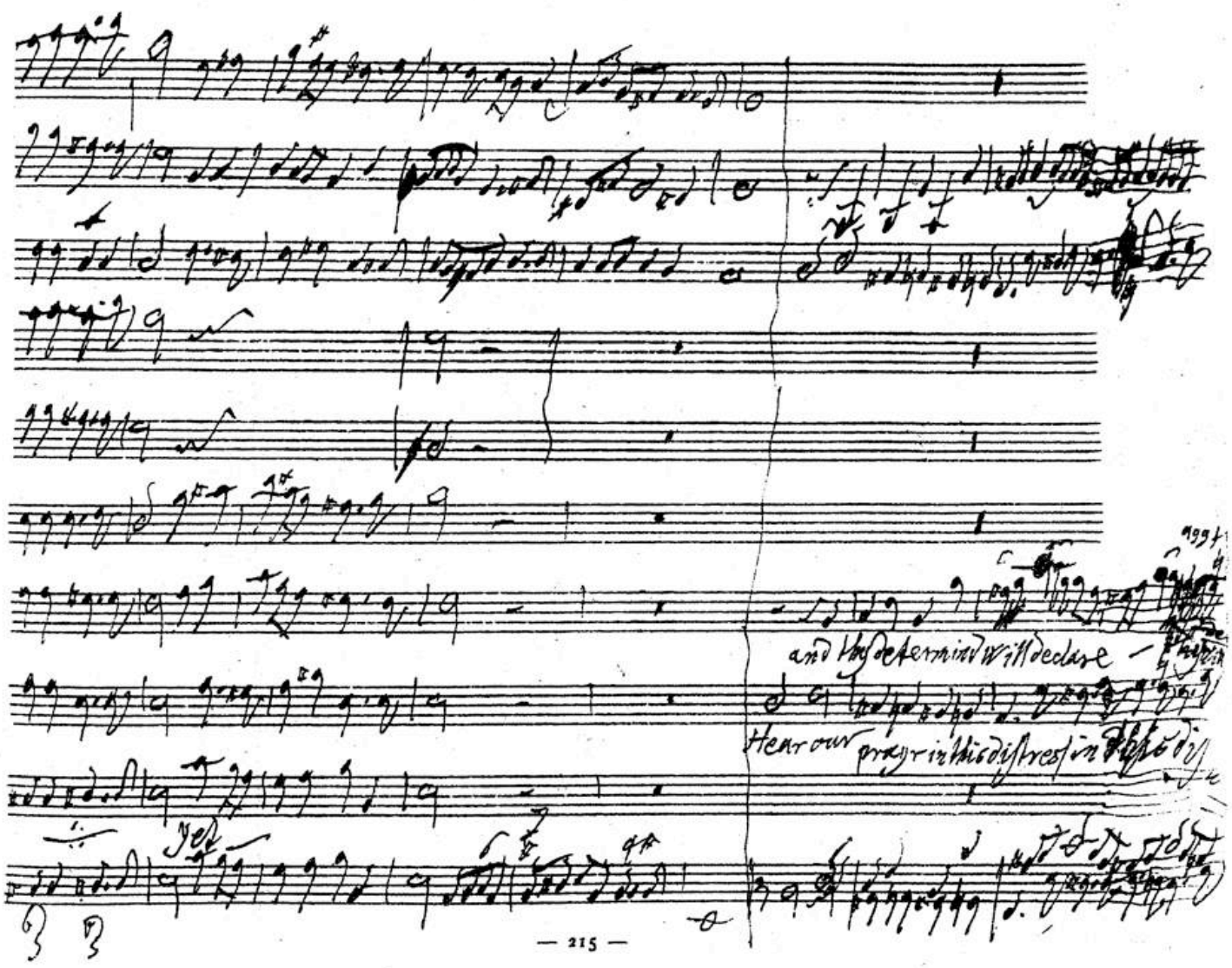
BSB



BSB


forte
bow while we here bow
bow while we here bow
check'd by thy all sacred Law yet commanded by the Vow check'd by

BSB


and thy determined Will declare —
Hear our prayer in this distress in thy

BSB

ut canto

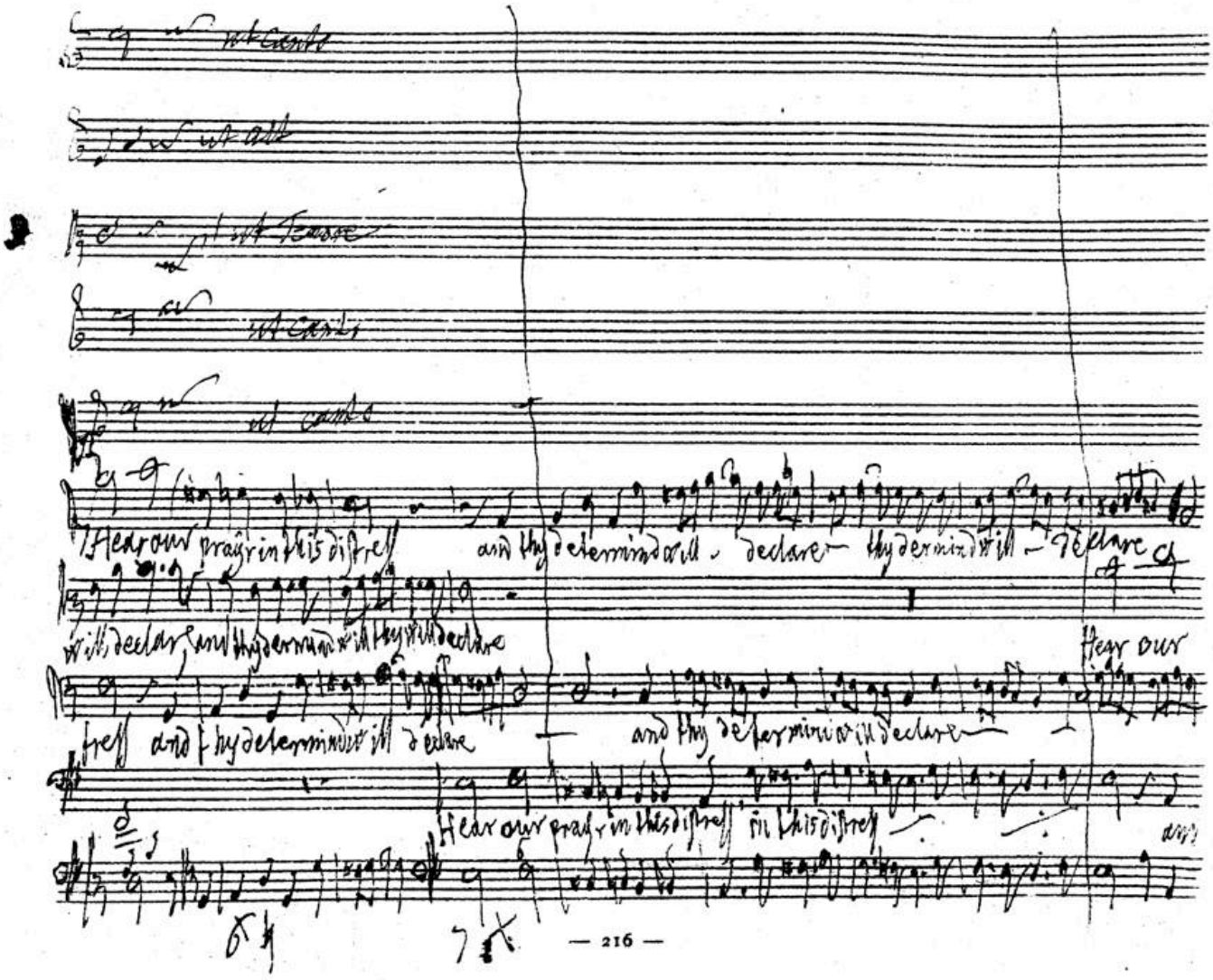
ut alt

ut Tenore

ut canto

ut canto

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



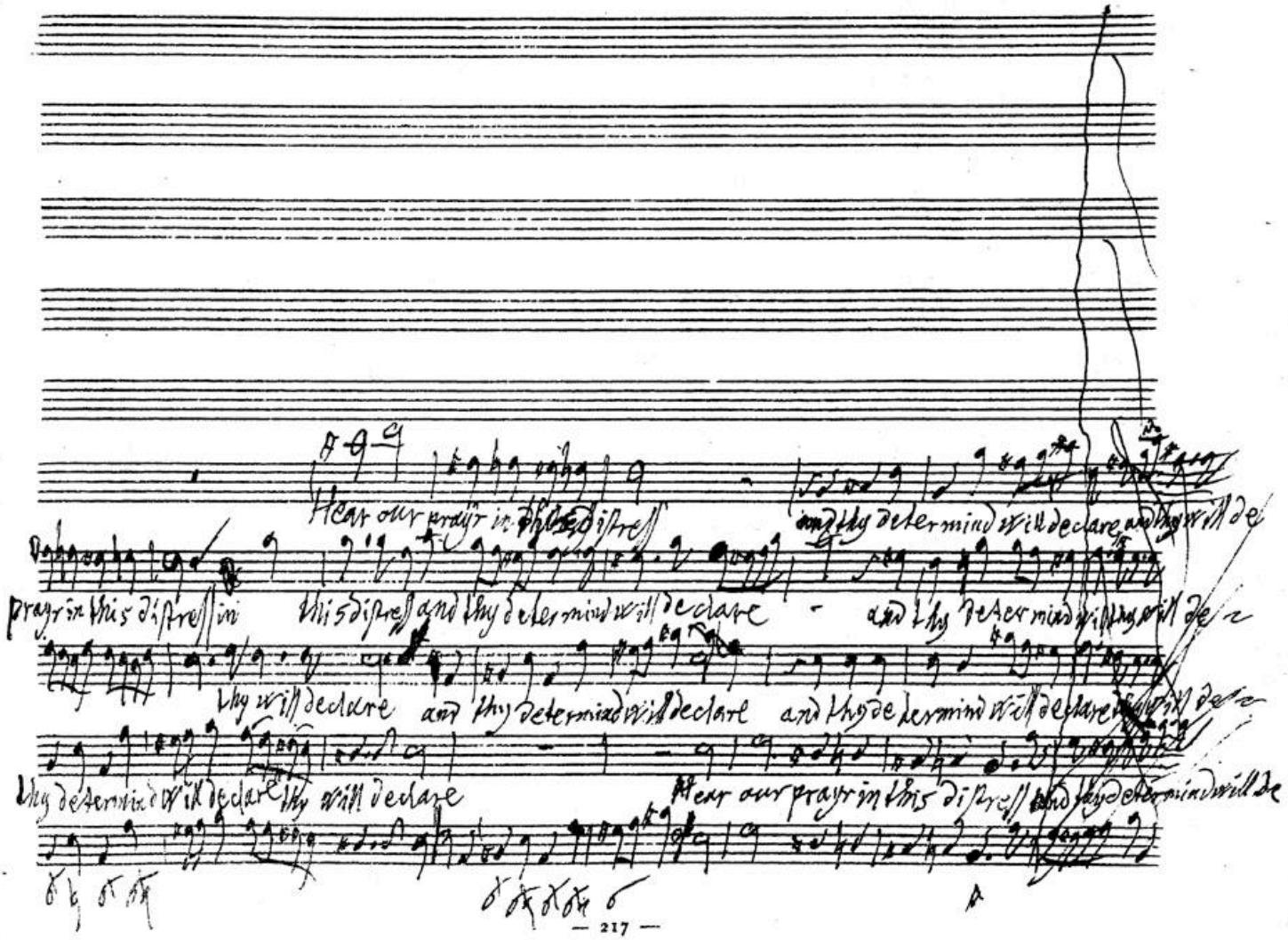
will declare and thy dermind will thy will declare

Hear our

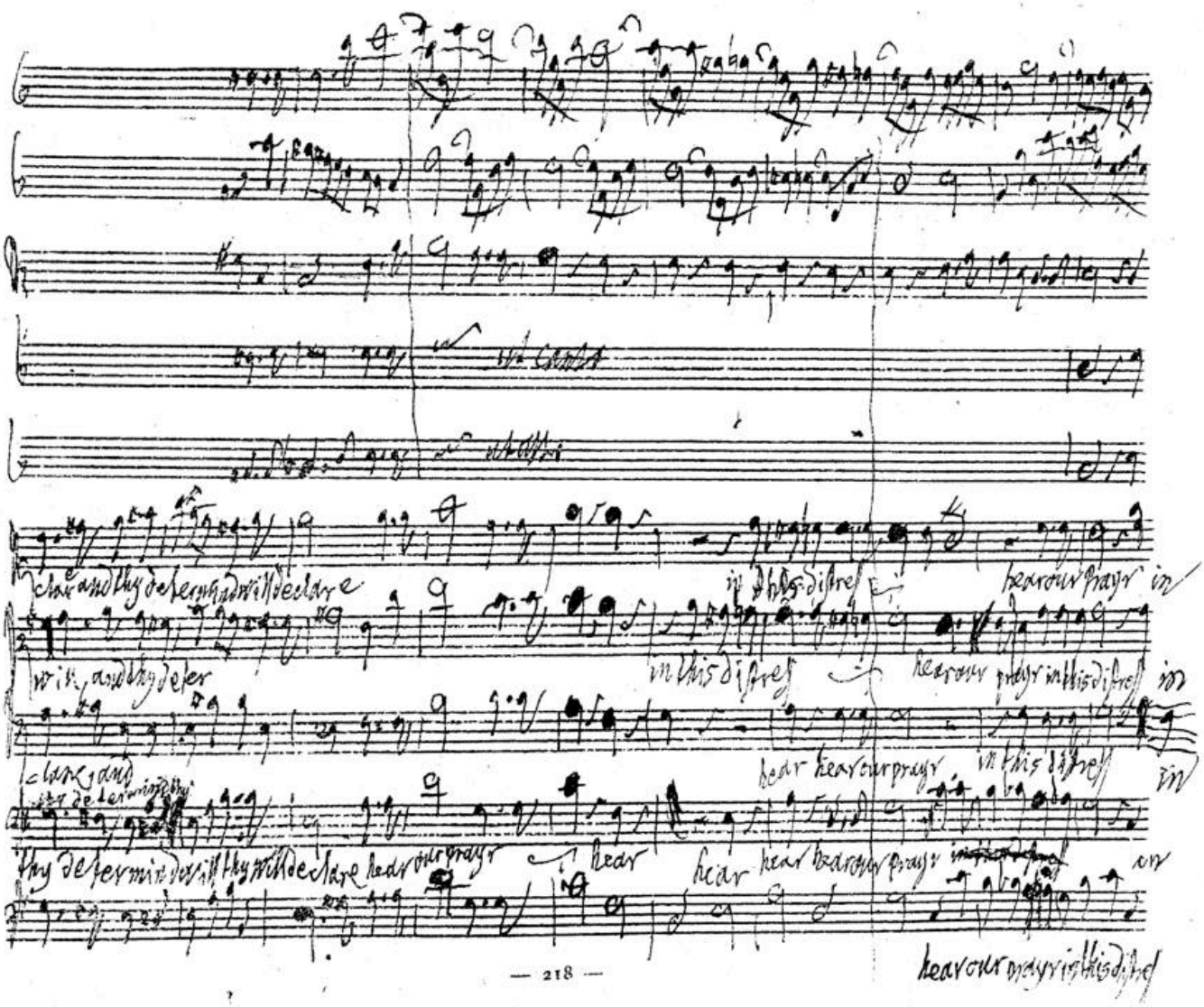
tress and thy determind will declare and thy determind will declare

Hear our prayr in this distress in this distress

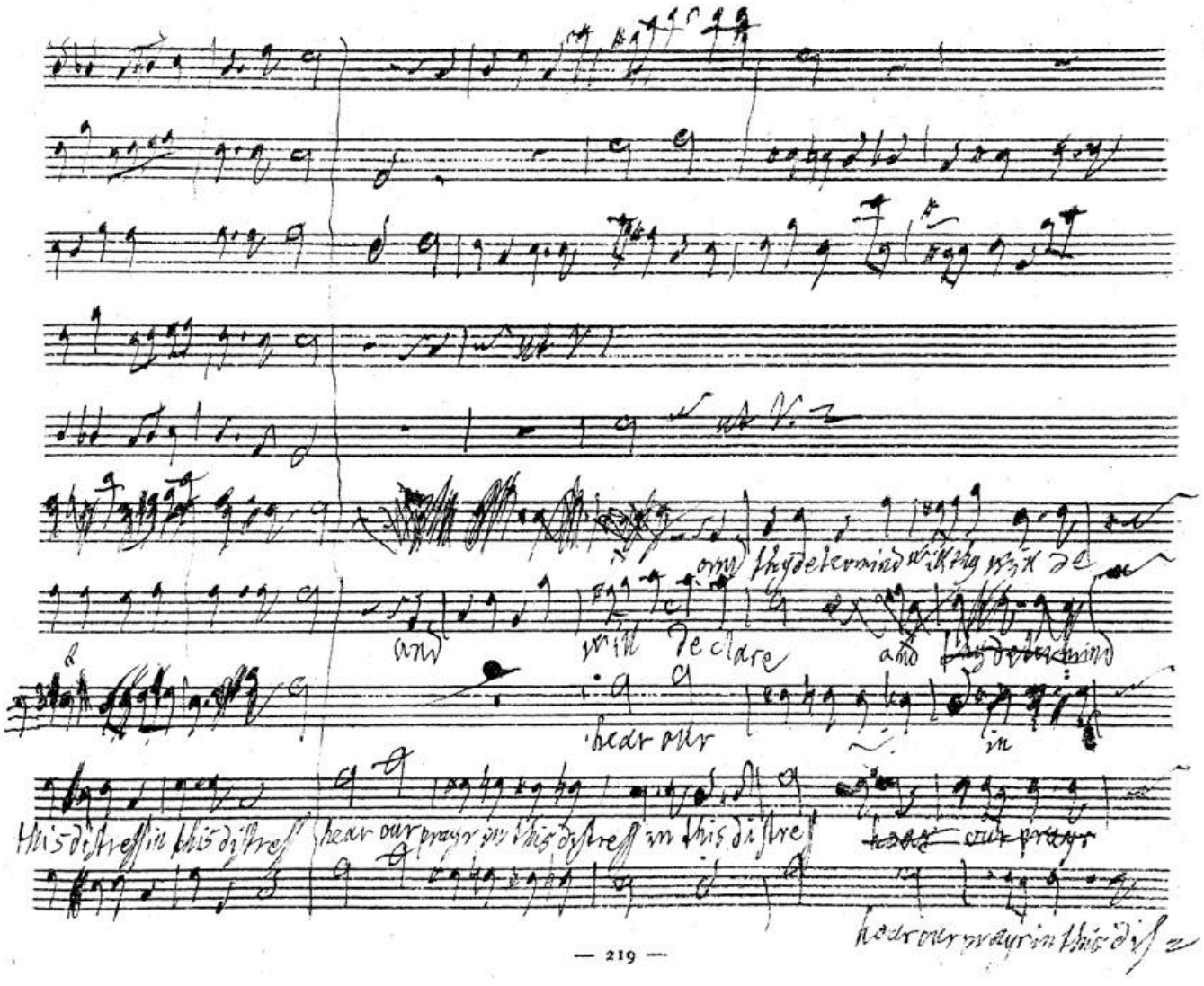
BSB


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

BSB

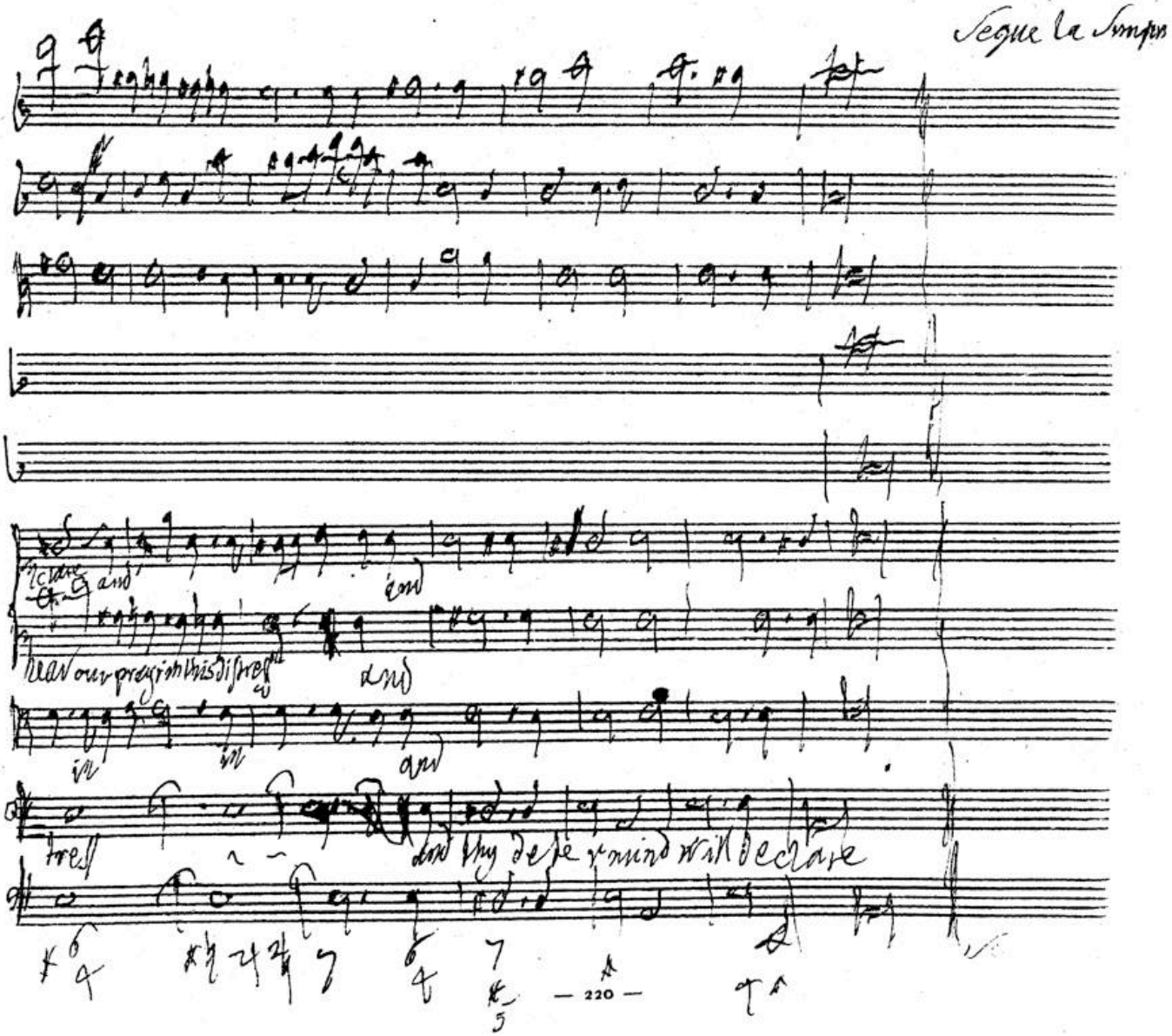

hear our prayr in
in this distress
hear our prayr in this distress
hear hear our prayr in this distress
hear our prayr in this distress

BSB

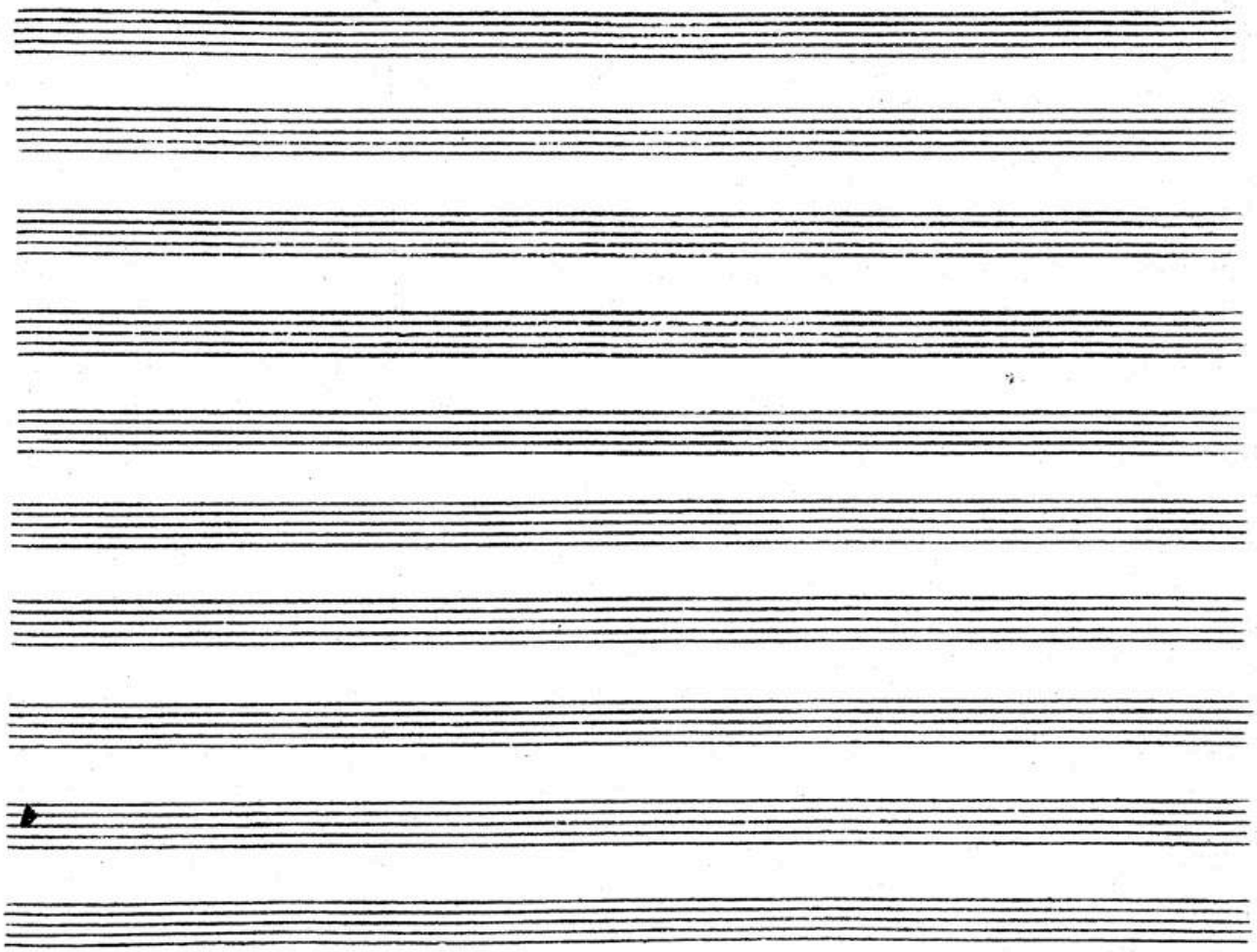

ut V.
ut V.
and will declare
and
hear our
in
this distress in this distress
hear our prayr in this distress in this distress
hear our prayr in this dis

BSB

Segue la Simpon



BSB



BSB

BSB

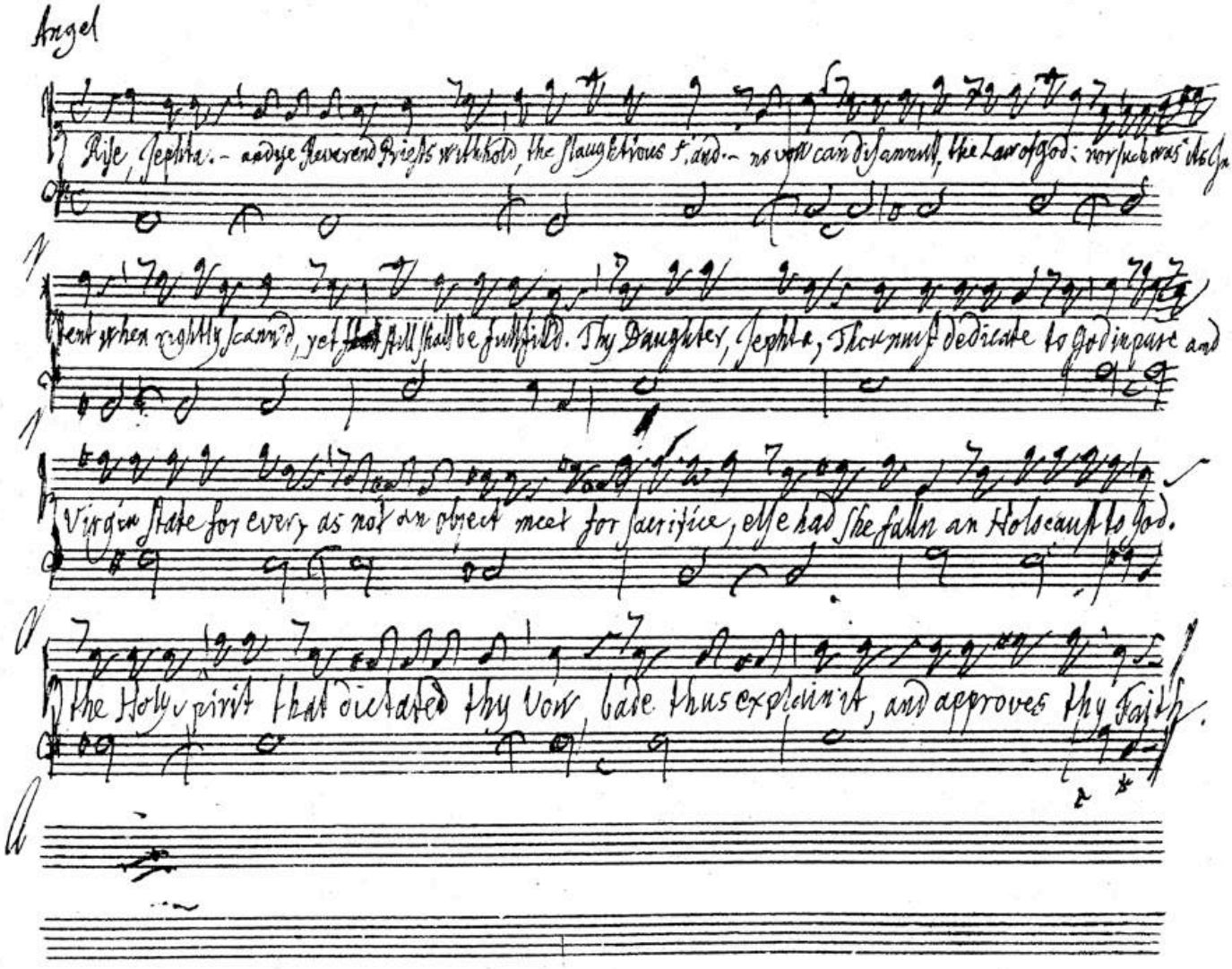
BSB

Angel

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

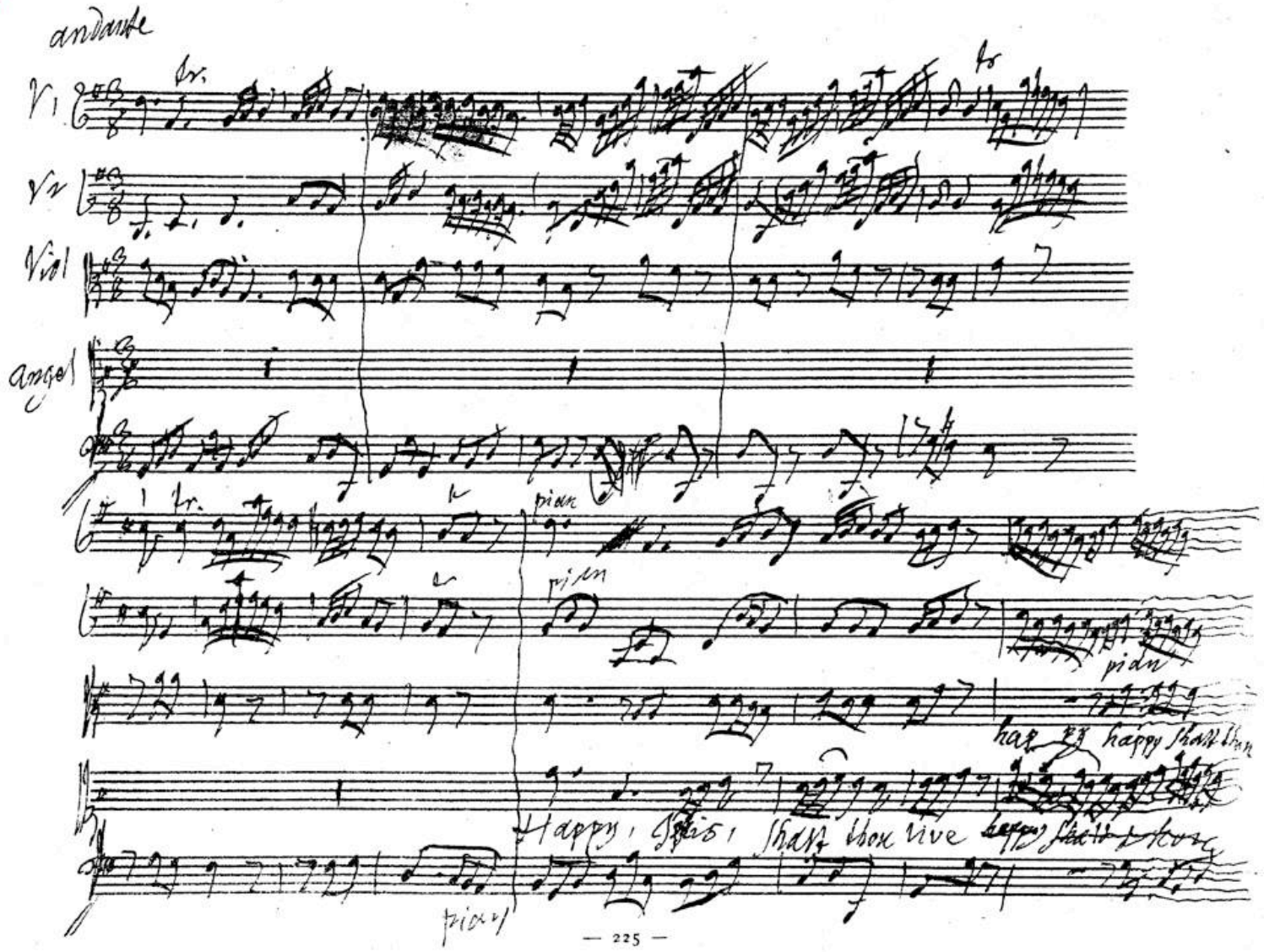
tent when rightly scann'd, yet ~~that~~ still shall be fullfill'd. Thy Daughter, Jephta, Thou must dedicate to God in pure and

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

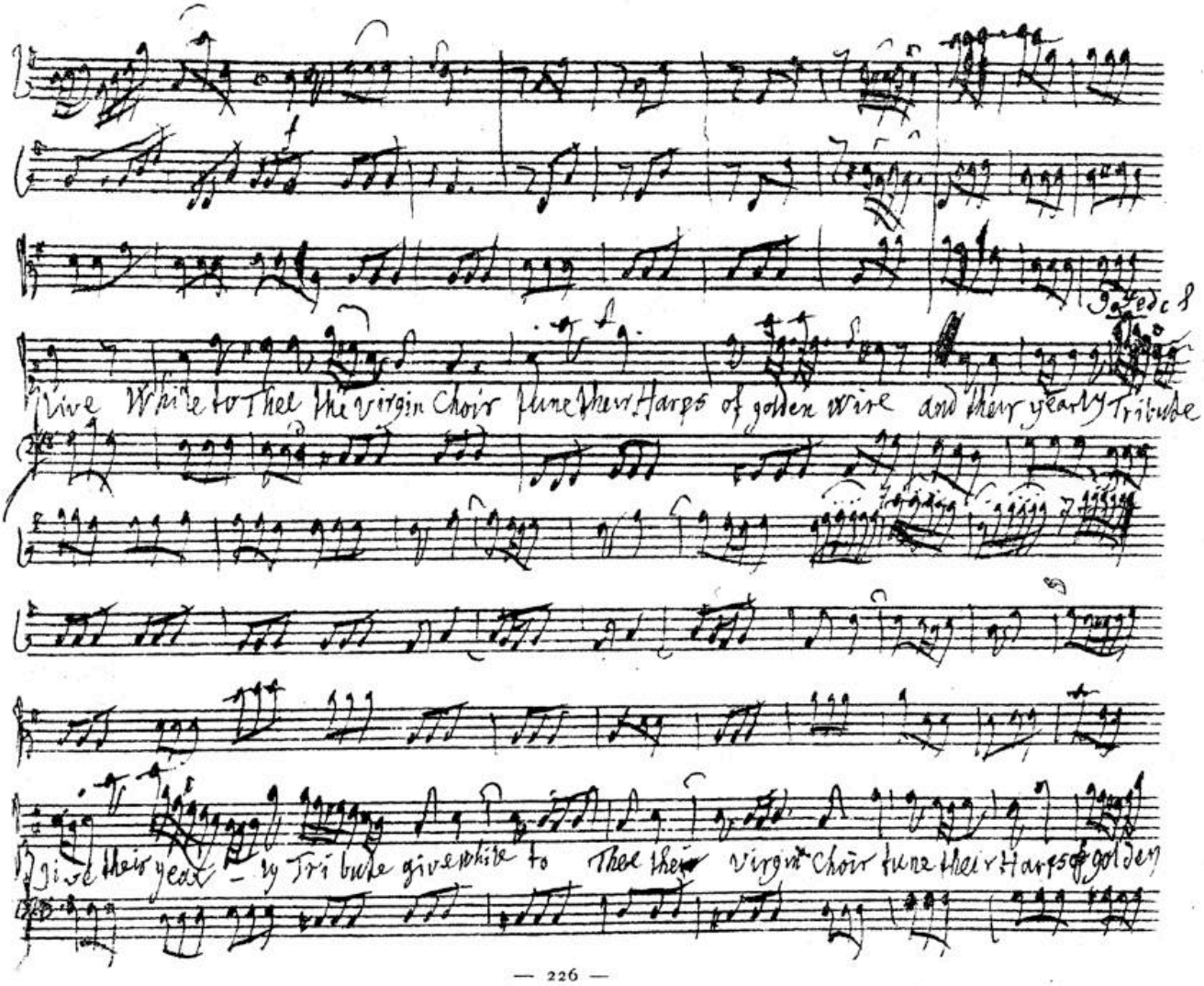


the Holy spirit that dictated thy Vow, bade thus explain it, and approves thy Faith.

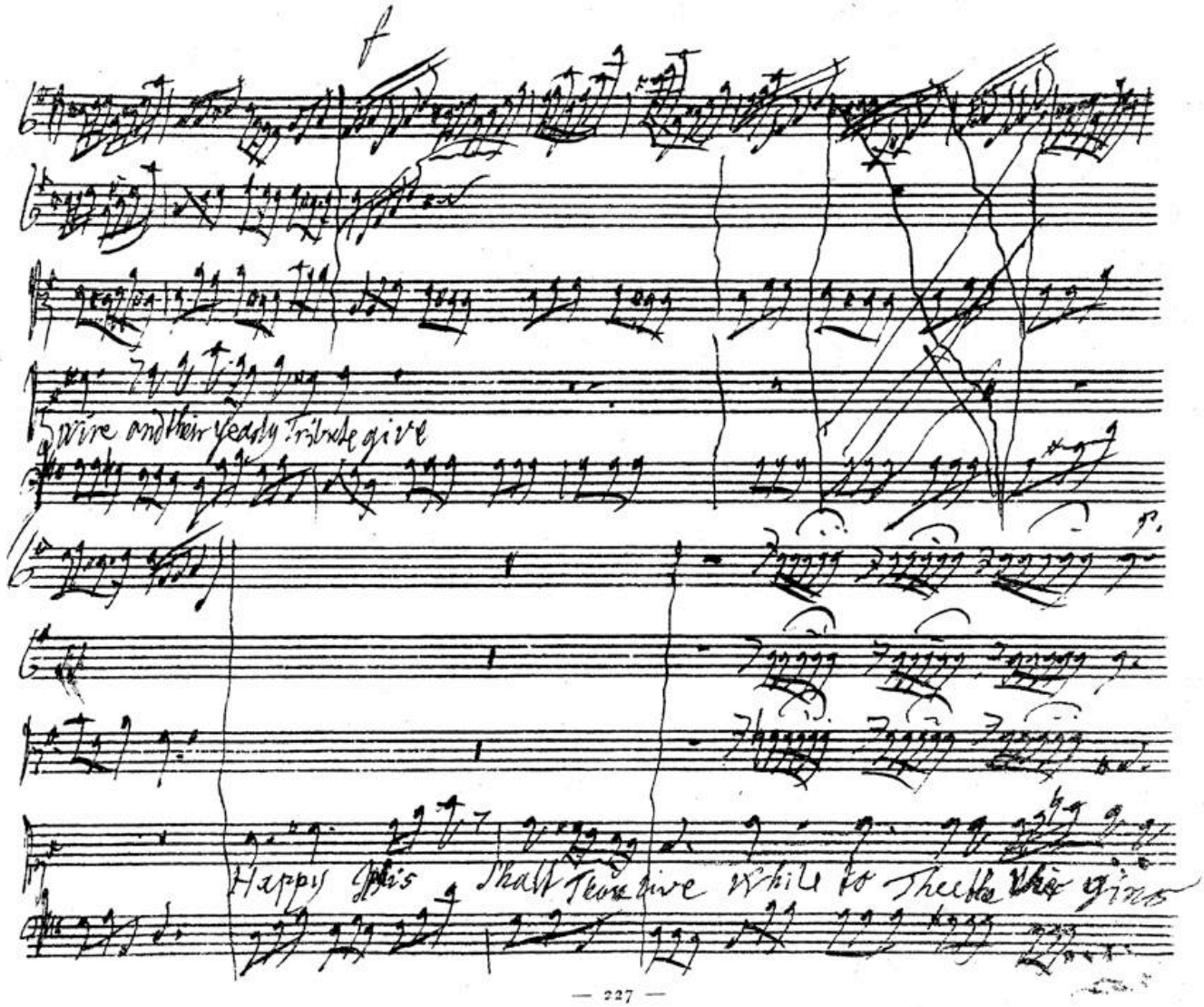
BSB


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

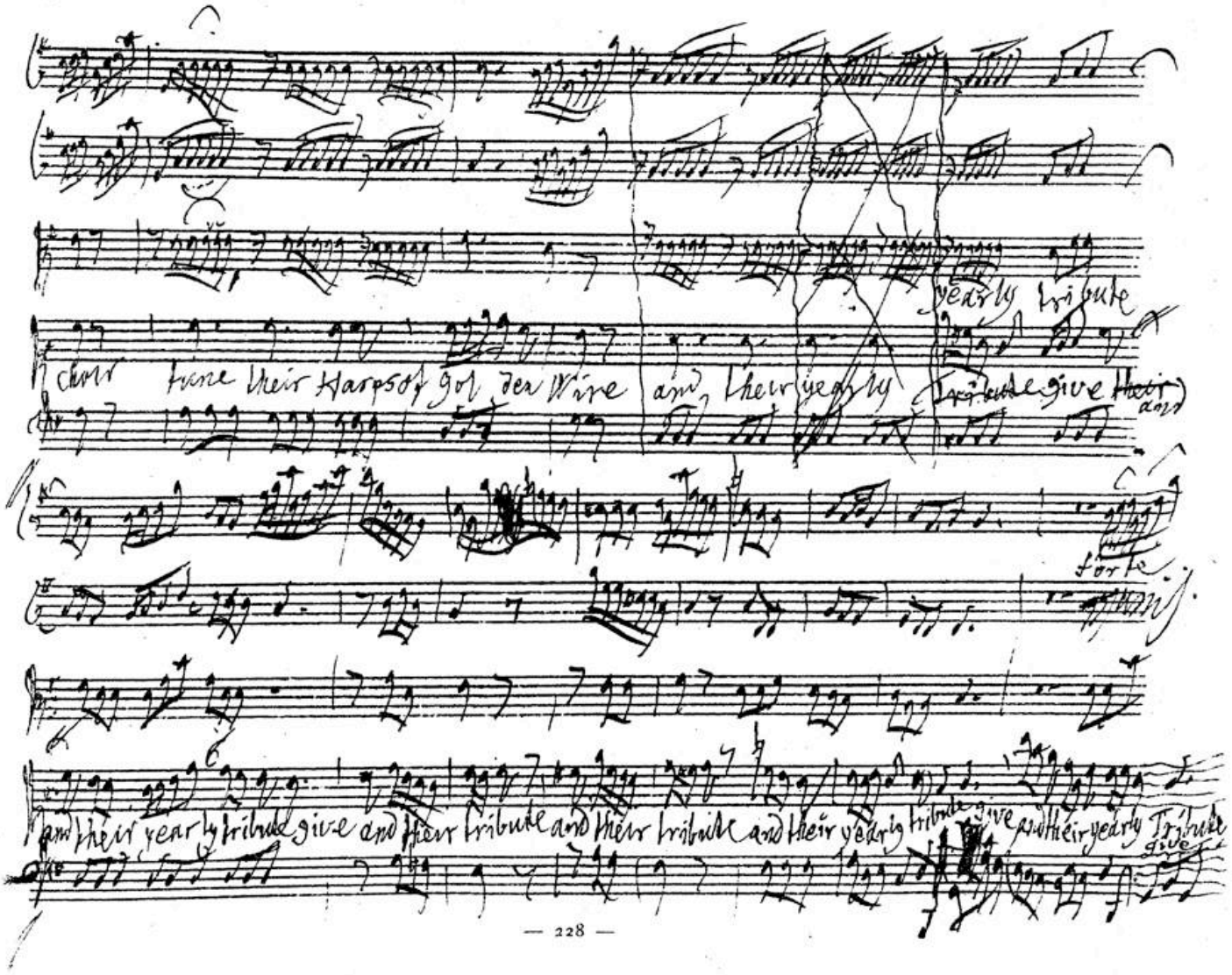
BSB


Give While to Thee the virgin Choir tune their Harps of golden wire and their yearly Tribute
give their year - ly Tri bute give while to Thee their virgin Choir tune their Harps of golden

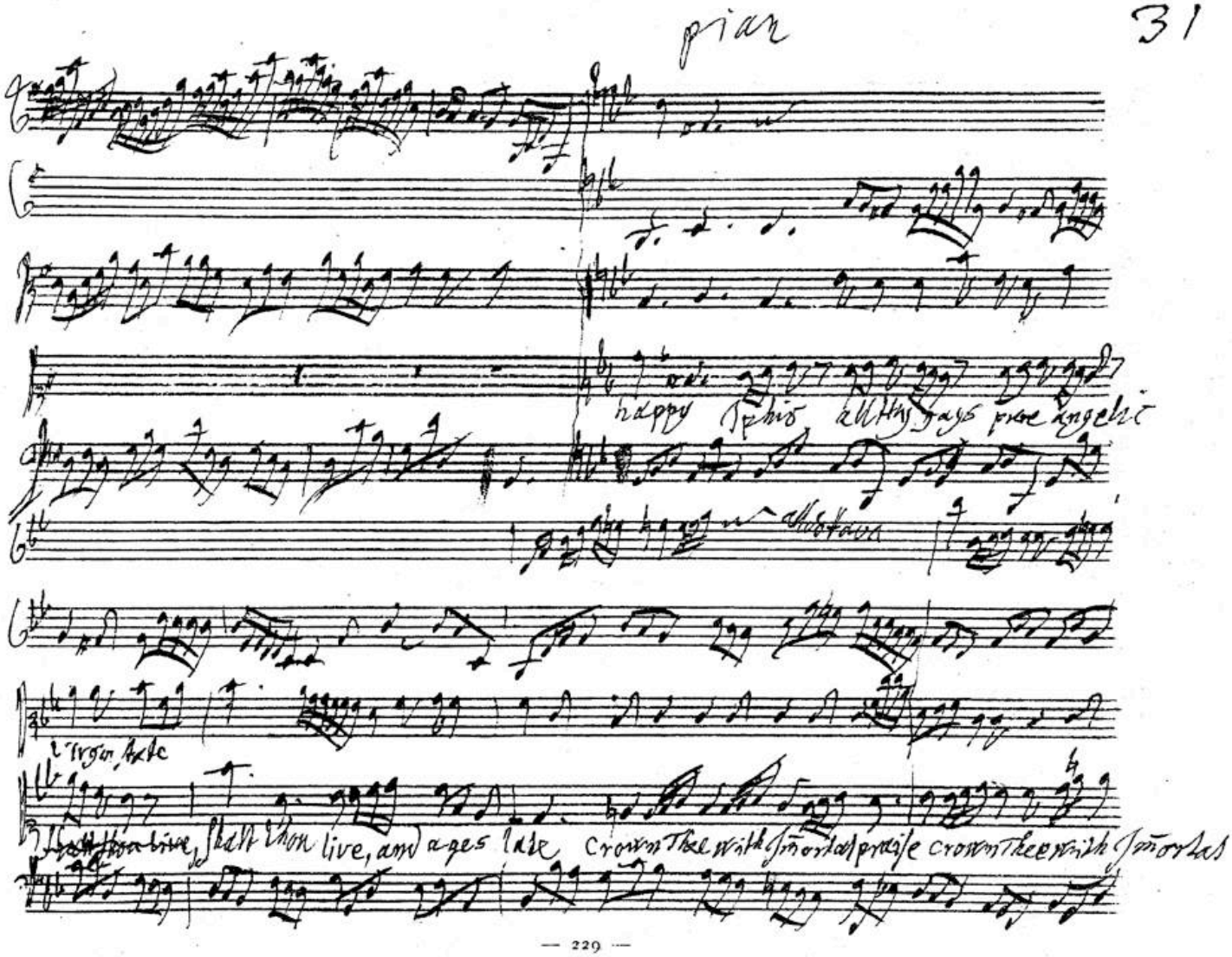
BSB


f
wire and their yearly Tribute give
Happy this Shall Thou live While to Thee the gins

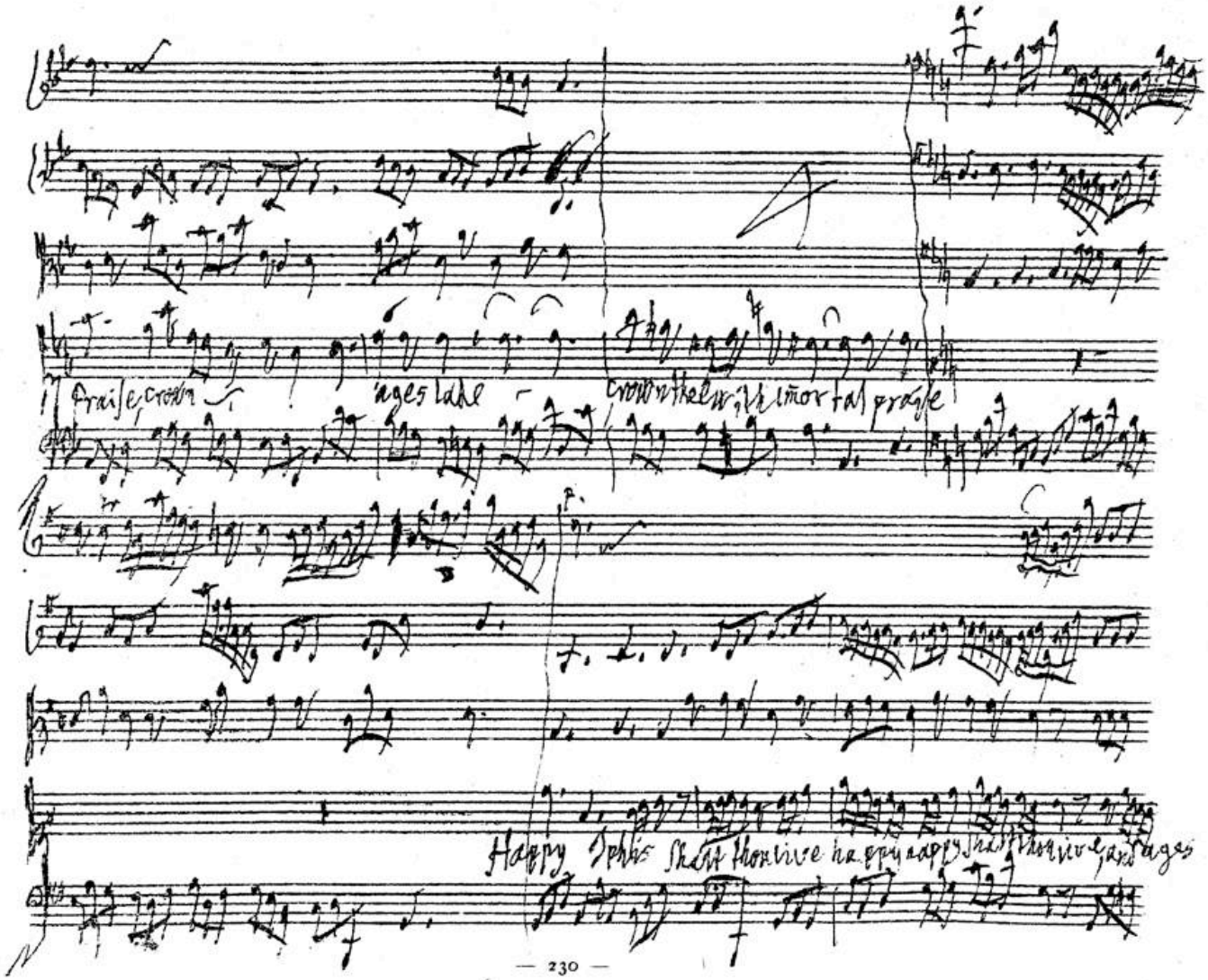
BSB


yearly tribute
chow tune their Harpsof got den Wire and their yearly Tribute give their and
forte
and their yearly tribute give and their tribute and their tribute and their yearly tribute give and their yearly Tribute give

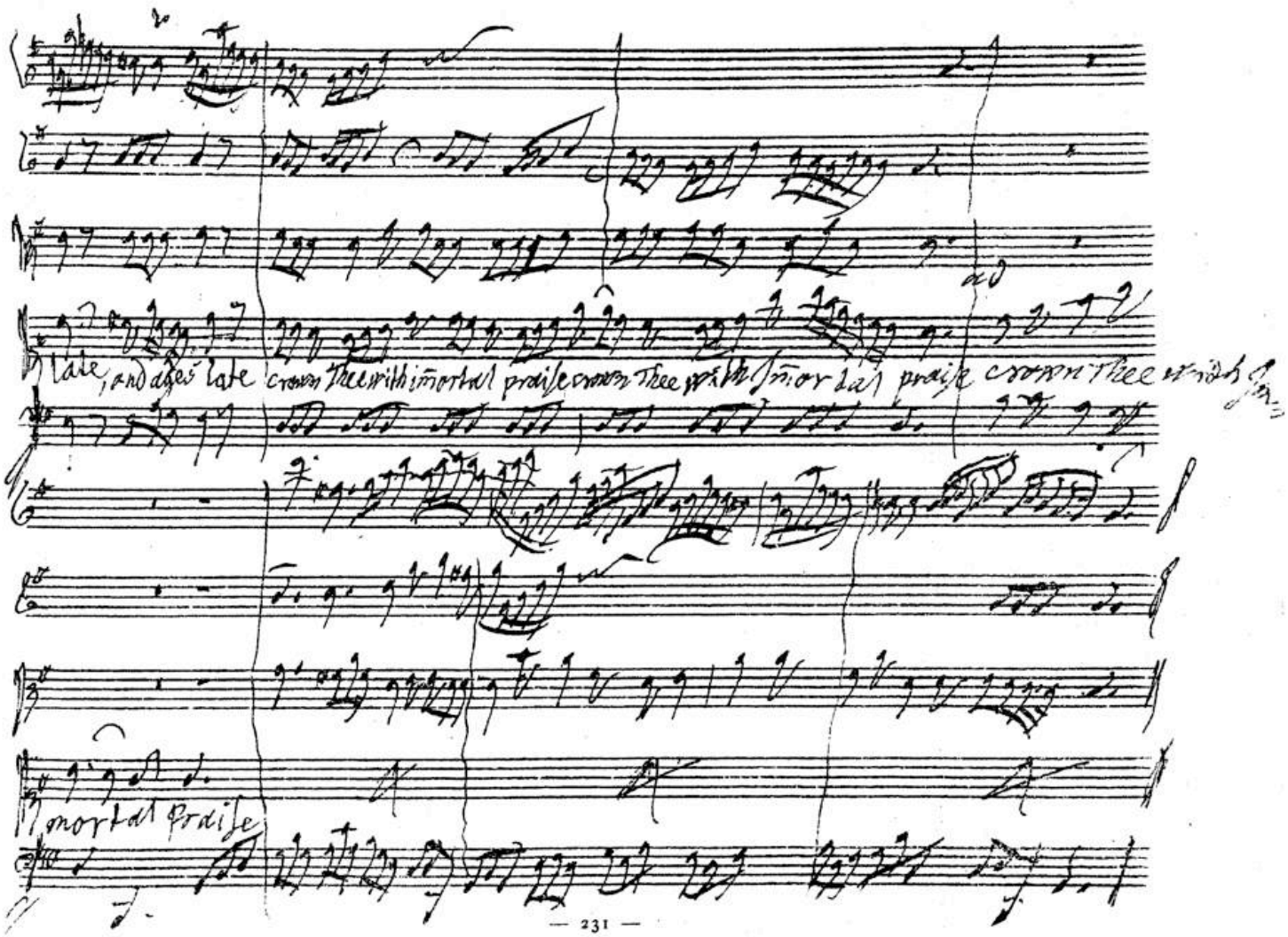
BSB


pian
happy Iphis all thy days prae angelic
Virgo, Ave
Shalt thou live, and ages late Crown Thee with Immortal praise crown Thee with Immortal

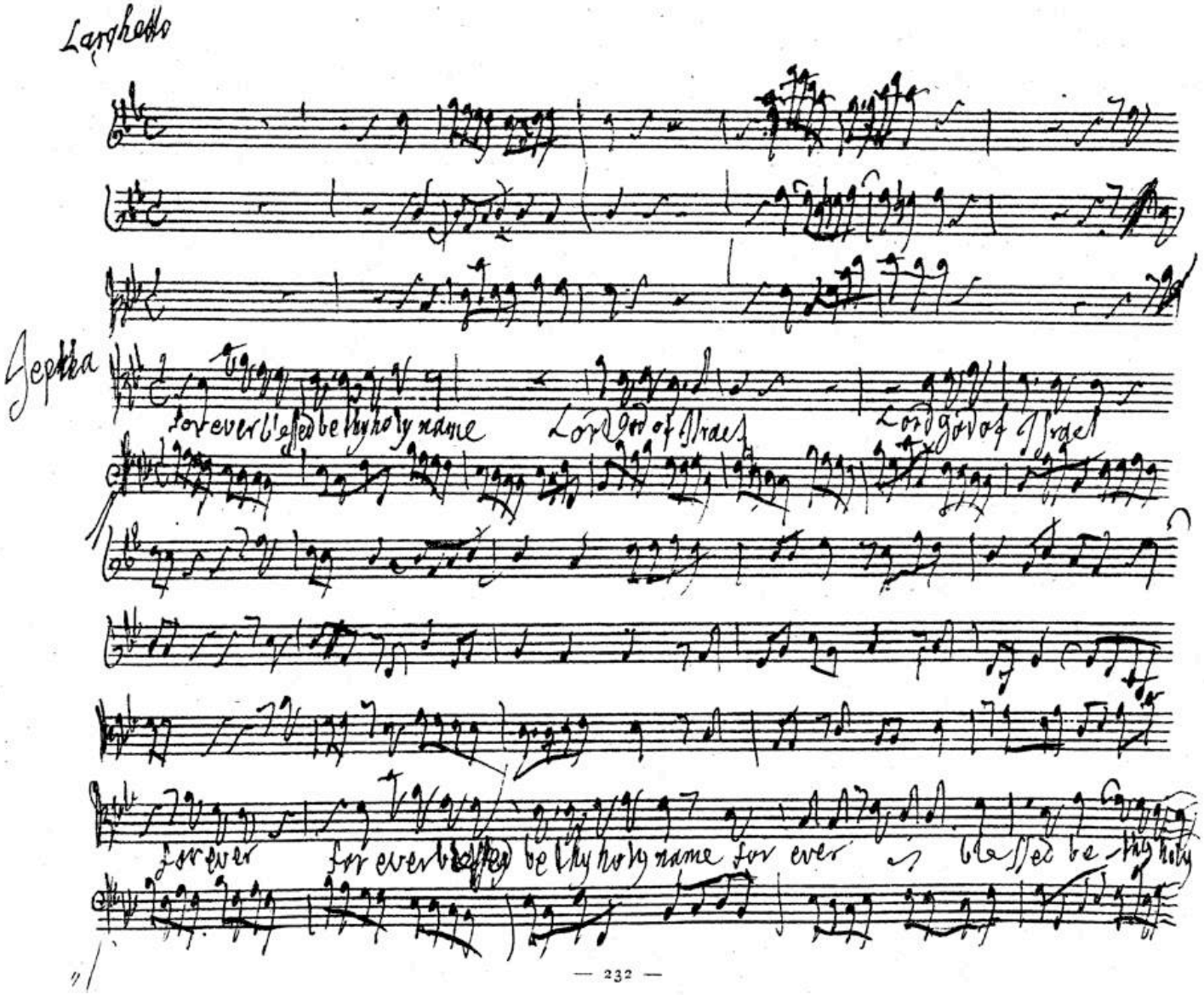
BSB


Praise, crown
ages lake
crown the e with immortal praise
Happy Iphis shalt thou live happy happy shalt thou live, and ages

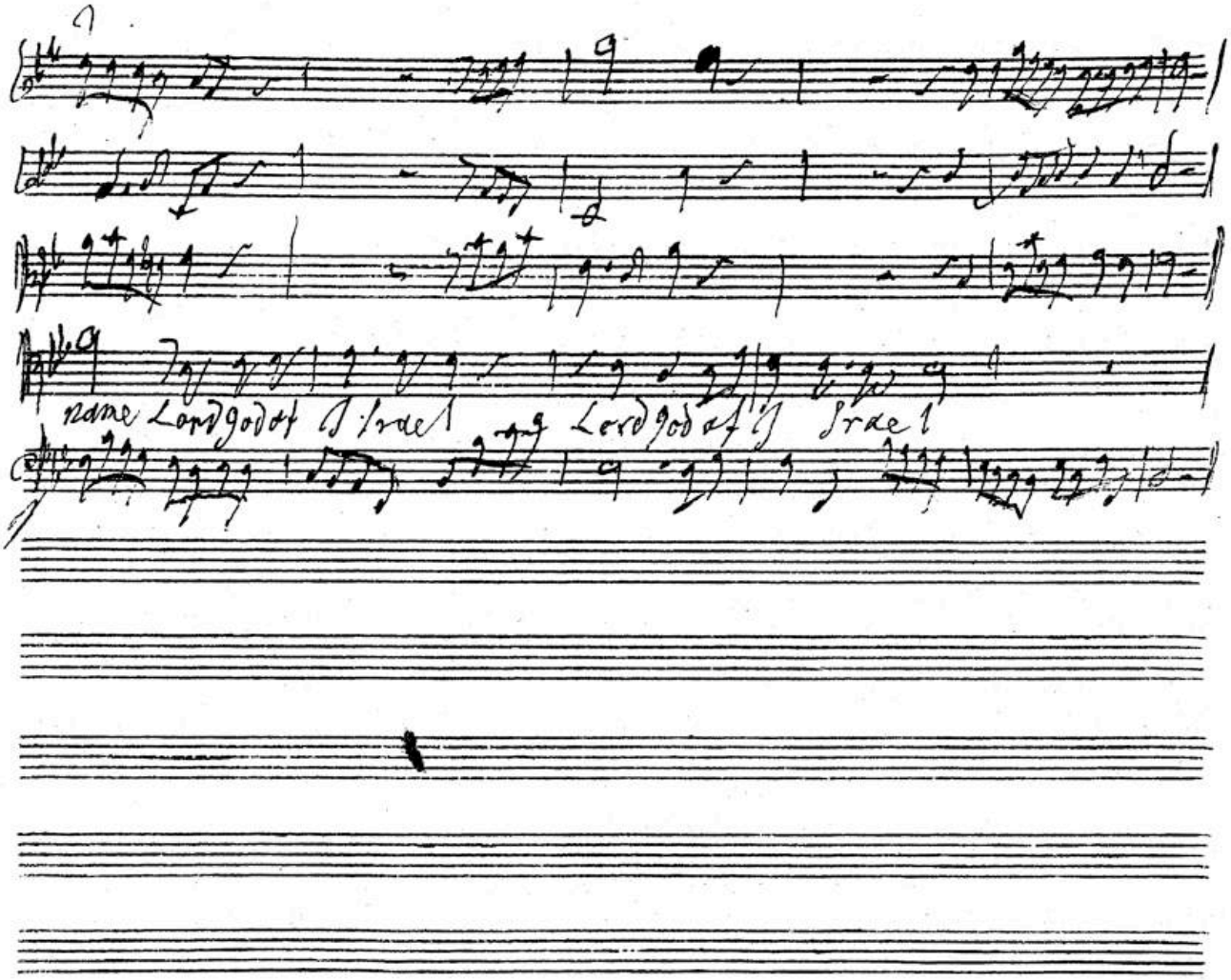
BSB


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

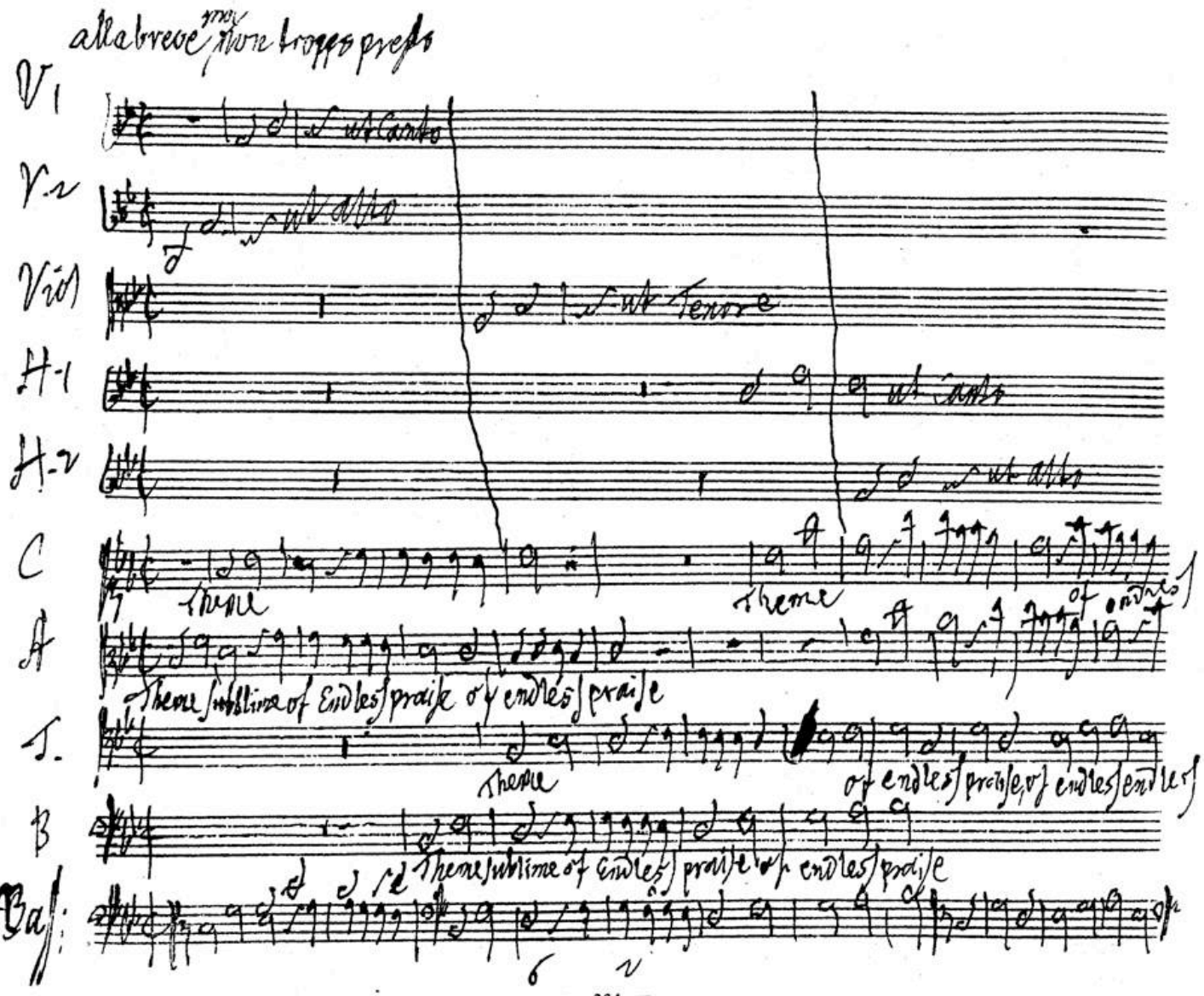
BSB


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

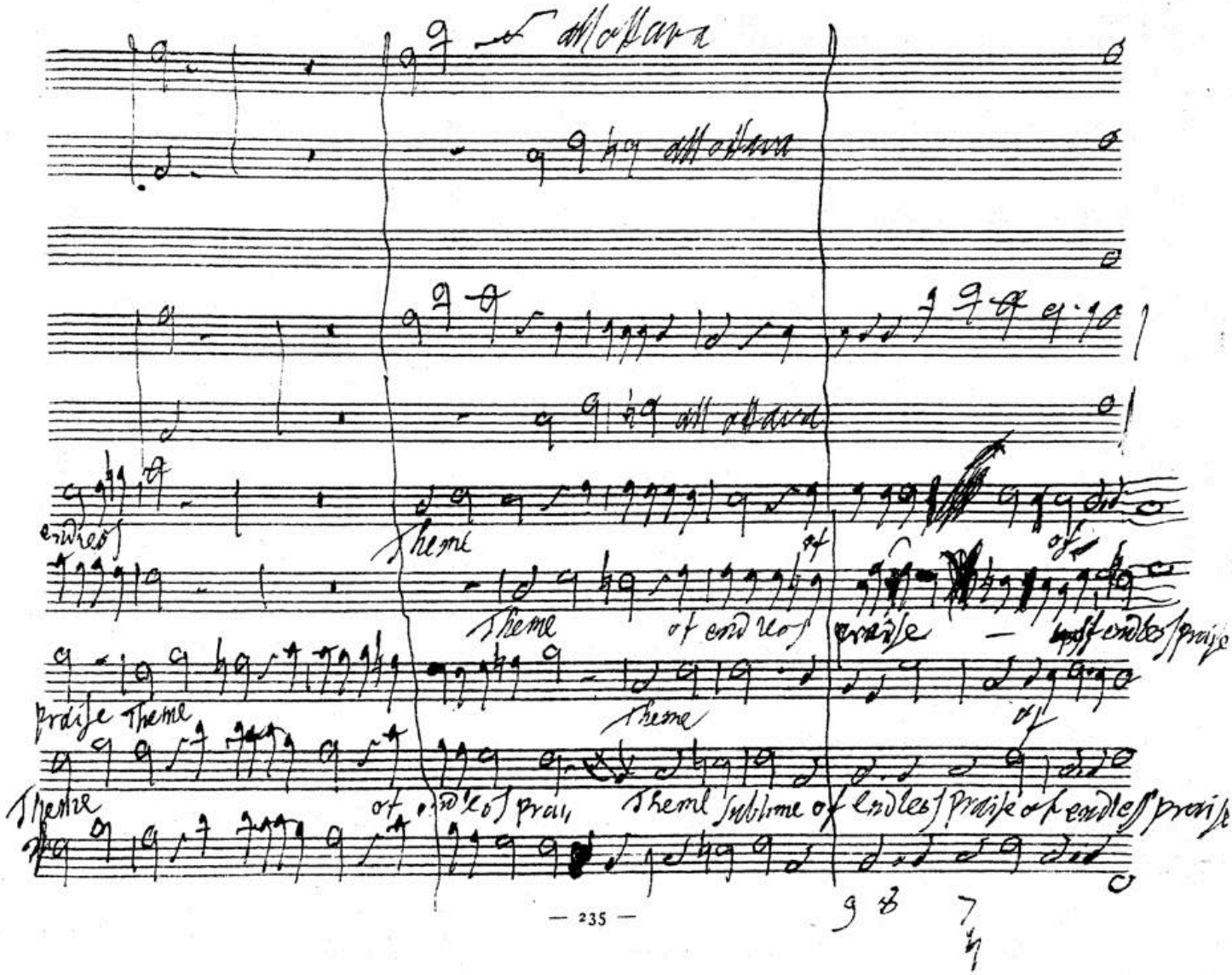
BSB



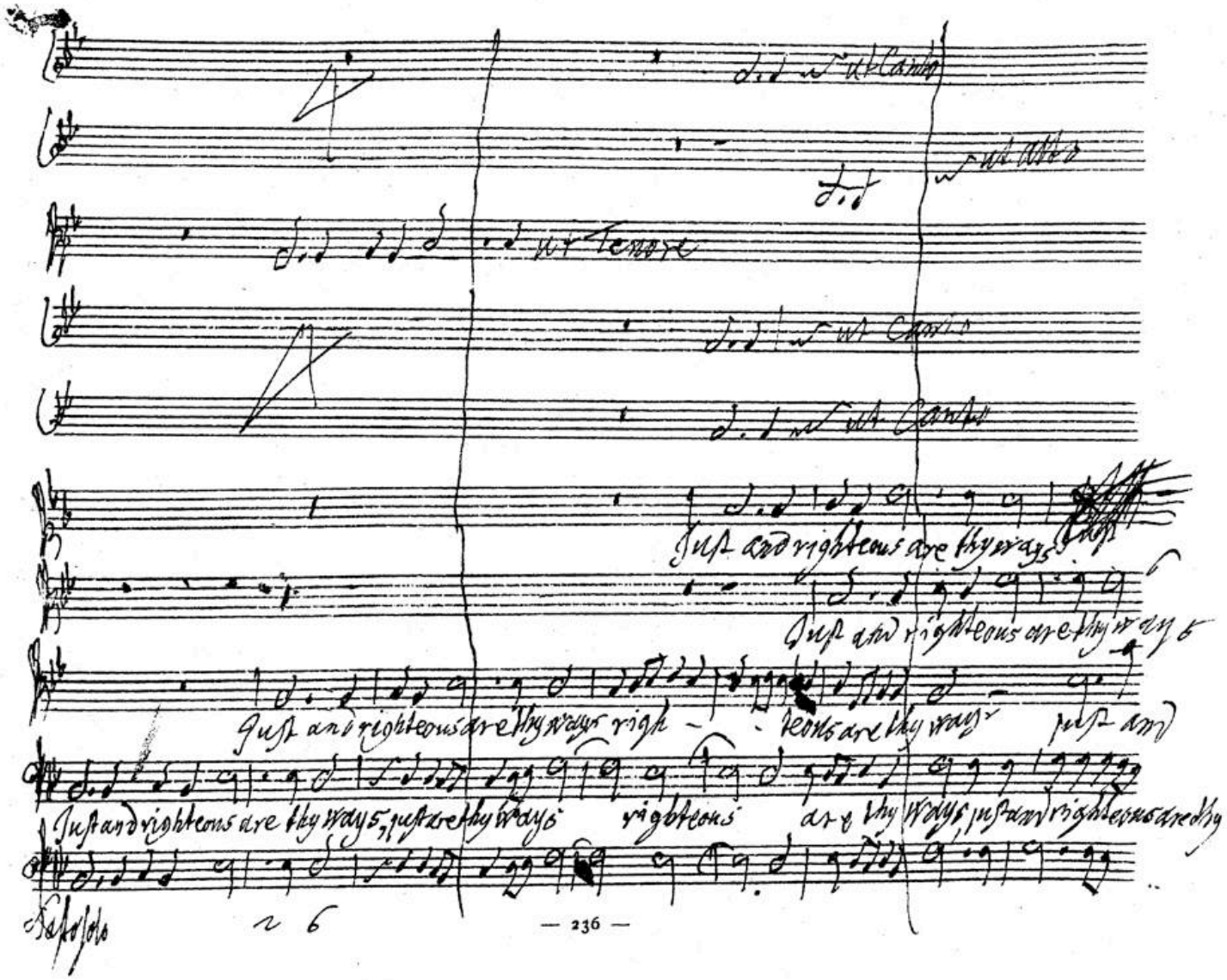
BSB


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

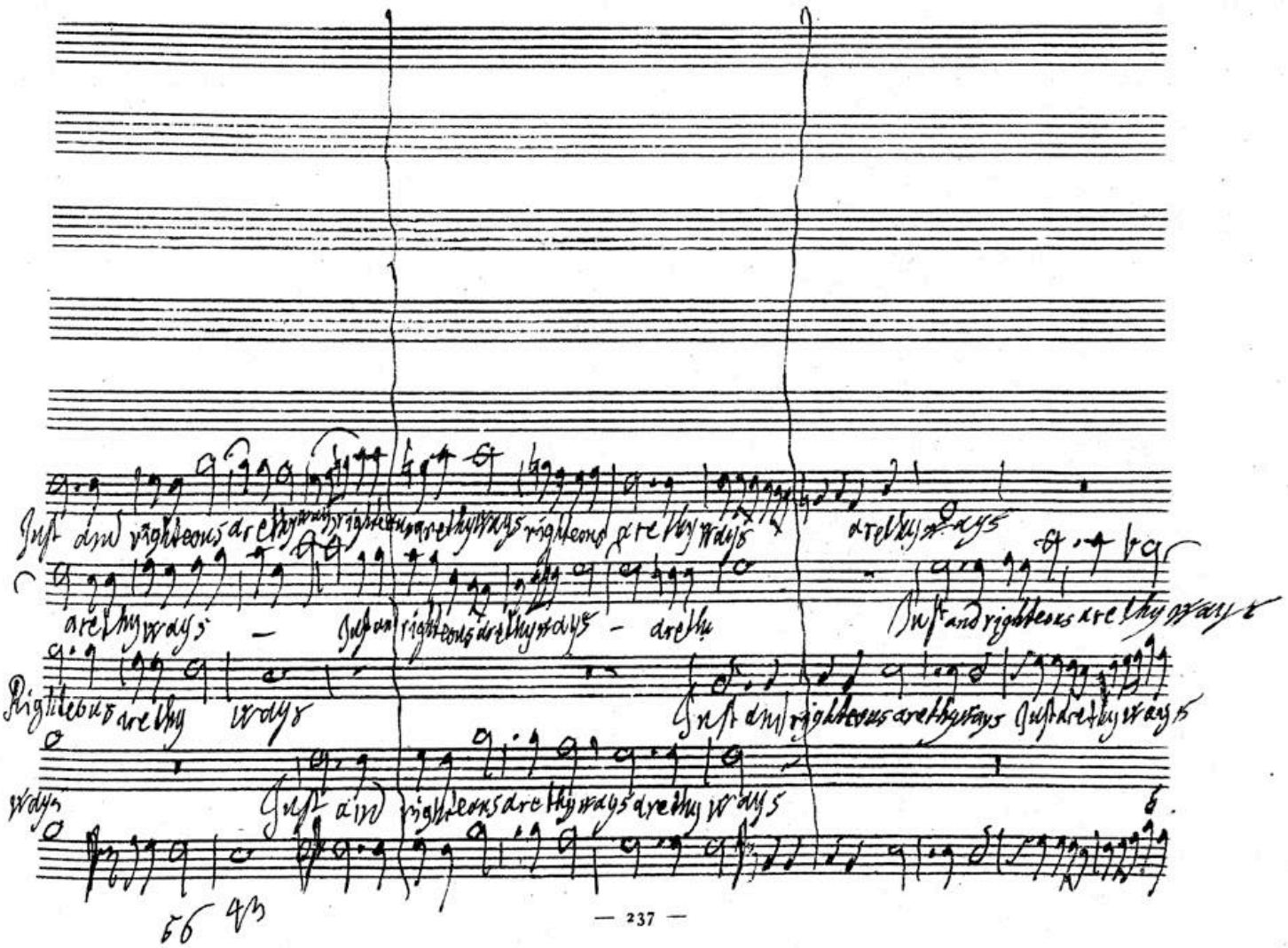
BSB


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

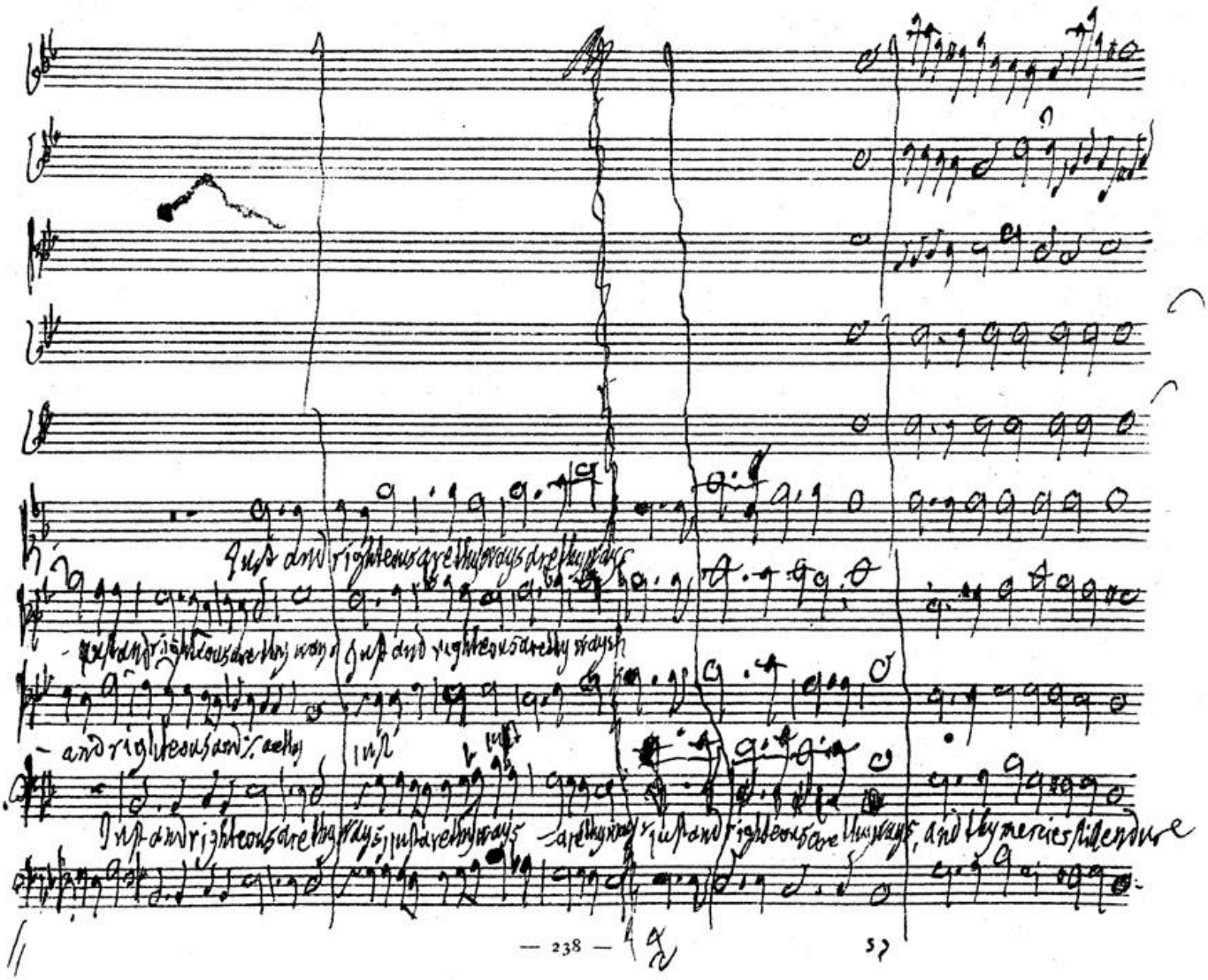
BSB


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

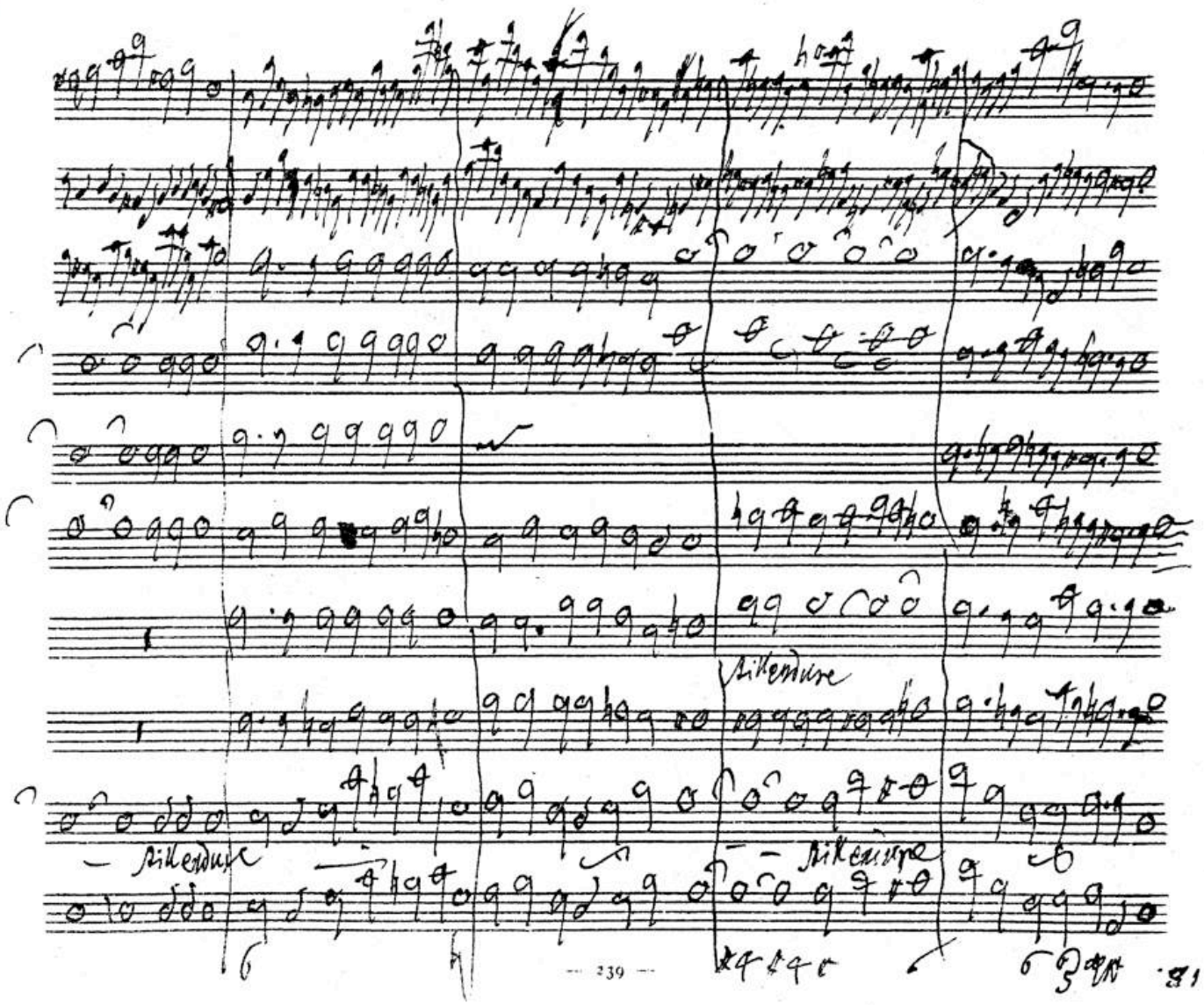
BSB


Just and righteous are thy ways righteous are thy ways righteous are thy ways
are thy ways
Just and righteous are thy ways - are thy ways - are thy
Just and righteous are thy ways
Righteous are thy ways
Just and righteous are thy ways Just are thy ways
ways
Just and righteous are thy ways are thy ways

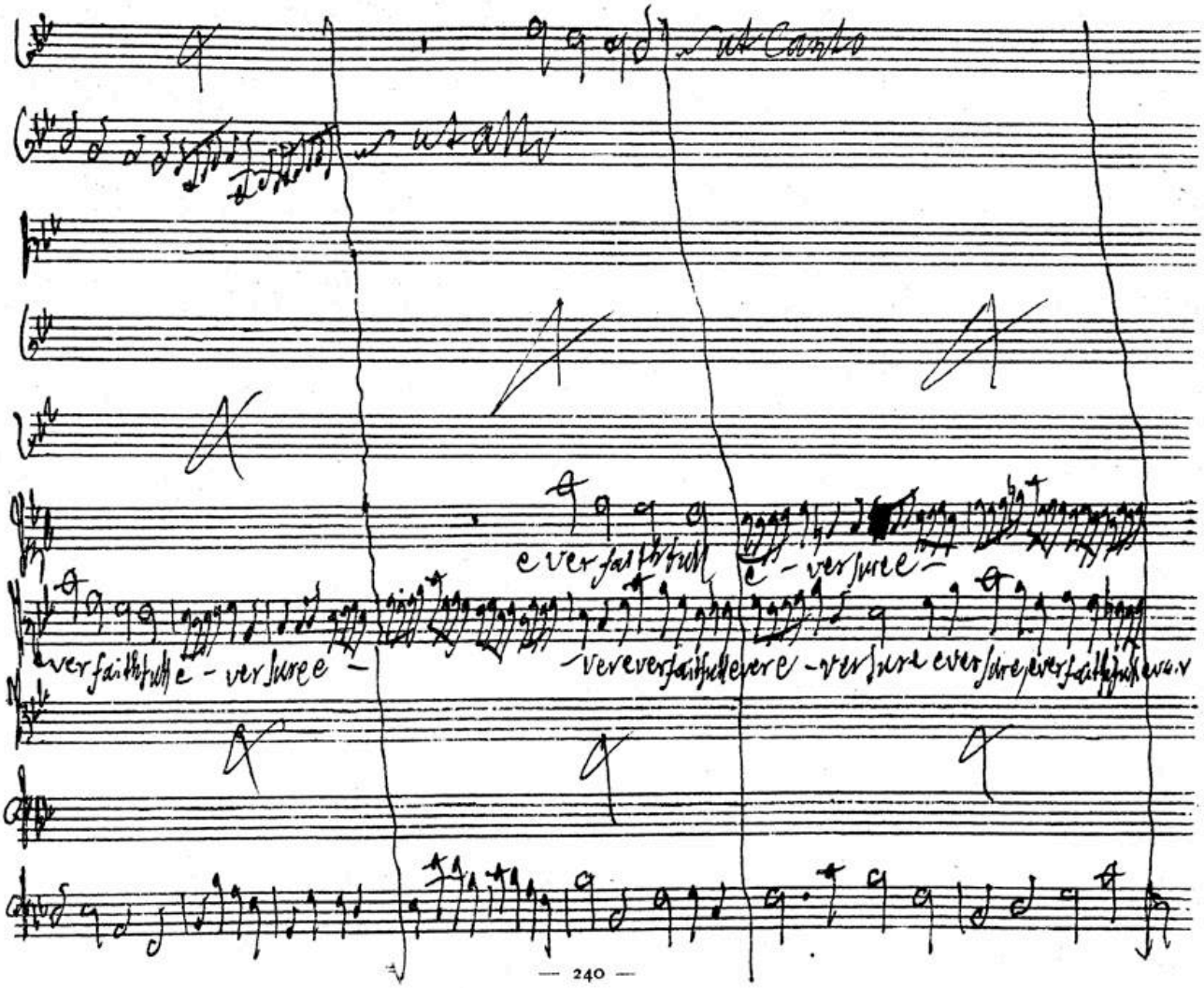
BSB


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

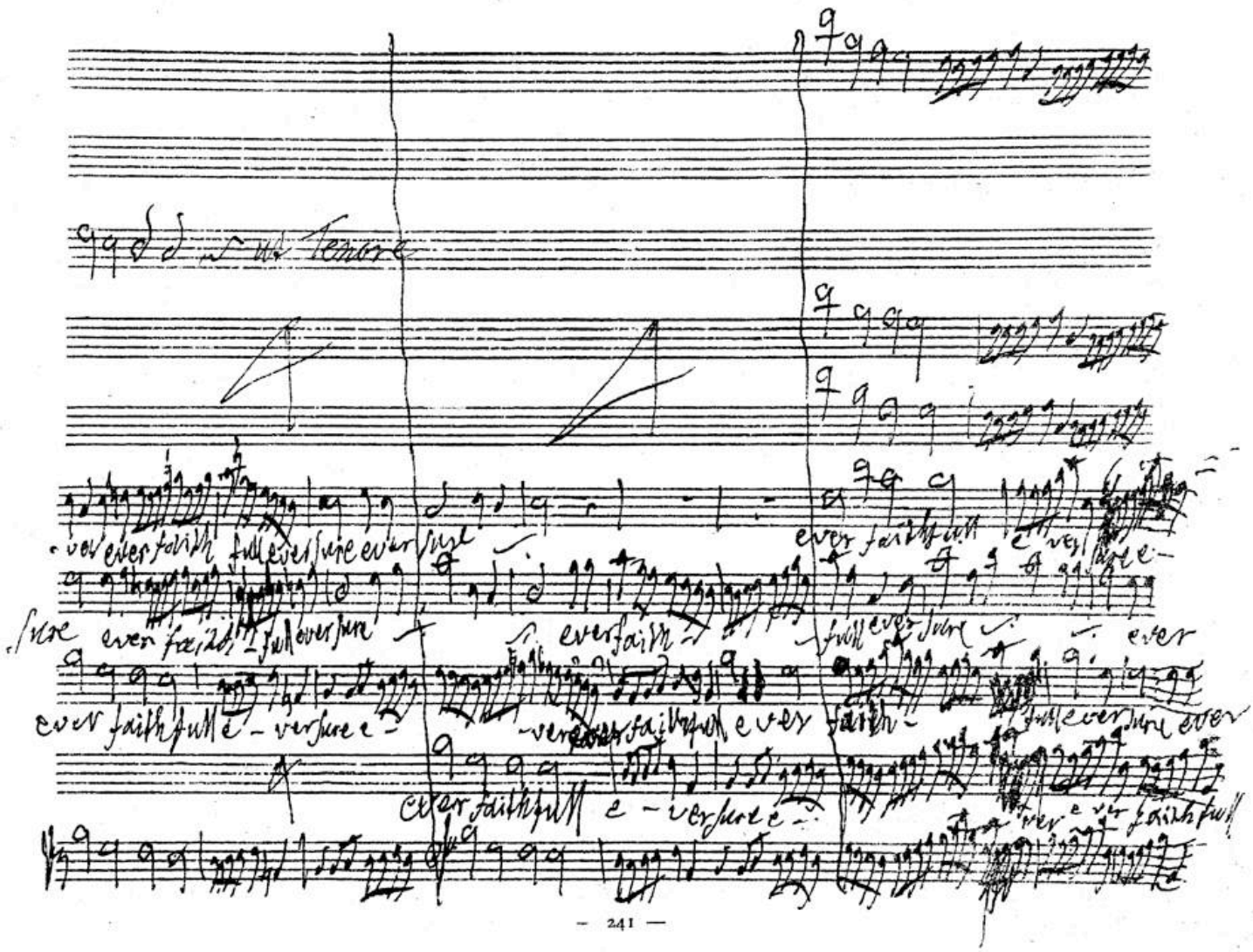
BSB



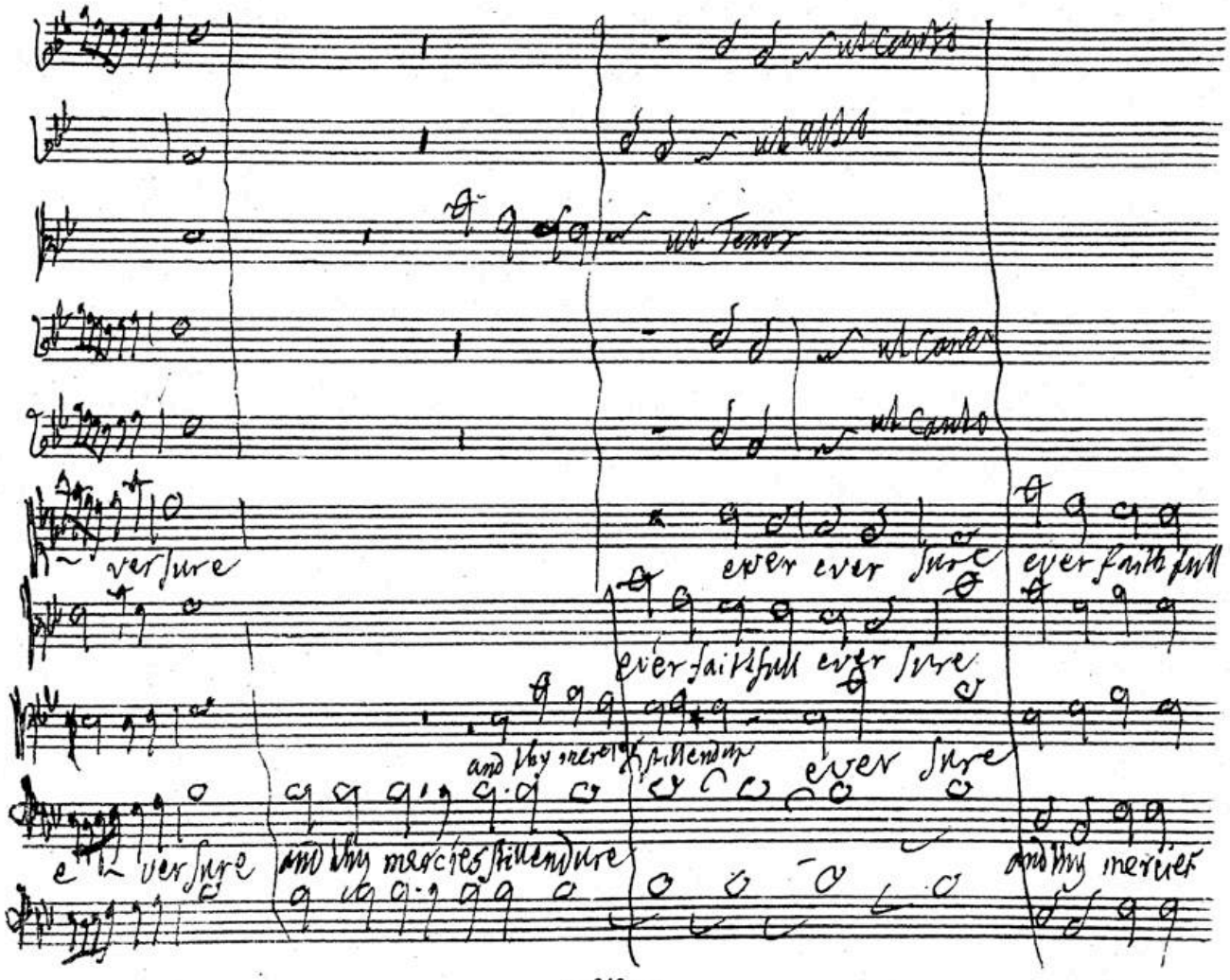
BSB


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

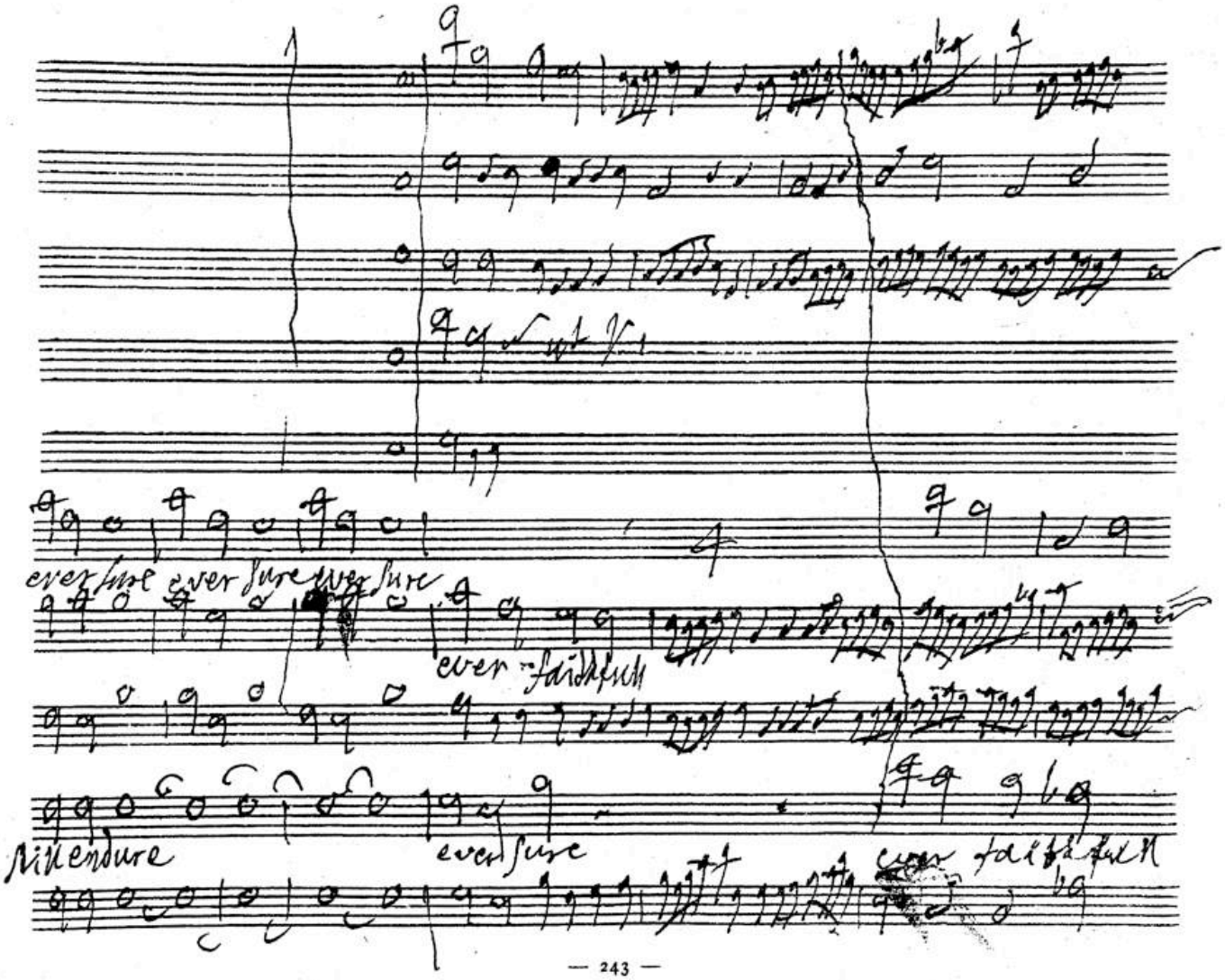
BSB


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

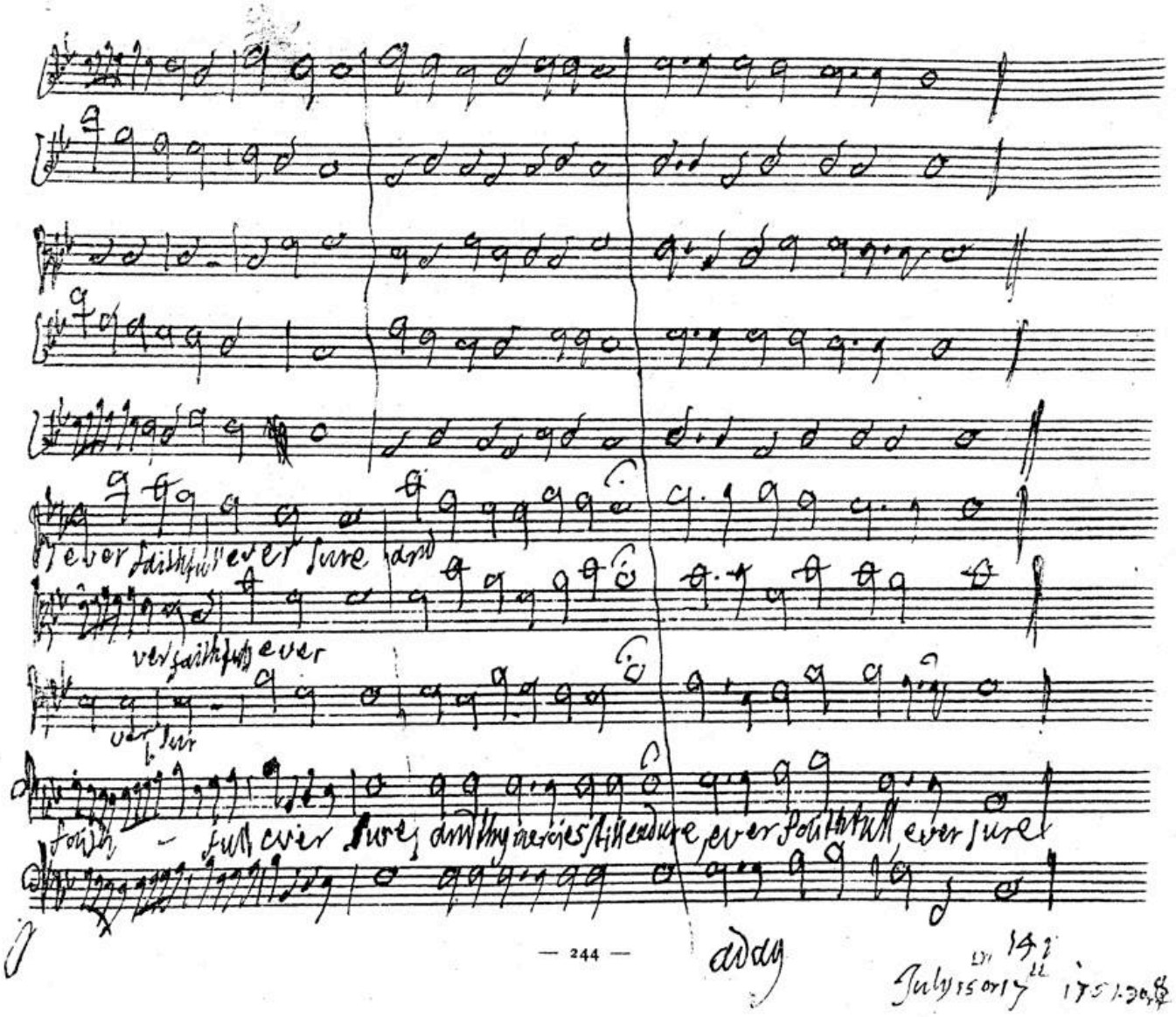
BSB


ut Canto
ut Alto
ut Tenor
ut Canto
ut Canto
ever sure
ever ever sure
ever faithfull
ever faithfull ever sure
and thy mercies stillendure
ever sure
ever sure
and thy mercies stillendure
and thy mercies

BSB


ever sure ever sure ever sure
ever faithful
Nil endure
ever sure
ever faithful

BSB

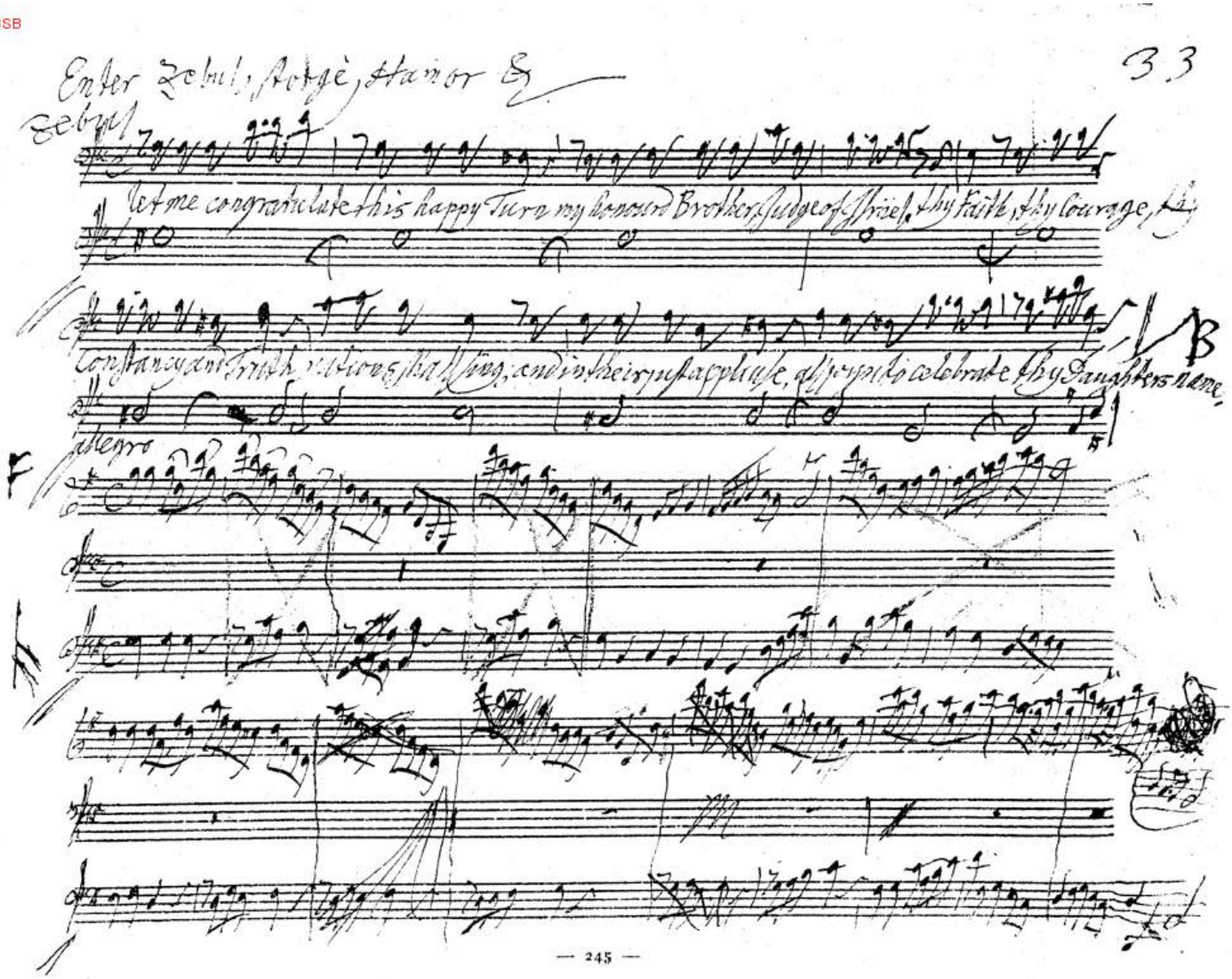

ever faithful ever sure and
ever faithful ever
ever sure
faith - full ever sure, and thy mercies still endure, ever faithful ever sure
adag
July 15 or 17 1751.30.8

BSB

Enter Zebul, Stotgè, Hamor &c

Zebul

let me congratulate this happy Turn my honourd Brother, Judge of Israel, thy Faith, thy Courage, thy



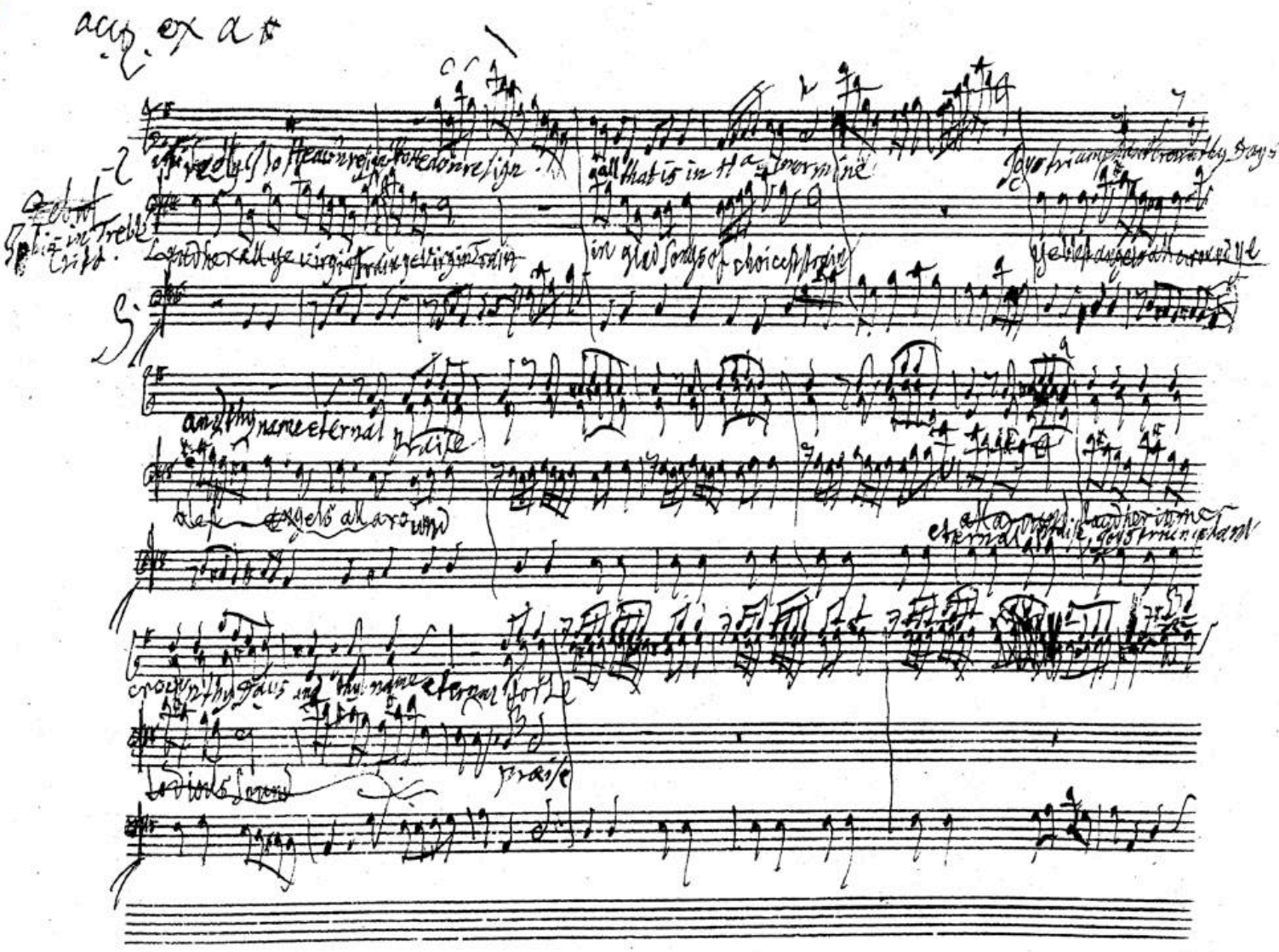
Constancy and Truth, nations shall sing, and in their just applause, all joyn to celebrate thy Daughters name,

B

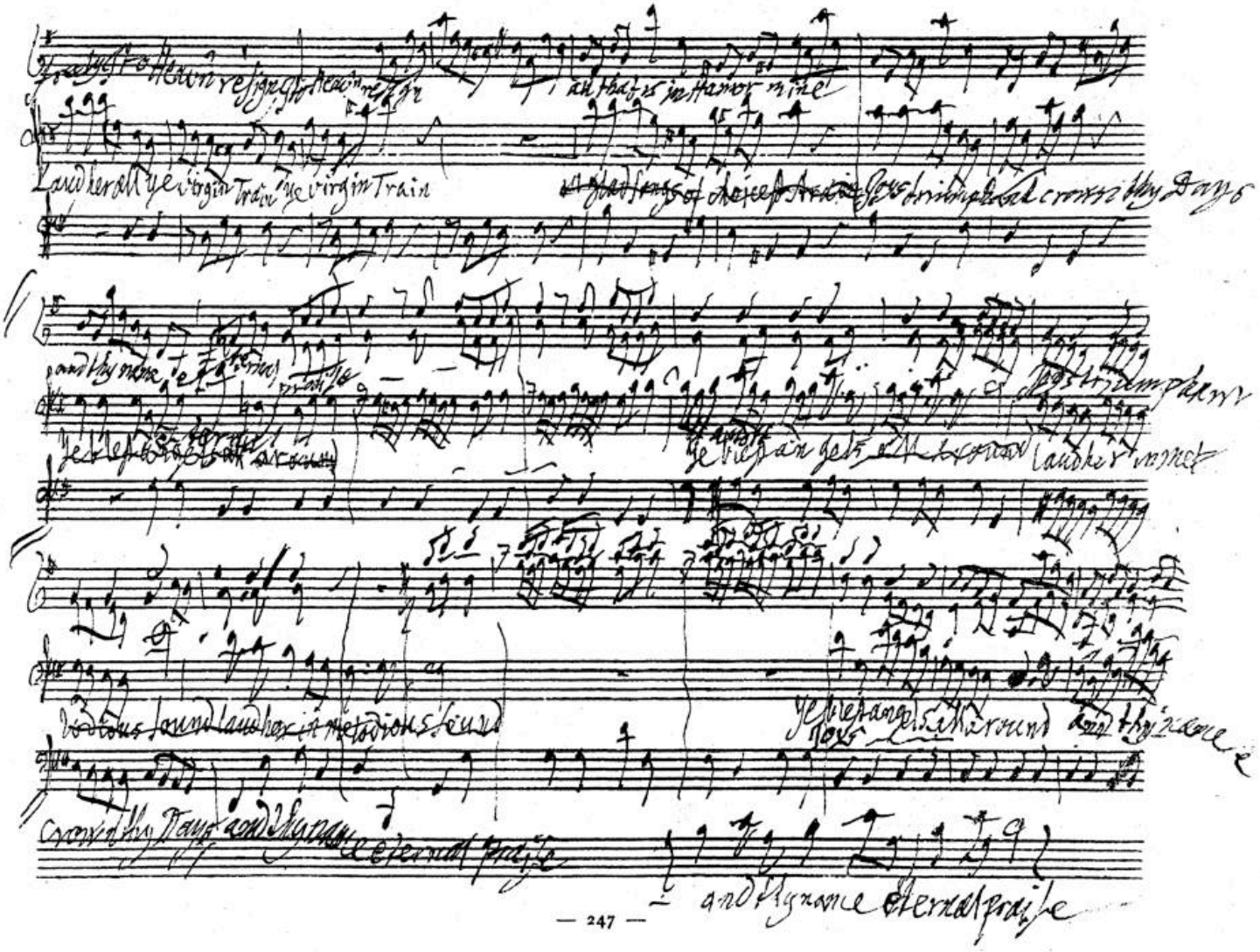
allegro

F

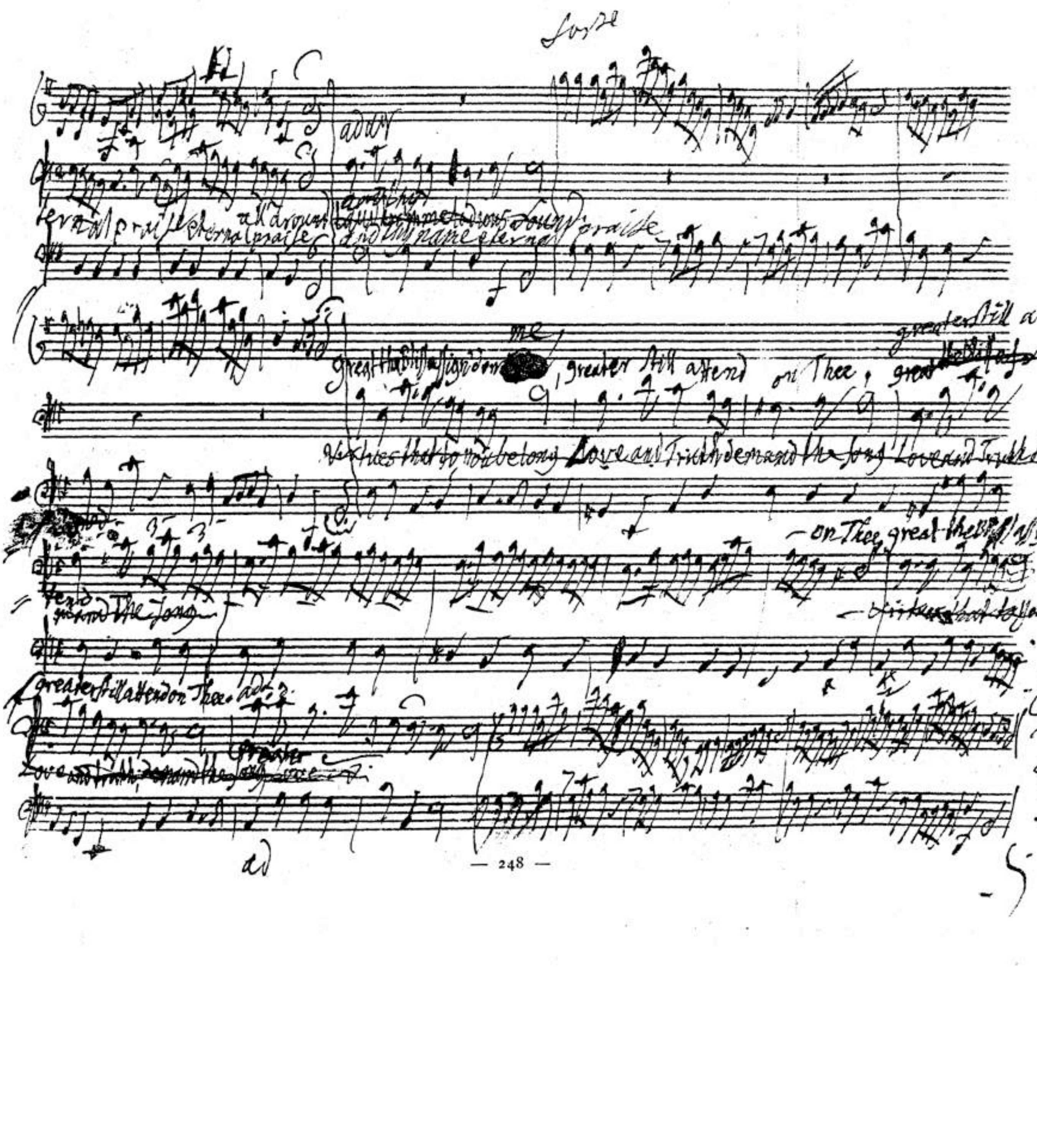
BSB



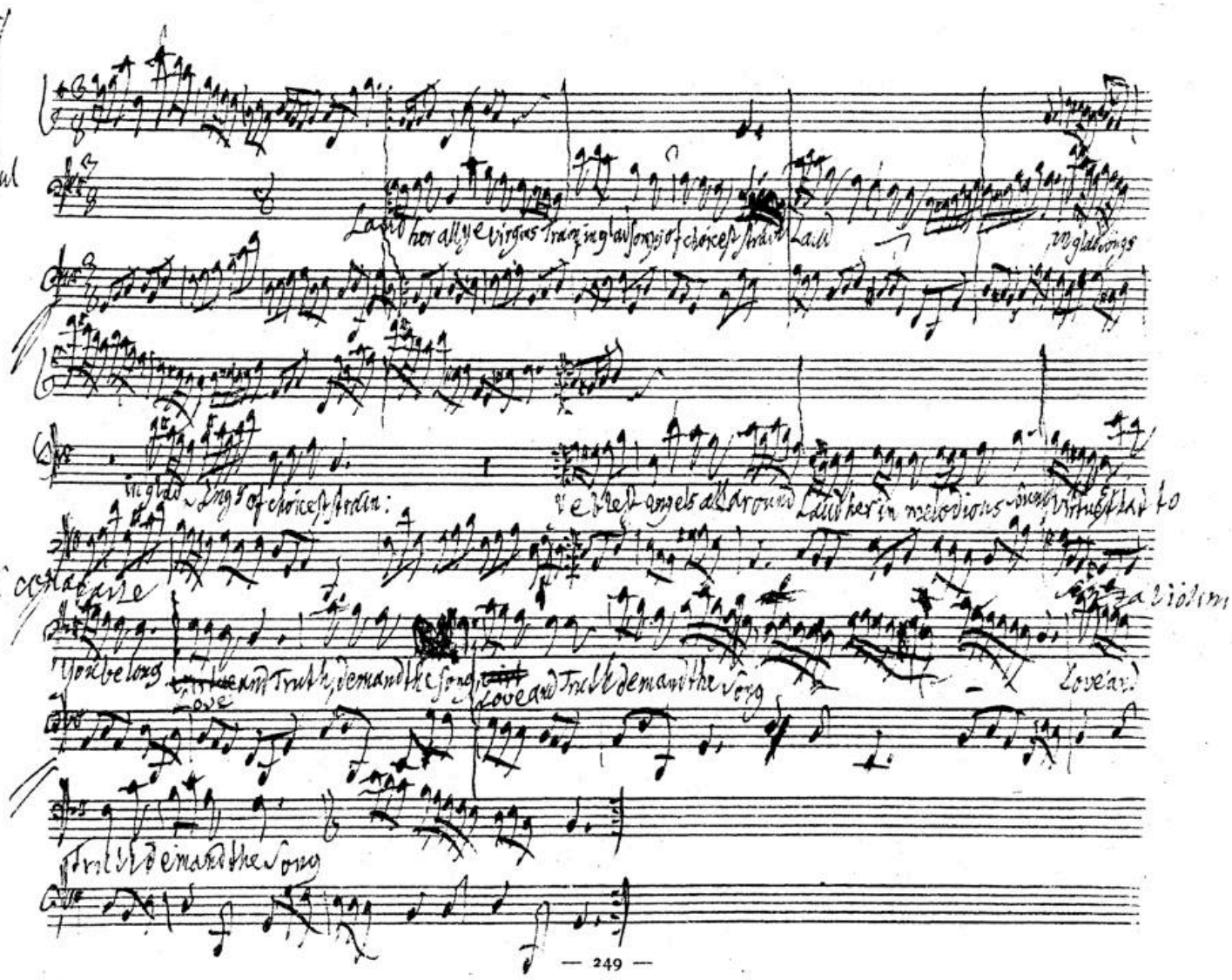
BSB


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

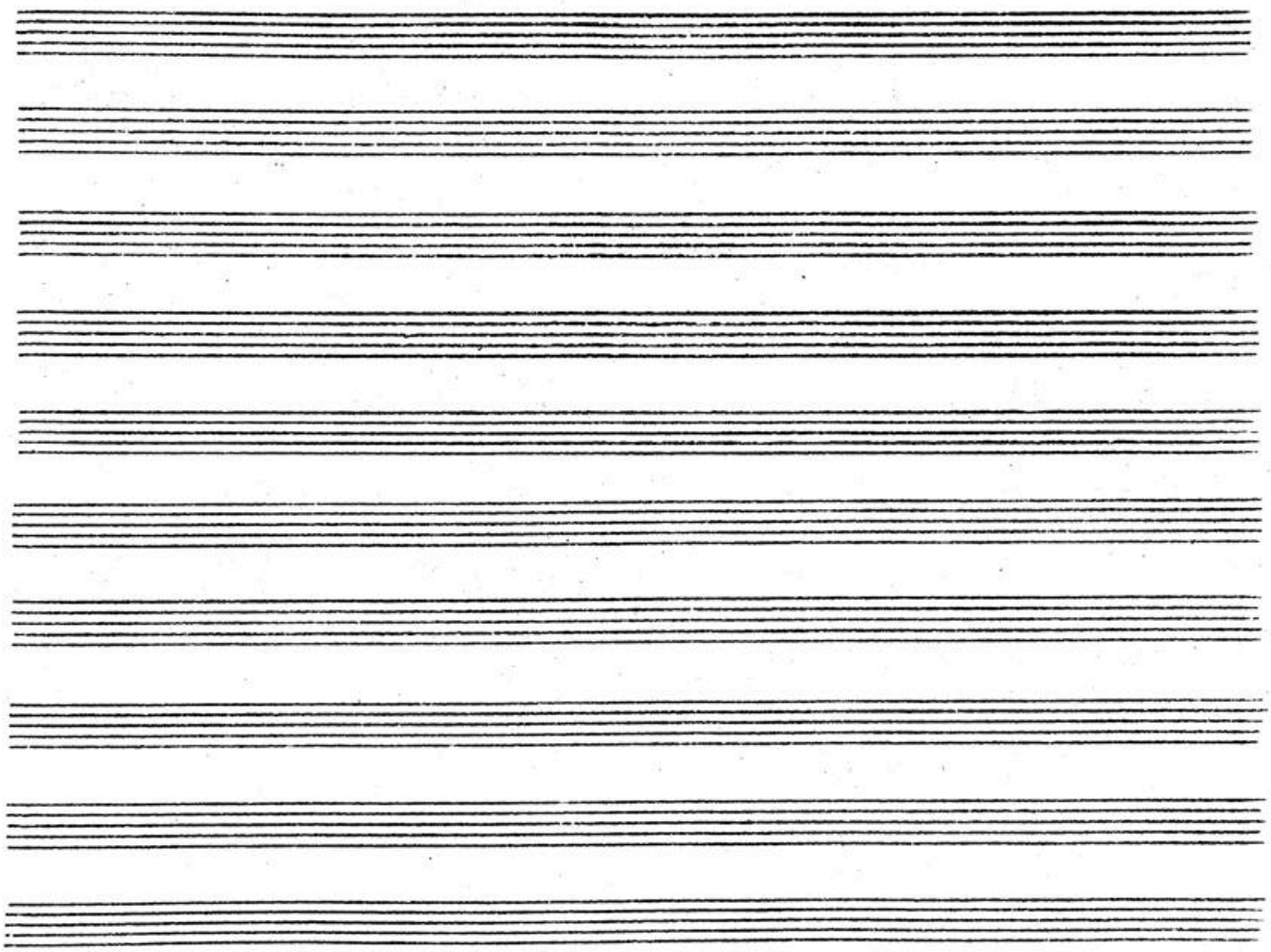
BSB


forte
adore
praise
greater still attend on Thee
Love and Truth demand the song

BSB


Laud her all ye virgins train in glad songs of choicest strain
in glad songs of choicest strain:
Ye blest angels all around Laud her in melodious sound
You belong
Love and Truth, demand the song
Love and Truth demand the song
Love and
Truth demand the song

BSB



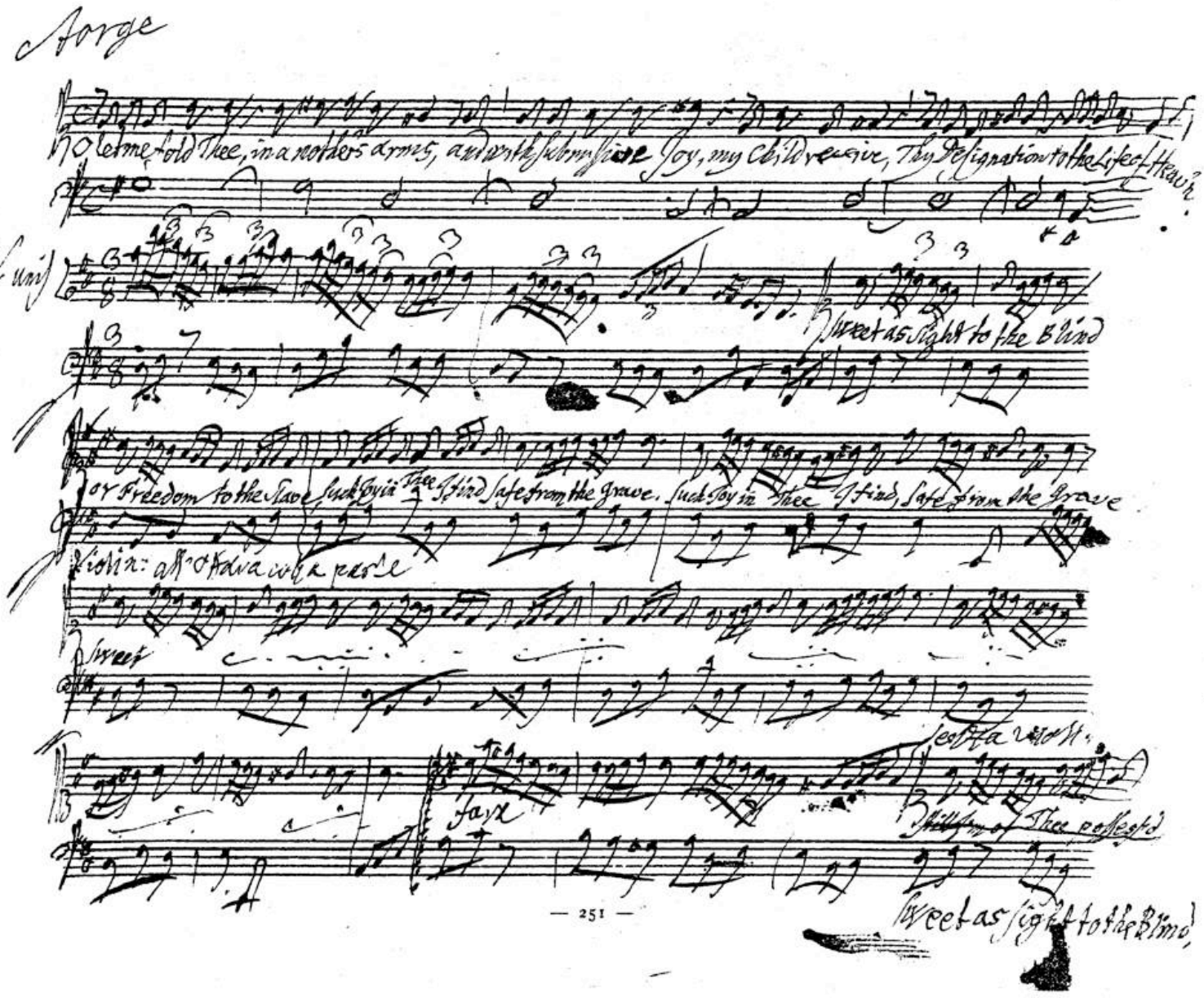
BSB

Aorge

O let me fold Thee, in a nothers arms, and with submissive Joy, my Child receive, Thy Designation to the Life of Heav'n

V. unis

Sweet as Sight to the Blind



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

Violin: all'Ottava colla parte

Sweet

Fare

Sweet as Sight to the Blind

BSB

Con Violin all'Ottava

or Freedom to the Slave, such Joy in Thee I find safe from the Grave. Still I'm of Thee possess'd, such is Kind Heavn's Decree

~~such is Kind Heavn's Decree that hath thy Parents bless'd, in blessing Thee~~ ~~Great is sight to the blind or freedom to the Slave~~

that hath thy Parents bless'd, in blessing Thee.

~~such Joy in Thee I find safe from the Grave~~ Still I'm of Thee possess'd such is Kind Heavn's Decree,

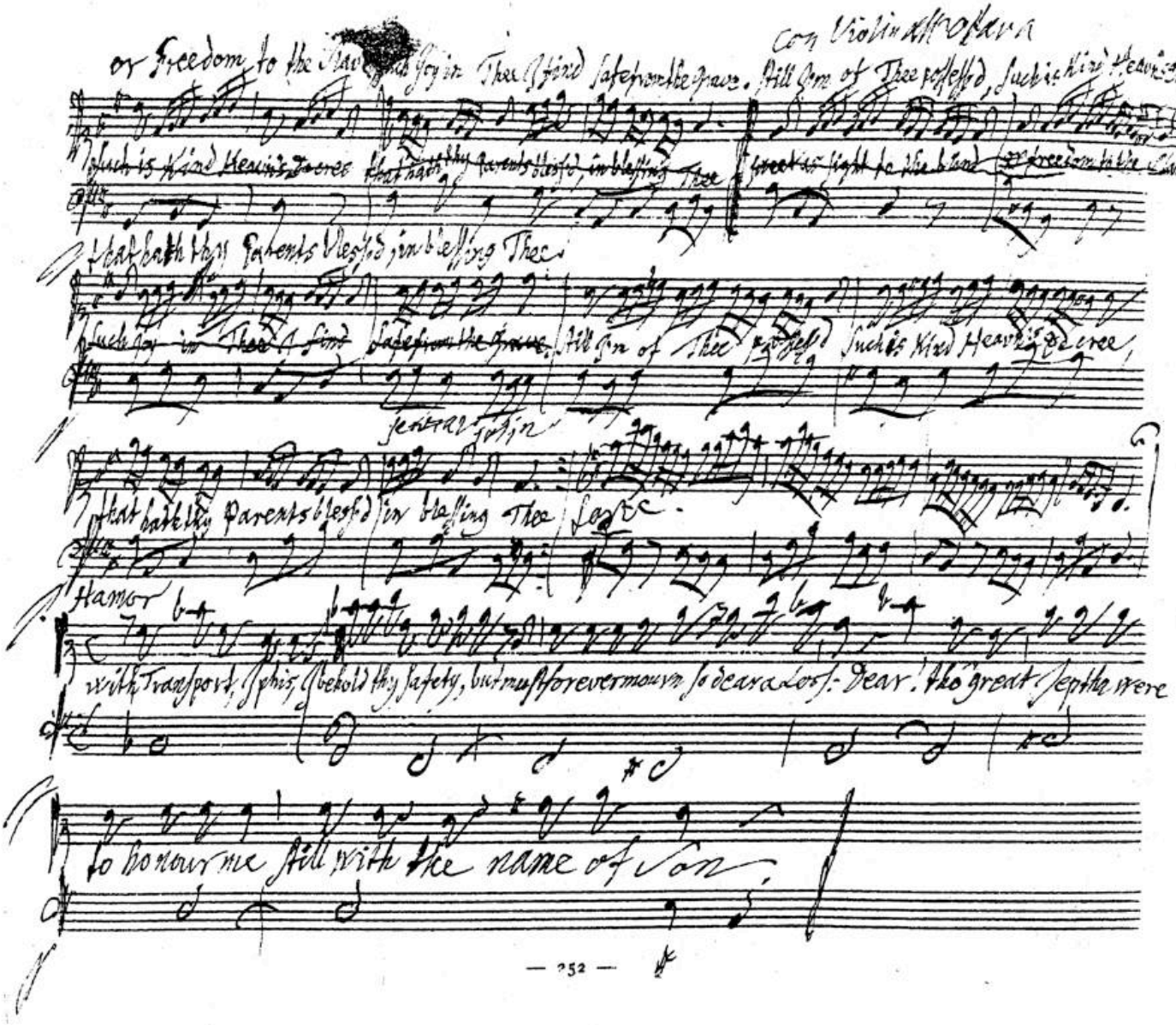
Jeneral Jolin

that hath thy Parents bless'd in blessing Thee Love.

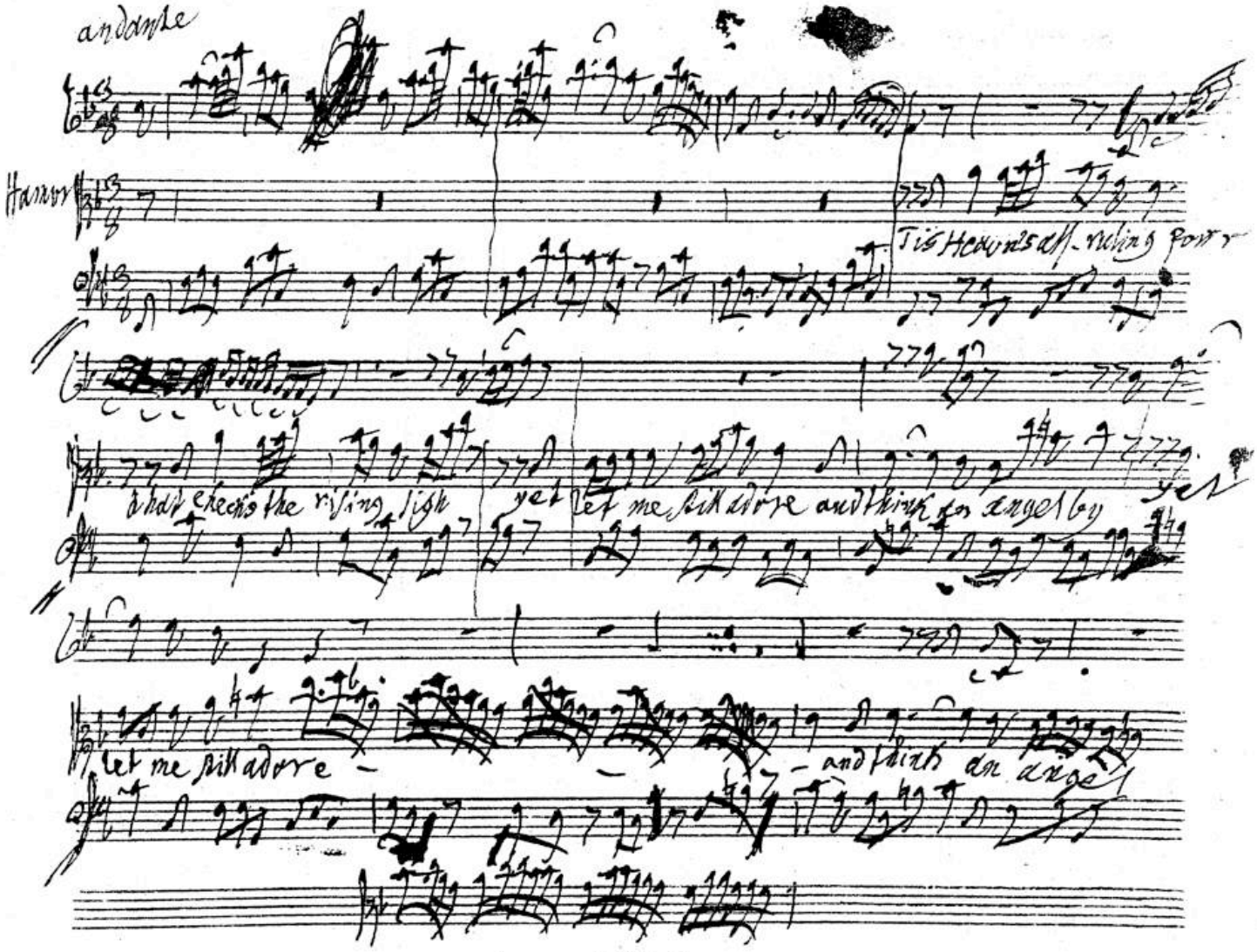
Hamor

with Transport, Iphis, I behold thy safety, but must forever mourn so dear a Loss: Dear! tho' great Jeptha were

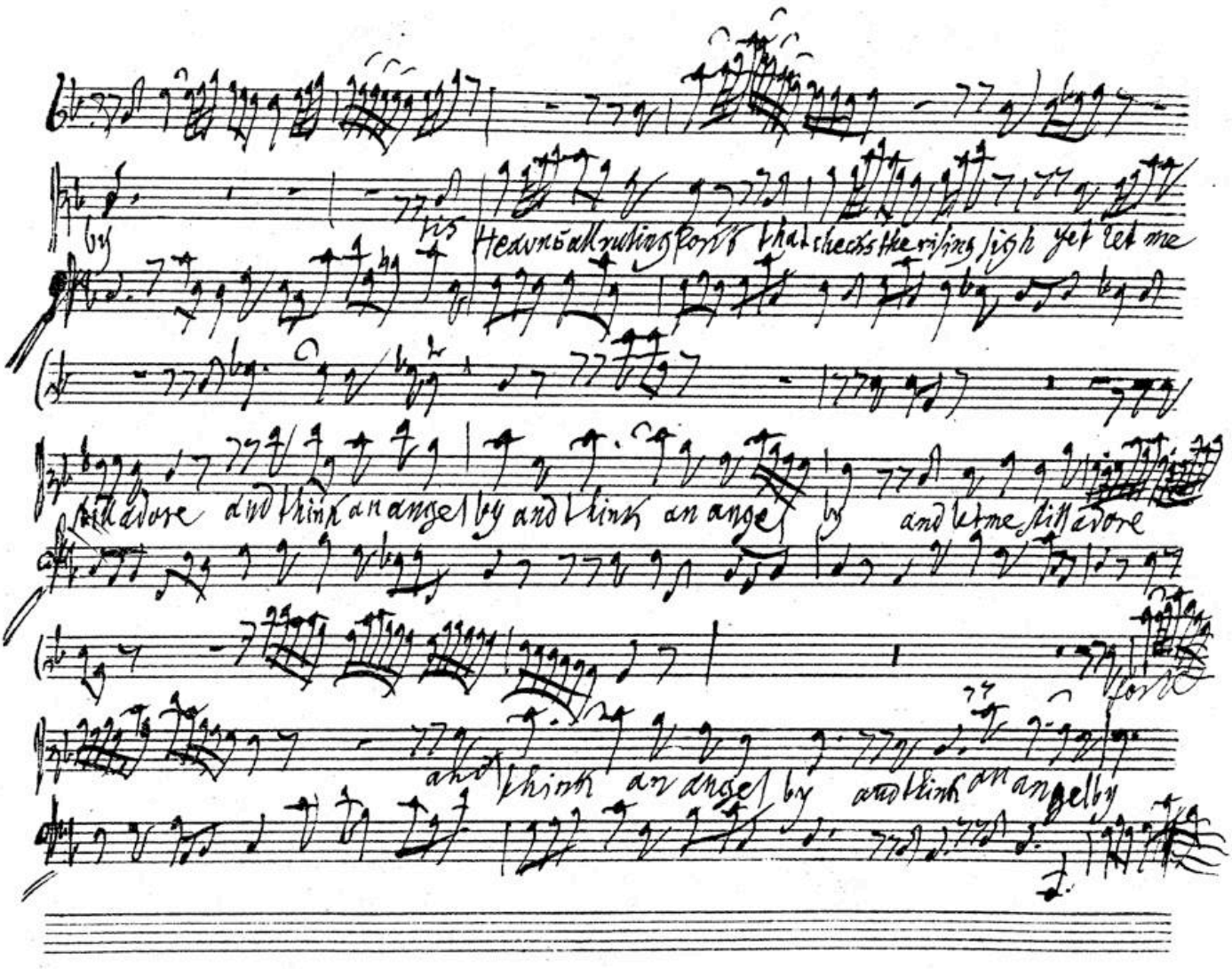
to honour me still with the name of Son.



BSB


andante
Hamor
Tis Heavn's all-ruling power
that checks the rising sigh
yet let me still adore and think an angel by
yet
let me still adore
and think an angel

BSB

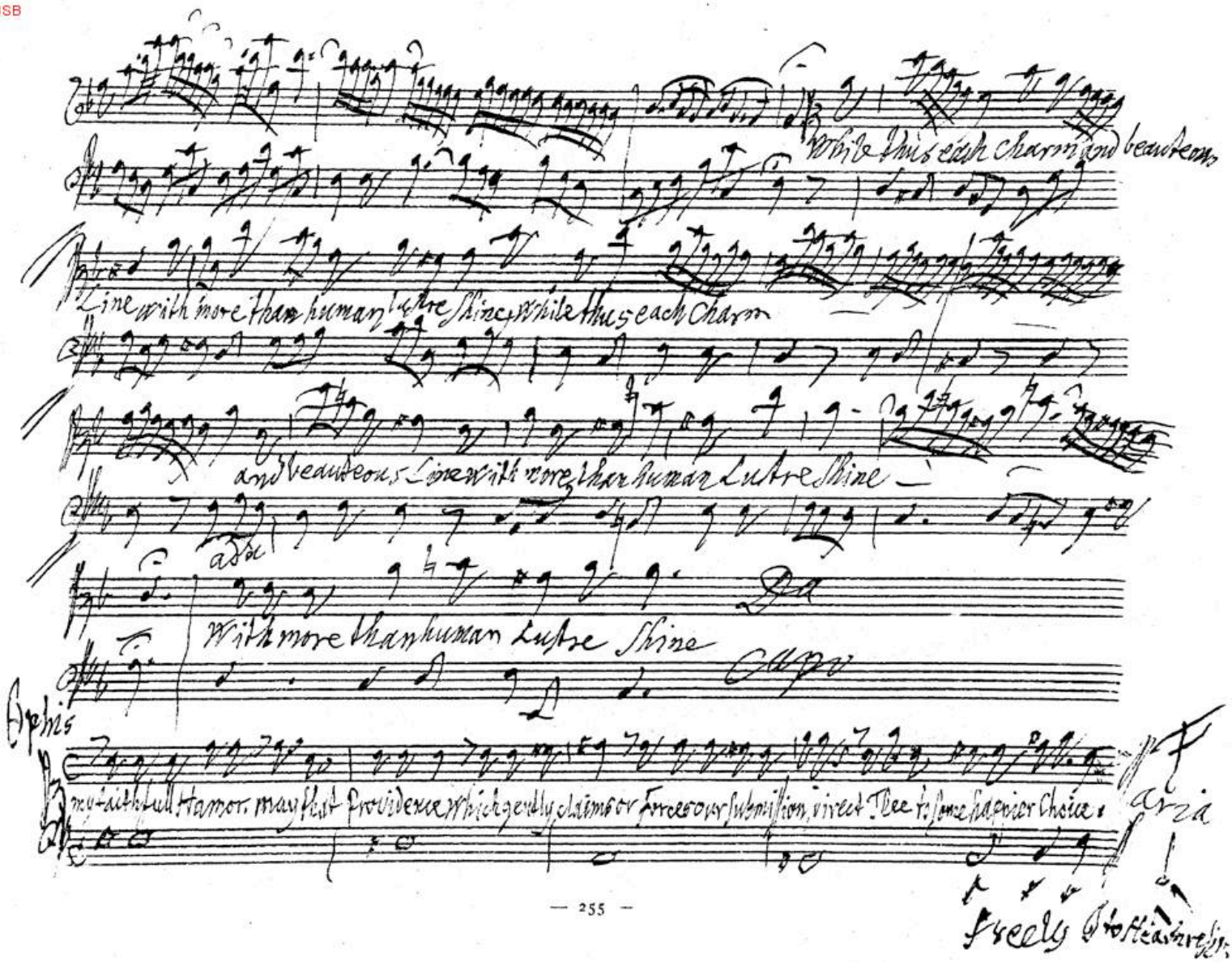

by
tis
Heavns all ruling fort that checks the rising sigh yet let me
still adore and think an angel by and think an angel by and let me still adore
and think an angel by and think an angel by

BSB

While thus each charm and beauteous

Line with more than human lustre Shine, While thus each charm

and beauteous Line with more than human Lustre Shine



With more than human Lustre Shine

Da

Capo

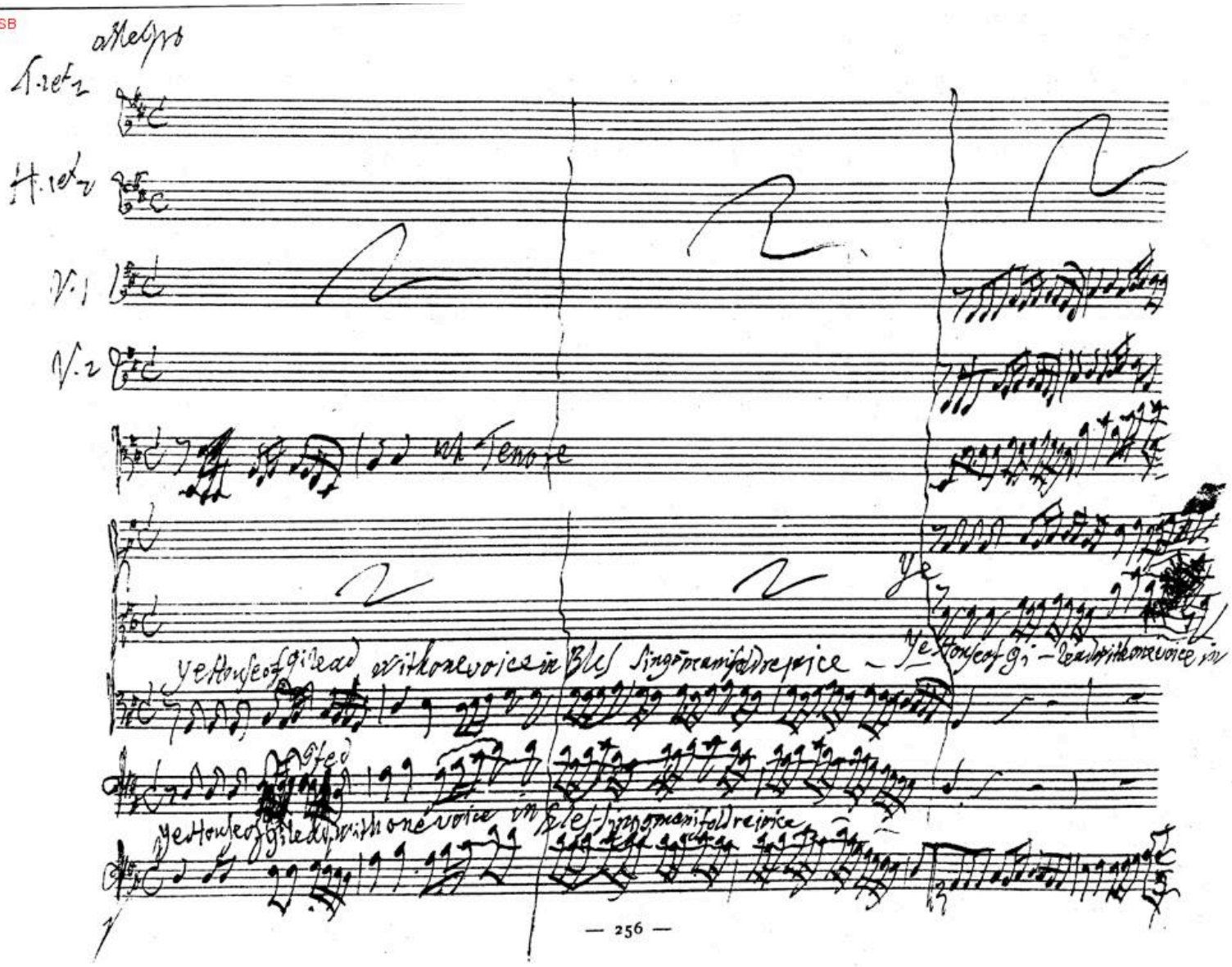
Aphis

my faithfull Hamor, may that Providence which gently claims or forces our submission, direct Thee to some happier Choice.

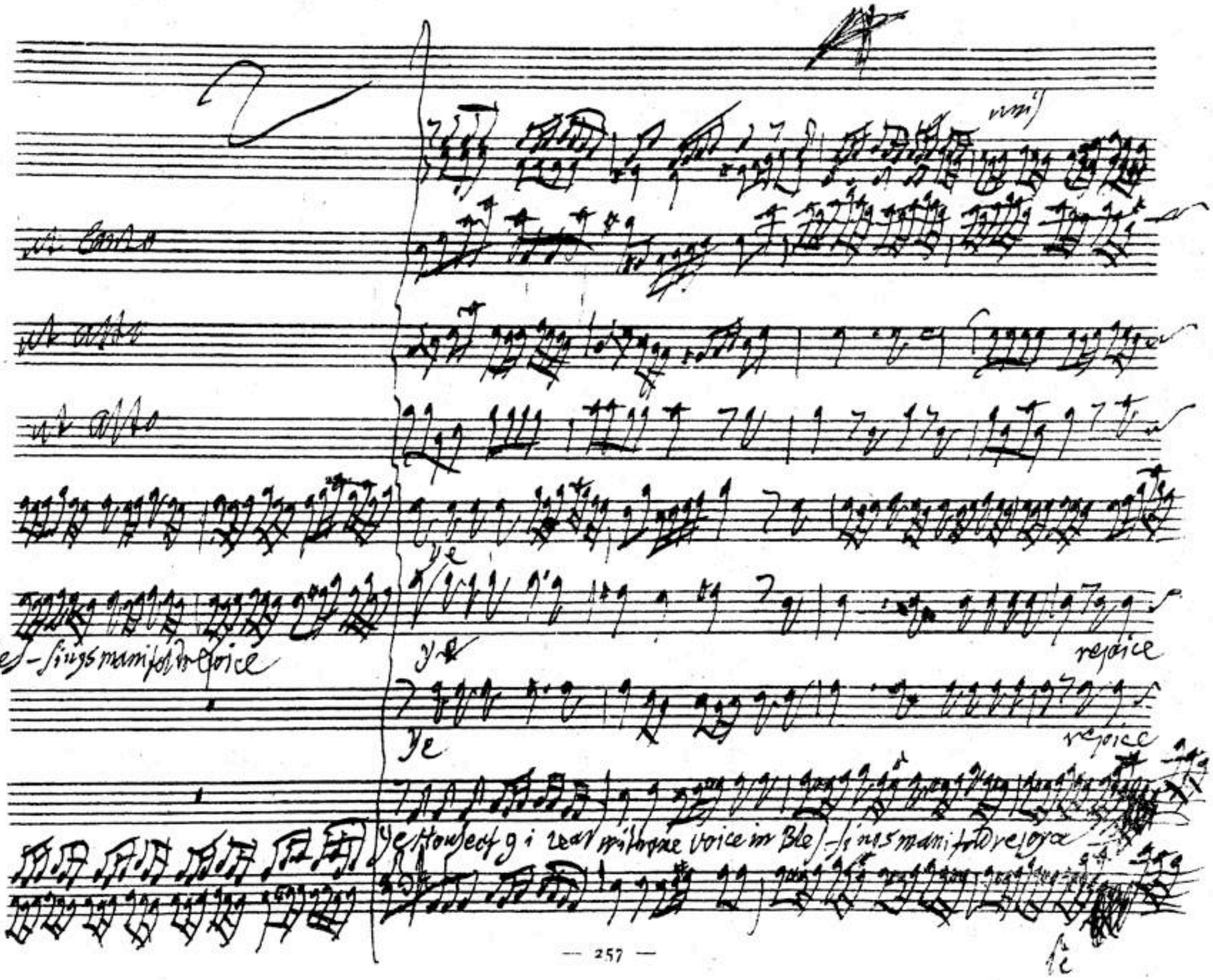
Aria

Freely

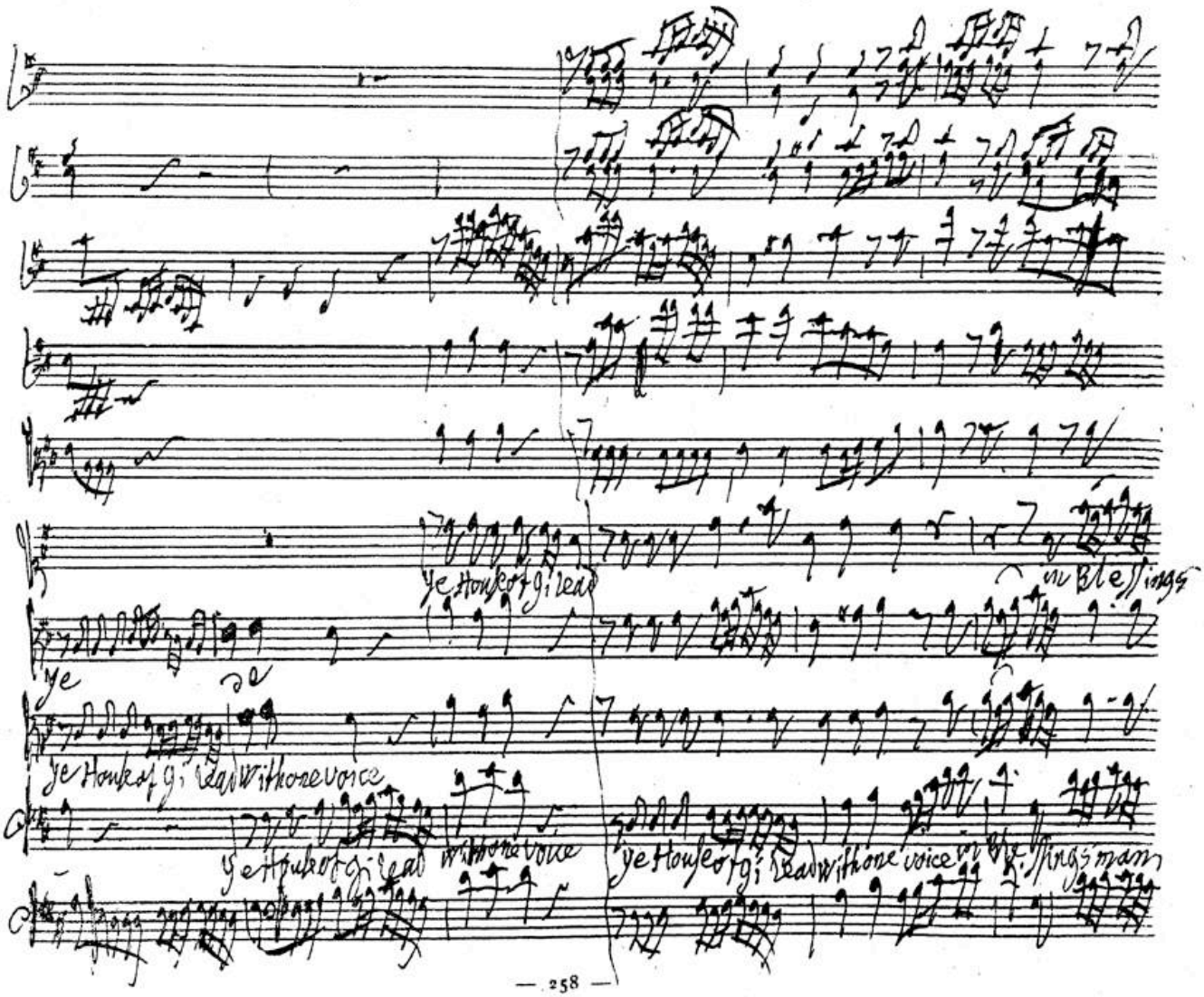
BSB


V.1
V.2
Tenore
Ye House of Gilead with one voice in Bless Sing o manifold re voice
Ye House of Gilead with one voice in Bless Sing o manifold re voice

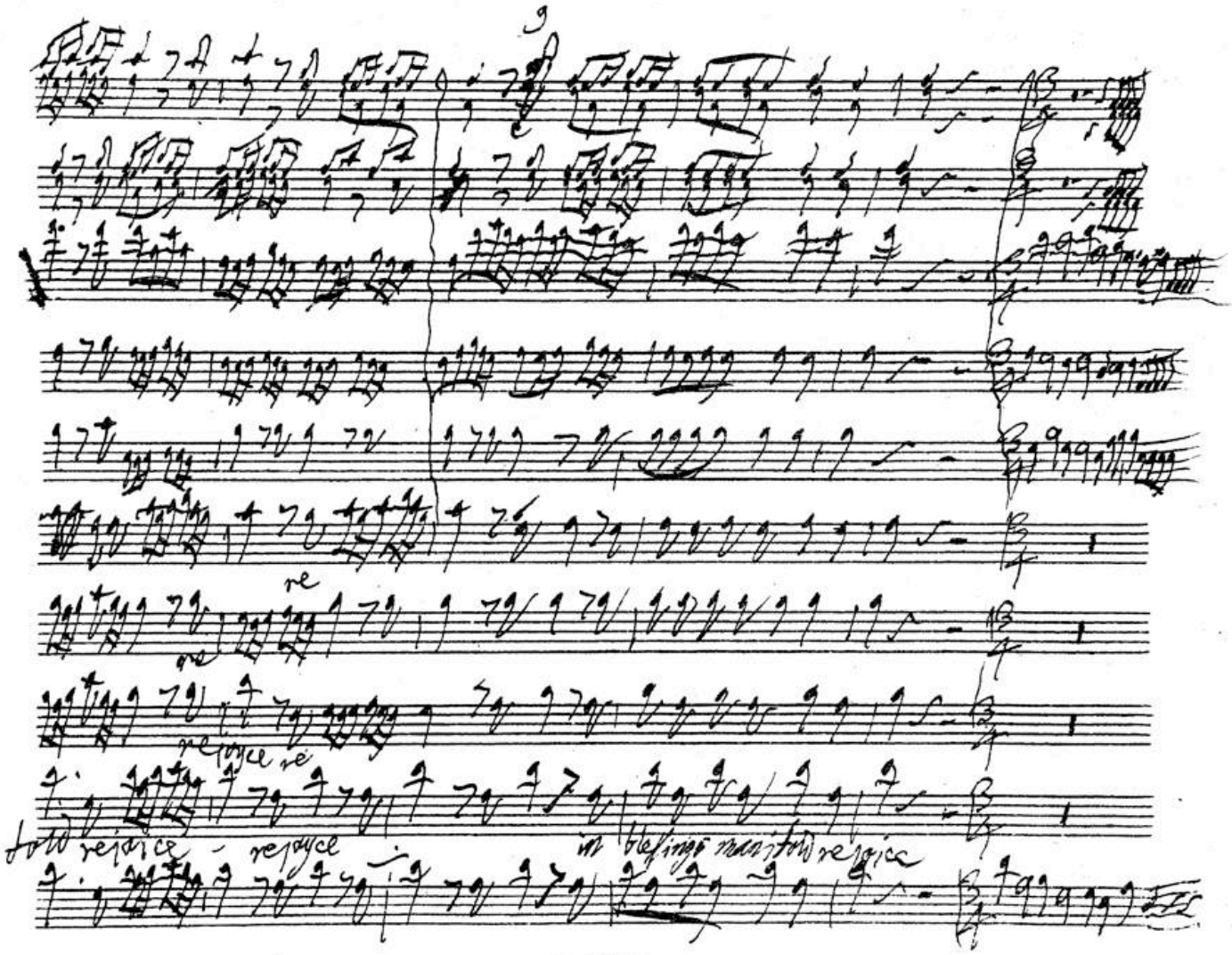
BSB



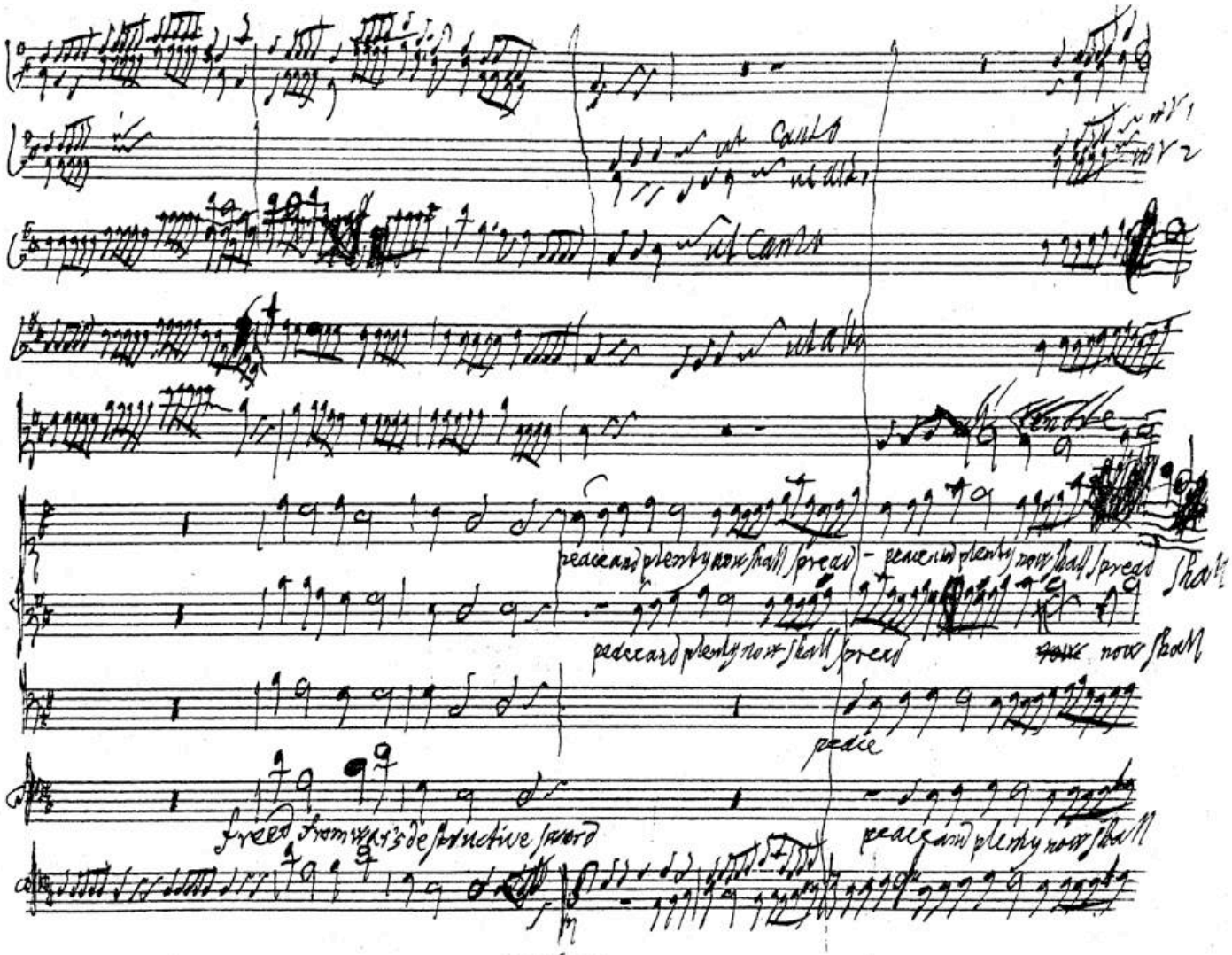
BSB


Ye House of Gi Lead
in Blessings
Ye
de
Ye House of Gi Lead Withone voice
Ye House of Gi Lead Withone voice
Ye House of Gi Lead Withone voice in Blessings man

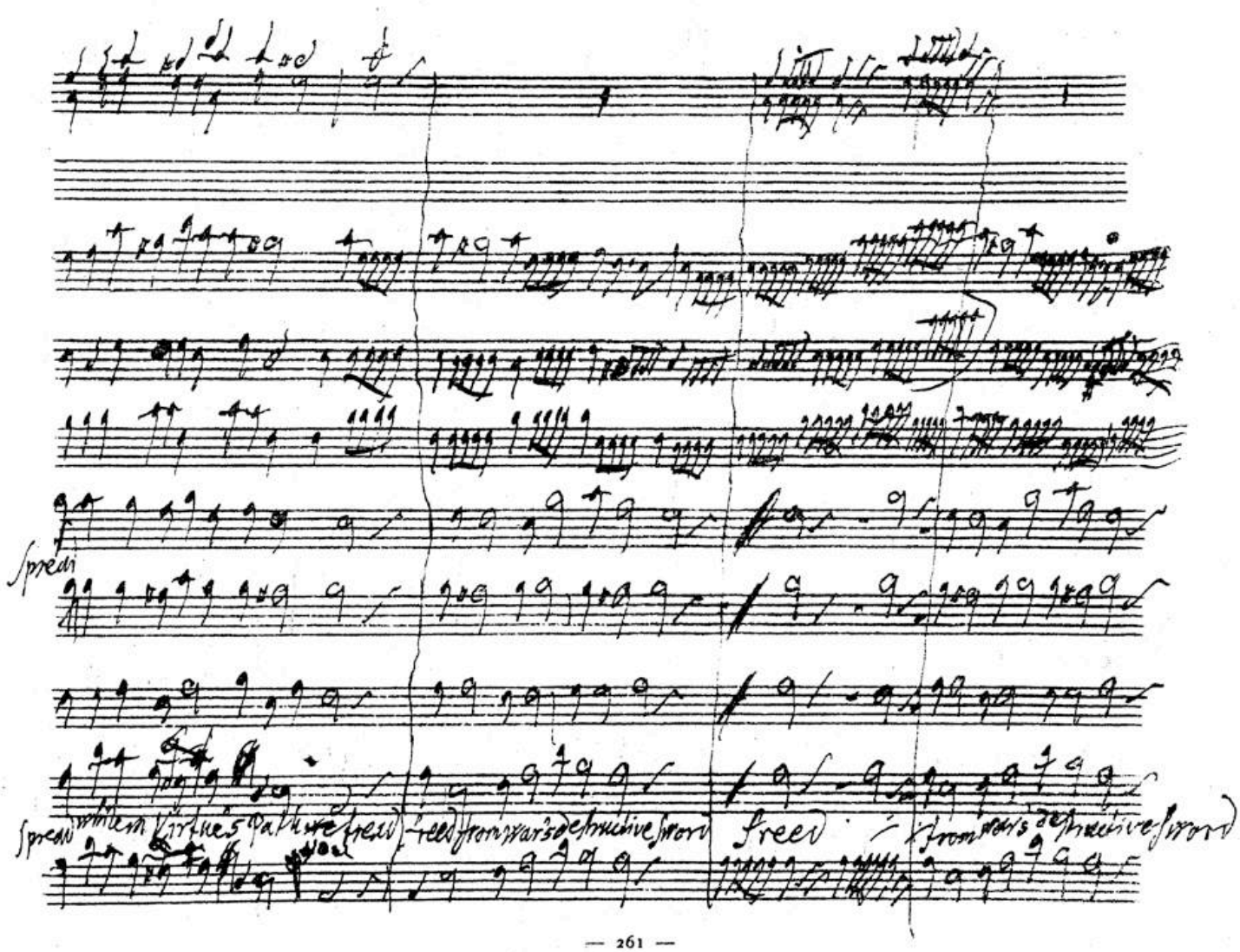
BSB



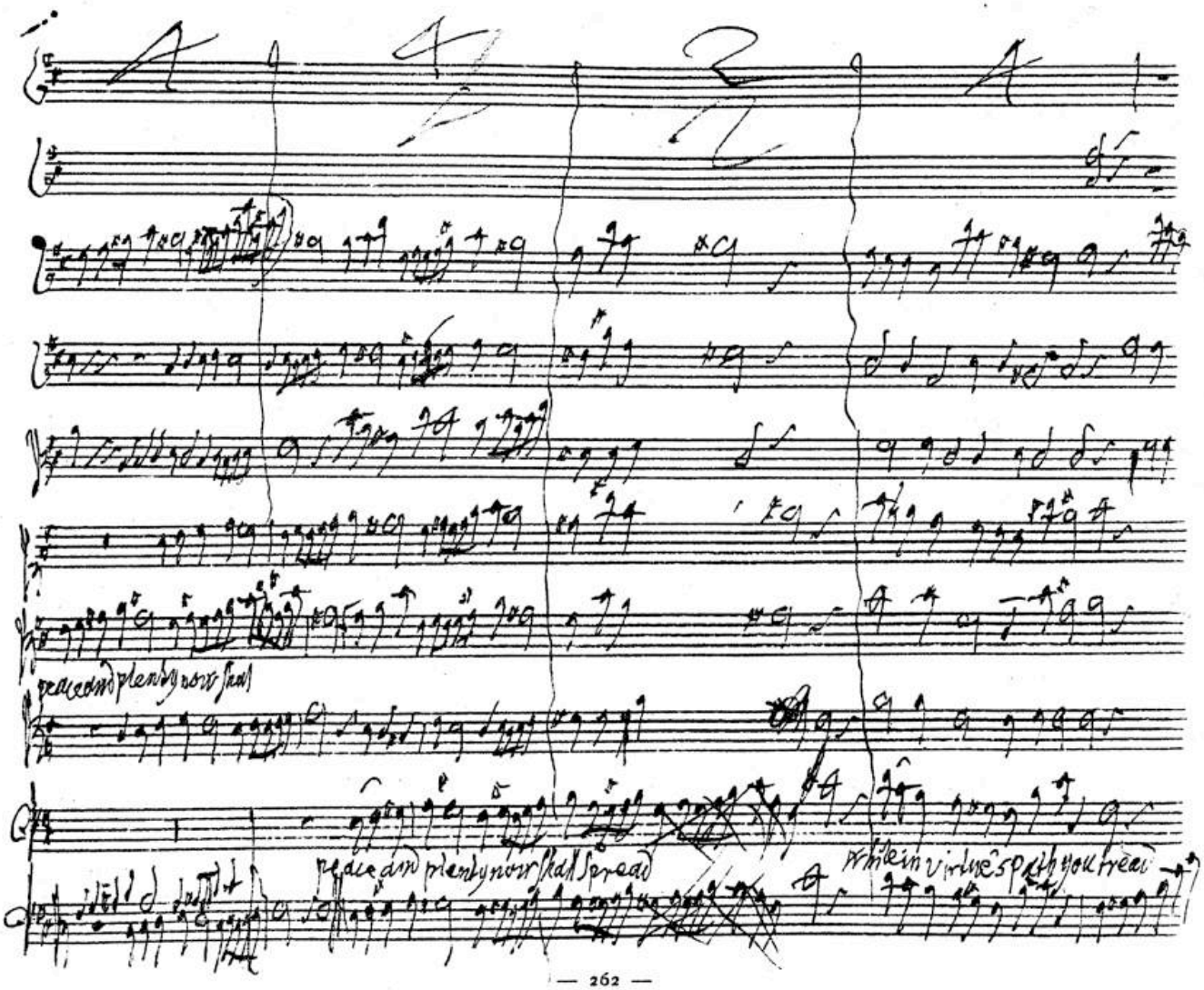
BSB


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

BSB



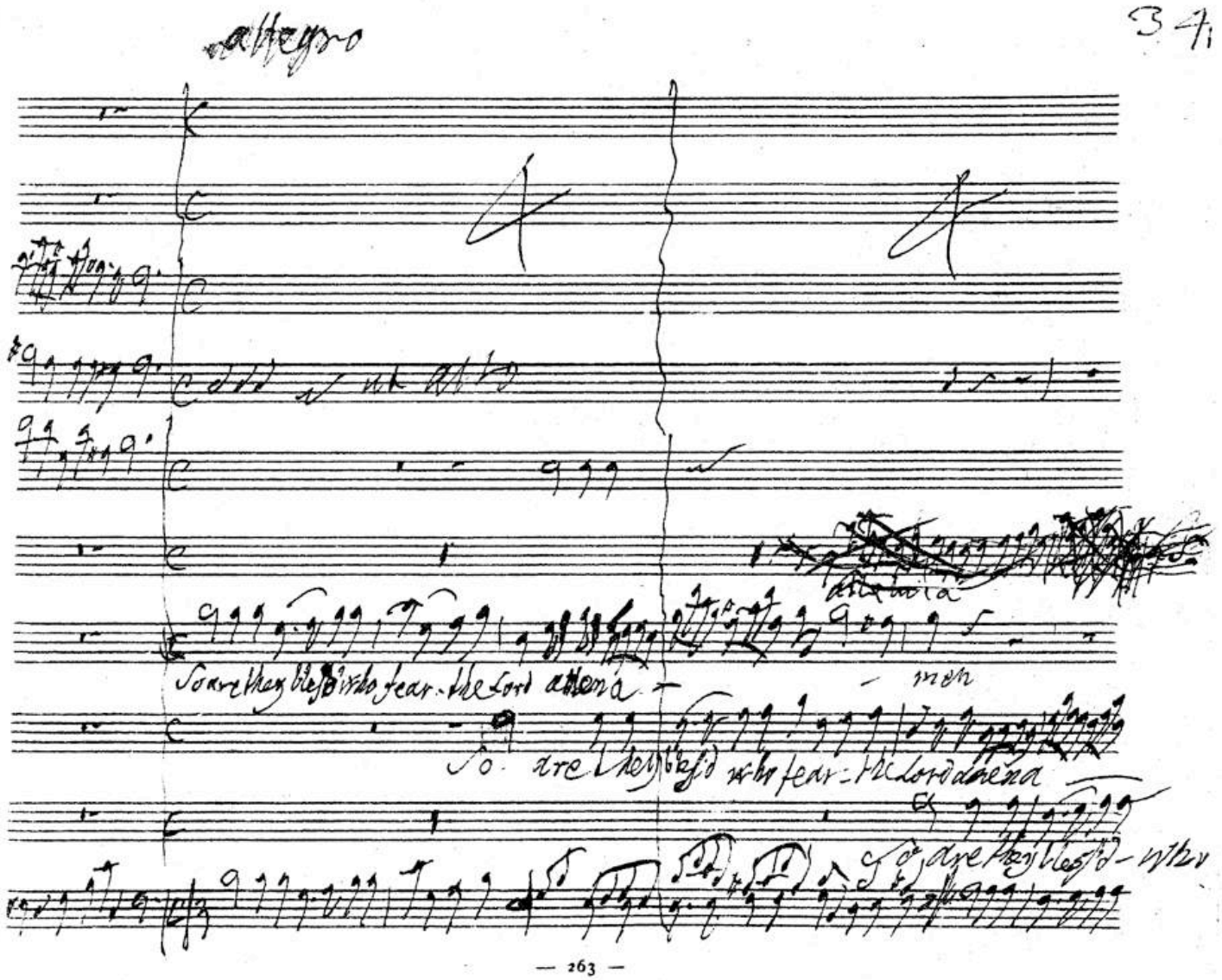
BSB


peace and plenty now shall
peace and plenty now shall spread
while in virtue's path you tread

BSB

allegro

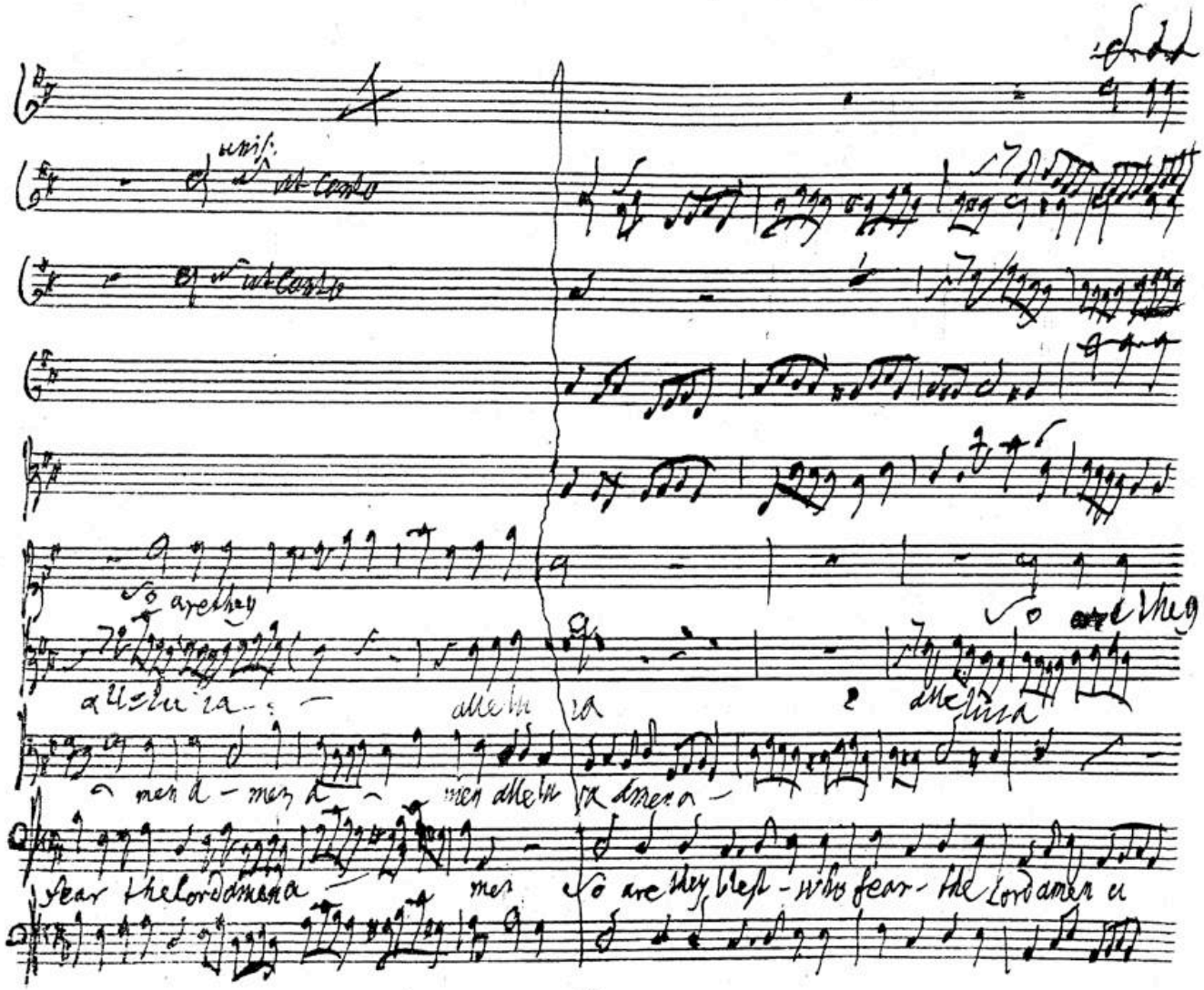
So are they blessd who fear the Lord alleluia — men



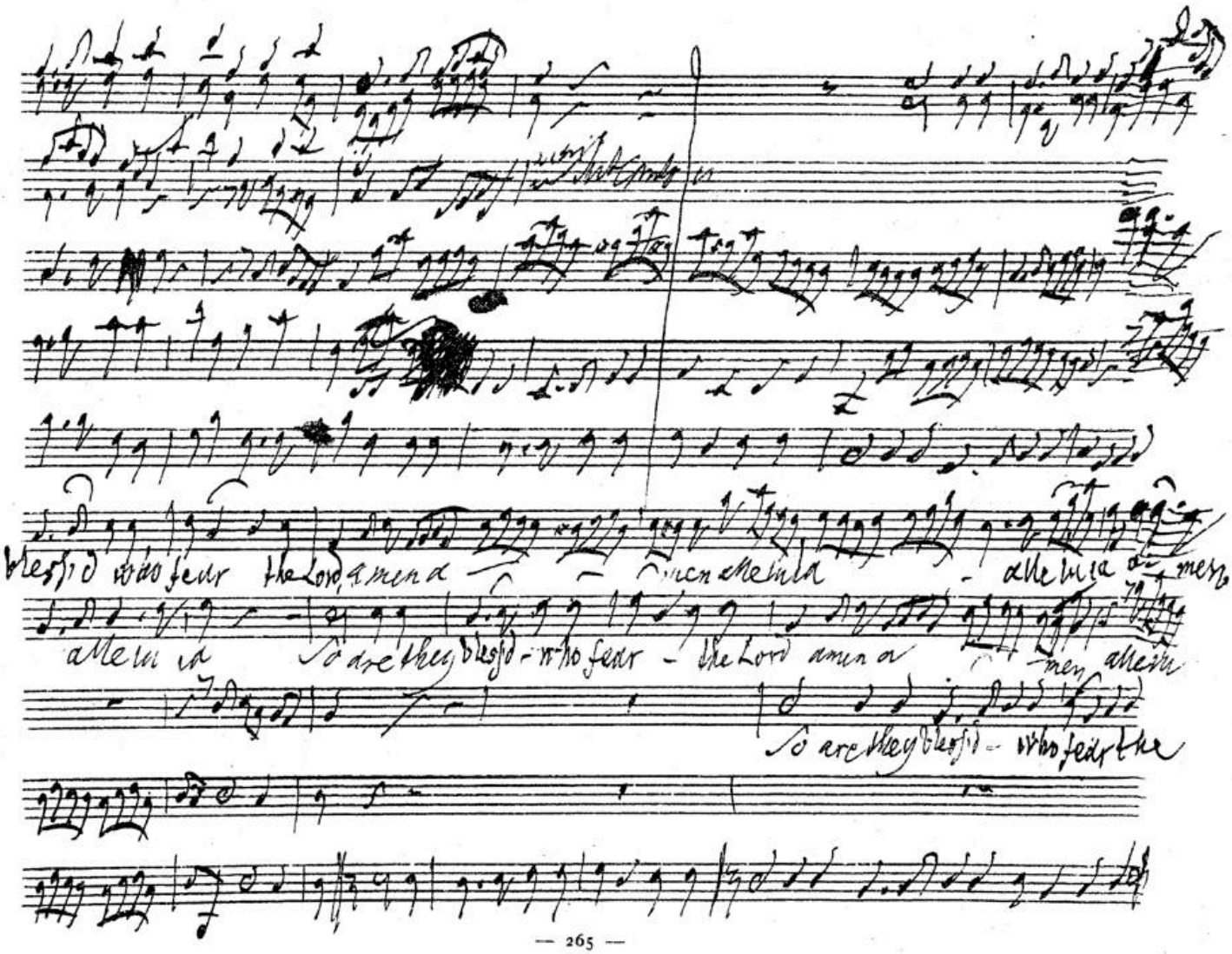
So are they blessd who fear the Lord alleluia

So are they blessd who

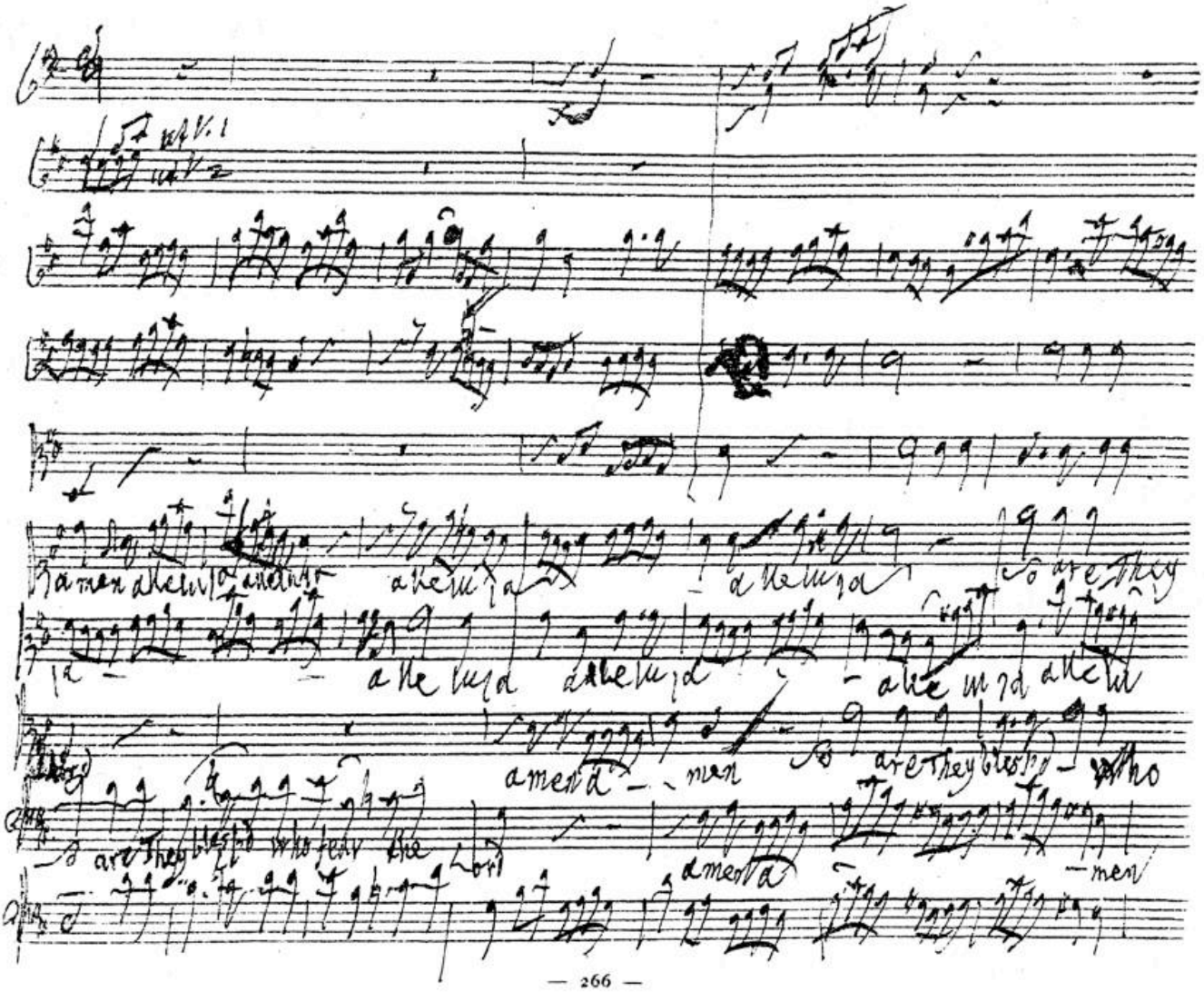
BSB


unis.
ut Canto
ut Canto
So are they
So are they
alleluia
alleluia
alleluia
men a - men a - men alleluia amen a -
fear the lord amen a - men
So are they blest - who fear - the Lord amen a

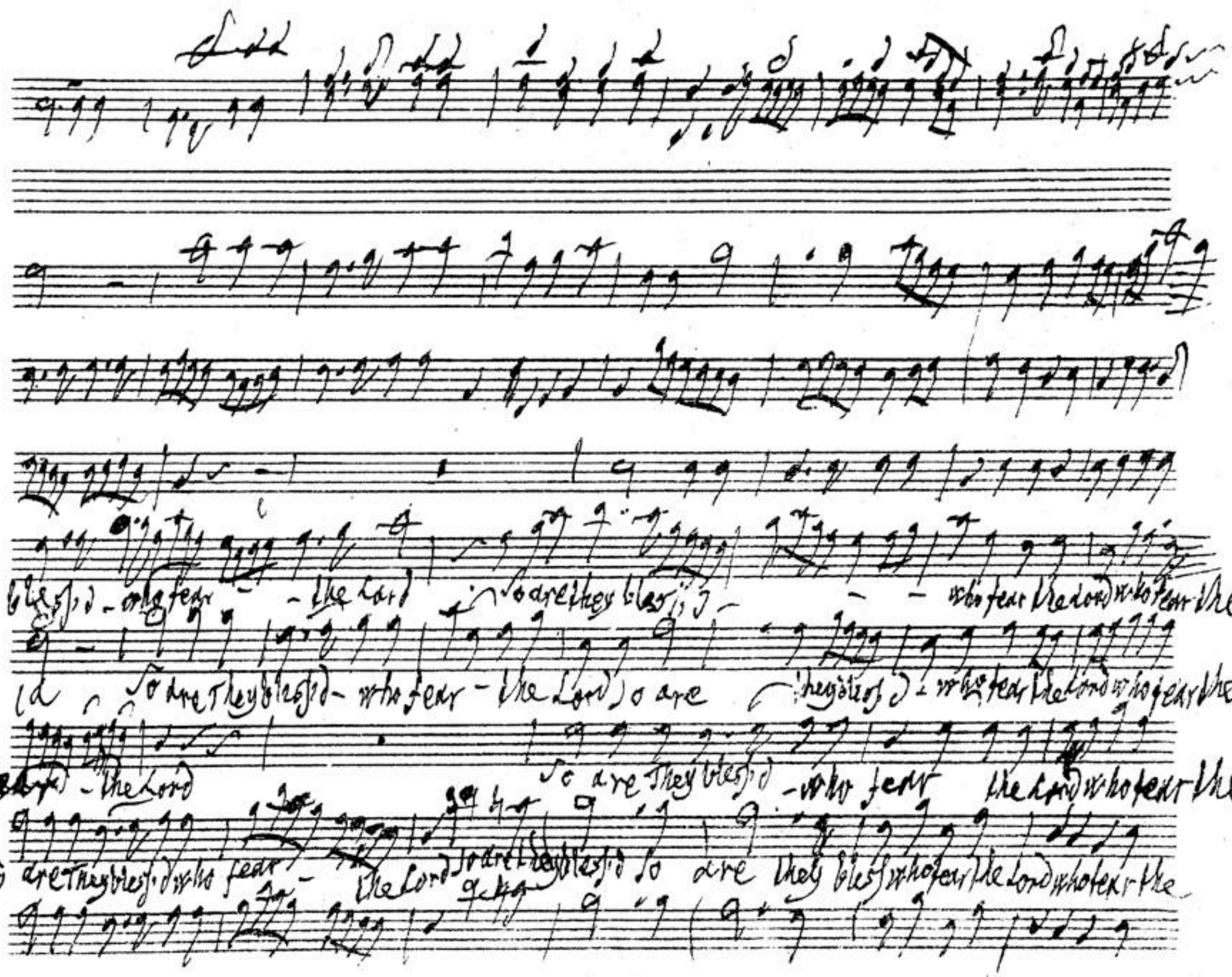
BSB


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

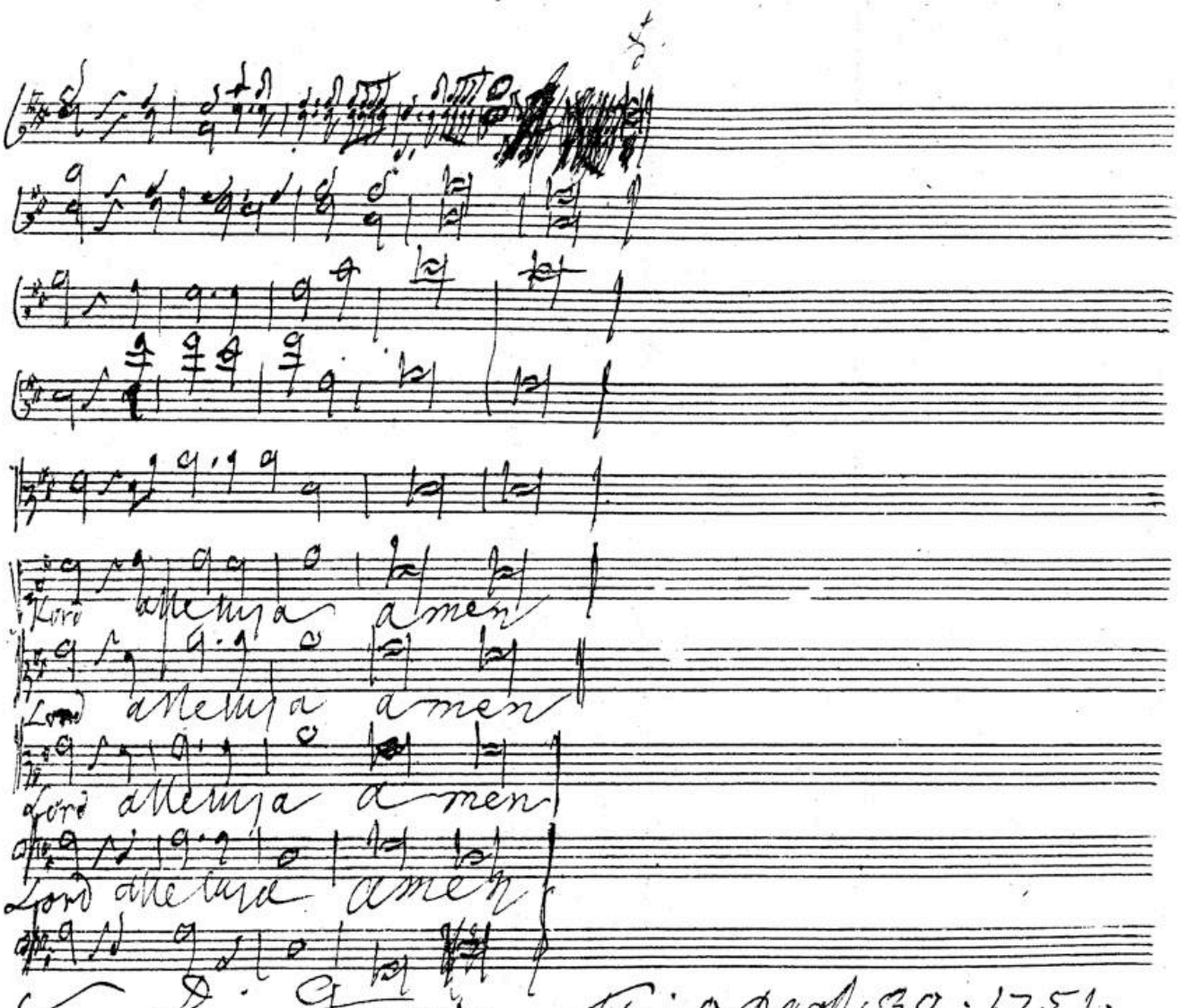
BSB


Amen alleluia amen alleluia alleluia alleluia
alleluia alleluia alleluia alleluia
amen a - men
are they blessd who fear the Lord
amen a - men

BSB


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

BSB



D. G.

Finis. ♀ Agost. 30. 1751.

G.F. Handel. ætatis 66.

Bayerische Staats-Bibliothek München