

Das Autograph
des
Oratoriums „Jephtha“

von
G. S. Händel.



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

Photolithographie von Stramper & Co. in Hamburg.

V o r w o r f.

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

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

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

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 15. 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 25. 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 — Unse Lust kehrt sich in Klagen, unser Sieg sich in Verzagen, wie in Nacht der Tag zergeht“. Diesen Schlußchor beendigte er am 27. Februar (S. 193), also in fünf Tagen, in welchen er sonst einen halben Akt anzufertigen pflegte. Und dann ruhte die Arbeit beinahe vier Monate; erst am 18. Juni begann der dritte Akt (S. 194). Als der größte Theil desselben fertig war, wird abermals eine Pause eingetreten sein, denn den Schluß des Chores S. 244 hat Händel durch ein nachträgliches Datum auf den 15. oder 17. Juli gesetzt. Die noch folgenden vier Arien und der Schlußchor beschäftigten ihn länger, als sonst wohl ein ganzes Oratorium, da er, wie die Schlußbemerkung auf der letzten Seite zeigt, erst am 30. August 1751 mit dem ganzen Werke zu Ende kam.

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

Was lehren sie uns? Sie zeigen, daß Händel zuerst bloß den Baß und die vier Singstimmen zu Papier brachte und sich hier später auf einzelne Verbesserungen (z. B. die merkwürdige Verstärkung des Tenor-Einsatzes durch den Baß S. 91, Takt 1—2) beschränkte, von den gesammten oberen Begleitstimmen aber nur Seite 91, Takt 3—5 ein Motiv der Violinen anmerkte, alles übrige dagegen dem späteren Ausfüllen überließ. So verfuhr er überall bei Chören von ähnlicher Anlage. Etwas abweichend ist die erste Hälfte dieses großen Chores, S. 79—88. Hier wurden Singstimmen und Orchester gleich anfangs bis S. 84 nahezu vollständig eingetragen; erst von S. 85 an blieben größere Räume für die Ausfüllung frei; Seite 86 notierte er von den Singstimmen nur noch Baß und Oberstimme, bis zuletzt (S. 87, T. 6) auch der Sopran aufhörte und lediglich die 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 beinahe vollständig ausgeschrieben; von Seite 110 an blieben zuerst die oberen Begleitstimmen, sodann von Takt 5 an auch die oberen Singstimmen fort, und Händel machte wieder mit den Bässen allein den Schluß, doch so, daß er S. 111 in der ersten Violine die lebhaftige 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 Einien der Partitur zuerst für sich, und die fünf oberen später ebenfalls für sich geschrieben. Im Ganzen war sein Verfahren bei den Chören dieses, daß er zu Anfang sämtliche Motive andeutete und eine zeitlang fortführte, aber mit der einzelnen Stimme einhielt, sobald sie aus dem Voraufgegangenen zu entnehmen war. In Folge dessen wurde

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

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

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

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

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

Bergedorf bei Hamburg,
am 15. Februar 1885.

Friedrich Chrysander.

Ierphtha

Overture

~~del~~ 1^o Oratorio o. G. P. Bla

Fl. 3

V. 2

Viola

Bassi

Handwritten musical score consisting of two systems of four staves each. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first system is marked with a large '2' and a '2.' below the first staff. The second system is marked with a large '5' and a '5.' below the first staff. The word 'Violoncello' is written in cursive below the bottom staff of the second system. The score is heavily annotated with diagonal lines and scribbles, particularly in the second system.

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The score is heavily annotated with handwritten numbers (e.g., 3, 4, 5, 7, 9) and letters (e.g., A, B, C, D, E) above and below the notes. There are several instances of crossed-out or scribbled-out sections, particularly in the middle and lower staves, indicating revisions or corrections. The handwriting is fluid and appears to be a working draft or a composer's sketch.

A handwritten musical score consisting of two systems of staves. The first system has four staves, and the second system has five staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and dynamic markings. There are several instances of triplets and sixteenth-note runs. The handwriting is in black ink on aged paper. The first system begins with a treble clef and a common time signature. The second system begins with a bass clef and a common time signature. The score concludes with a double bar line and a fermata on the final note of the fifth staff.

The image displays two systems of handwritten musical notation, each consisting of four staves. The notation is dense and complex, featuring a variety of rhythmic patterns and melodic lines. The first system includes a treble clef on the top staff and a bass clef on the bottom staff. The second system also features a treble clef on the top staff and a bass clef on the bottom staff. The handwriting is fluid and expressive, with many slurs and dynamic markings. The paper shows signs of age, with some discoloration and wear at the edges.

Handwritten musical notation on four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *tr.* (trills) and *tr.* (trills). The music is written in a cursive style with some corrections and erasures.

Handwritten musical notation on four staves, continuing the piece. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes dynamic markings like *tr.* and *tr.*. The notation is dense and shows signs of being a working draft.

dal legno. 6.

Viol. I
Viol. II
Viol. III
Viol. IV
Bassi

f *Renet* *dal legno. 5.*

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The score is heavily annotated with handwritten corrections, including numerous arrows pointing to specific notes or groups of notes, and several large, sweeping lines that cross through multiple staves, indicating significant revisions or deletions. The handwriting is fluid and appears to be a working draft.

Memoriet

Oratorio Jephta

arrangiert am 21. Jan. 1751.

Handwritten musical score for Oratorio Jephta, featuring multiple staves for instruments and voice. The score includes a vocal line (labeled 'Memoriet') and instrumental parts for Flute (Flöte), Violin (Violine), and Violoncello (Violoncello). The notation is dense and characteristic of 18th-century manuscript notation, with various clefs, time signatures, and complex rhythmic patterns. The score is arranged in a system of staves, with some staves containing multiple parts. The notation includes notes, rests, and other musical symbols typical of the period.

Accomp. Largo e Saccato

Viol¹ et 2

Viol

or these are Ammorites (our lovely) tyrants, now these eighteen
 It must be so. - years, will crush the Race of Israel. Since Heaven vouchsafes not
 with mediate choice, to point his arrow either, as before, our selves must shun: - and who so fits a man, as Gedeon's son our
 brother, valiant Jephthah. True we have slighted, scorn'd, expell'd him hence, as of a stranger born: but well know his
 generous soul obtains a mean revenge, when his distressed country calls his aid - and perhaps, Heaven may favour our De,

- 10 -

quod. et. cum. repentant. Heart. we. sue. for. mercy.

Vivace

pian *forte*

pian *forte*

Zelw

pian *forte*

Bell

pian *forte*

pian *pianissimo*

Viola

pian *pianissimo*

Part. forth no more unheeded Prayers
to Gods deaf and vain - - to Gods deaf and vain

pian *f*

Handwritten musical score for Violin I (Vi), Violin II (Vn), Viola (Viol), and Bass (B). The score includes lyrics in French and English, and various performance markings.

forte

vain - - - - - *to* - - - - - *sois déçu et vain*

pian

his *pianissimo*

power fortk no more, unheeded prayrs power fortk no more unheeded prayrs unheeded prayrs to gods

8

Peggy's dead to Gods dead and vain - to Gods dead and vain

Vain, poor, for the more, unheeded prayers to Gods dead to Gods vain to Gods dead and vain

away

away

forte

Handwritten musical notation for the first system, consisting of four staves. The notation is dense with many beamed notes and rests, typical of a complex instrumental or vocal part.

vain

Handwritten musical notation for the second system, consisting of four staves. It continues the dense notation from the first system.

pian

pian

Handwritten musical notation for the third system, consisting of four staves. The bottom staff contains lyrics written in a cursive hand.

no more with vile un-ha- low'd *airs* the sacred notes profane no more no

more no more no more the sacred. Rites profane with vile unhallowed airs no more the sacred

Rites profane no more with vile unhallowed airs the sacred Rites profane the sacred Rites profane

The image shows a page of handwritten musical notation. It consists of approximately 12 staves. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped with beams. There are several dynamic markings such as 'f' and 'ff', and some articulation marks like slurs and accents. The lyrics are written in a cursive hand below the staves. The first line of lyrics is 'more no more no more the sacred. Rites profane with vile unhallowed airs no more the sacred'. The second line of lyrics is 'Rites profane no more with vile unhallowed airs the sacred Rites profane the sacred Rites profane'. The page is numbered '15' at the bottom center.

andante

Handwritten musical score for a full orchestra, including strings, woodwinds, brass, and percussion. The score is written in a single system with ten staves. The tempo is marked *andante*. The music features complex rhythmic patterns and dynamic markings.

Lyrics for the vocal parts (Soprano, Alto, Tenor, Bass, and Chorus) are as follows:

- Soprano (S.):** fierce no lock, shall our Cymbals ring
- Alto (A.):** fierce no lock
- Tenor (T.):** fierce no lock
- Bass (B.):** no more to Ammon's God and King fierce no lock, shall our Cymbals ring
- Chorus (C.):** no more to Ammon's God and King fierce no lock, shall our Cymbals ring

Additional markings include dynamic accents and performance instructions such as *fierce no lock* and *shall our Cymbals ring*.

3

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

Handwritten musical score for "The Dixie Melodrama". The score consists of ten staves of music. The first seven staves are instrumental, featuring complex rhythmic patterns and melodic lines. The eighth staff begins with the lyrics: "round the furnace blue a dismal dance a round the furnace blue". The ninth and tenth staves continue the melody with lyrics: "no more to damn's God and". The score includes various musical notations such as notes, rests, and dynamic markings. There are several handwritten annotations in the right margin, including "piano", "fierce music", and "no more to damn's God and". The page number "18" is centered at the bottom.

Handwritten musical notation on five staves, featuring complex rhythmic patterns and various note values.

more
no more

fierce moloch shall our cymbals ring in dance around the furnace

Handwritten musical notation on two staves with lyrics 'more' and 'no more' written below the notes.

no more to amon's god and king fierce moloch shall our cymbals ring in defiance

King fierce moloch shall our cymbals ring in dance around the furnace

Handwritten musical notation on two staves with lyrics 'no more to amon's god and king fierce moloch shall our cymbals ring in defiance' and 'King fierce moloch shall our cymbals ring in dance around the furnace'.

The first part of the handwritten musical score consists of ten staves. The notation is dense and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are some markings above the staves, possibly indicating dynamics or articulation. The music appears to be in a common time signature, possibly 4/4 or 2/4.

no more no more
 blue is a full dance no more to ammos god an King fierce moloch shall our cymbals ring in di mal dance around - around the funn

The second part of the handwritten musical score includes lyrics written below the notes. The lyrics are: "no more no more", "blue is a full dance", "no more to ammos god an King fierce moloch shall our cymbals ring in di mal dance around - around the funn". The notation continues with similar rhythmic patterns as the first part.

andante

Violin I
Violin II
Viola
Trumpet
Horn
Clarinet
Trombone
Bassoon

Chemosh no more will be adored with timbrels

blue
27
andante

Handwritten musical score for a choir and orchestra. The score includes staves for Violin 1 (V1), Violin 2 (V2), Viola (Viol), Trombone 1 (T.1), Trombone 2 (T.2), Horns (H.1 & 2), Cymbals (C), Soprano (A), Alto (T), Bass (B), and Conductor (Con).

The lyrics for the vocal parts are:

f with timbrell and horns to Jehovah due ~~with timbrell~~ and horns to Jehovah due with
 an horns to Jehovah due, with ~~me~~ with timbrell and horns to Jehovah due with timbrell
 Chemosh no more will we adore with timbrell and horns, to Jehovah due, with timbrell and horns
 Chemosh no

Handwritten musical score for a choral and instrumental ensemble. The score includes parts for Violin I (V.1), Violin II (V.2), Viola (Viol), Cello (C.), Double Bass (B.), and Concerto (Contra). The vocal parts are labeled Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in German and Hebrew, with some words crossed out and replaced. The music is written on ten staves, with various musical notations including notes, rests, and dynamic markings.

Lyrics (Soprano):
 To you with anthems to Jehovah due - no more ~~will we~~ adore che- mosh with an- thems to you
 more will we adore with timbre an- thems to Jehovah due, no more ~~will we~~ adore no more ~~will we~~ adore che mosh no more will
 will we will we

Lyrics (Alto):
 To you with anthems to Jehovah due

Lyrics (Tenor):
 with timbre an- thems to you

Lyrics (Bass):
 Chemoſh no more will we adore with timbre

an - thems to Jehovah to Jehovah due Chemoph no more will we adore with timbre'd anthems to Jehovah due
 with timbre'd an - thems to Jehovah to Jehovah due - With timbre'd anthems to Jehovah due with an - thems to Jehovah due
 with timbre'd an - thems to Jehovah due with an - thems to Jehovah due with timbre'd anthems to Jehovah due.
 with timbre'd an - thems to Jehovah due with an - thems to Jehovah due
 timbre'd

Enter Jephtha & Argè.

But Jephtha comes - kind Heaven, assist our plea - O Jephtha, with an Eye of Pity, look, on thy repentant
 Ephtham in Distress. Forgetful of thy wrongs, redress thy Woe, thy Friends, thy Country, in extreme Distress
 pair *Recita* Swiftly I beseech thee Heaven - and these the Terms - of Command in War, the like Command should Heaven's
Rebut give us a victorious Peace) shall still be mine. agreed. - be witness Heaven.

a tempo giusto. e fucato

V. unij

Septim

Virtue my soul shall fill embrace, goodness shall make me great, goodness shall make me great

pian

p

Virtue Virtue Virtue my soul shall fill embrace

pian.

6 parts

forte

Handwritten musical score for six parts. The score includes several staves with complex notation, including many beamed notes and some crossed-out passages. The lyrics are written below the staves. Performance markings include '6 parts', 'forte', 'un poco forte', and 'who'.

Lyrics: *and goodness shall make me great great*

Lyrics: *un poco forte*

Lyrics: *who*

Lyrics: *builds upon this steady Base, dreads no event of fate who builds upon this steady Base, dreads no event of*

Lyrics: *un poco forte*

fate dreads no event of fate who builds upon this heavy base

~~dreads no event of fate dreads no event of fate dreads no. Event~~

fate dreads no event of fate dreads no event - of fate virtue you will shall will embrace

same

goodness shall make me great

George

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

ah! how trivial a Wife's Concerns, when a whole Country bleeds, and groveling

Dies, panting for Liberty and Life

mourns the mate for taken Dove gentle murmurs Will I mourn as mourns the mate for

pron.

Lament for a Forsaken Dove as mourns as mourns the mate for taken

improvisation

Handwritten musical score for the first system. It consists of two staves. The upper staff contains a vocal line with lyrics: "love as mourns the mate forsaken love". The lower staff contains piano accompaniment. The music is written in a cursive, handwritten style.

Handwritten musical score for the second system. It consists of two staves. The upper staff continues the vocal line with lyrics: "and sighing with the dear - - turn to Li - berty and lasting Love - - and". The lower staff continues the piano accompaniment. The music is written in a cursive, handwritten style.

Handwritten musical notation for the first system, consisting of a vocal line and a piano accompaniment line. The lyrics are: "Sighing sighing, and sighing with thy dear Return to Liberty of Love" and "and sighing with thy dear Return to Liberty of Love".

Handwritten musical notation for the second system, consisting of a vocal line and a piano accompaniment line. The lyrics are: "Liberty and Love and lasting Love" and "thy return to Liberty and Love".

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "Gentle murmurs with a moan, as mourn the mate for loss her dove and slipping with thy dear Return to Liberty".

Handwritten musical score for the second system. It includes parts for Violin (V.1) and Viola (V.2). The lyrics are: "To Liberty and lasting Love to Liberty and lasting Love". There are also some handwritten notes like "for a" and "V.2".

Enter Hamor and Jphis

Happen this Embassy, my charming Jphis, which once more
 gives thee to my longing Eyes, as Cynthia breaking from her involving
 Clouds on the bewail'd Traveller; the Light of Thee, my Love, drives far the frowns and Spleen, again alive, in
 thy sweet Smiles I live, as in thy Fathers ever watchful care, our wretched Nation feels new Life new
 Joy - O haste, and make my Happiness complete.

The musical score consists of several systems of staves. The top system shows a vocal line with lyrics. The second system continues the vocal line. The third system shows a piano accompaniment with a treble clef and a key signature of one sharp (F#). The fourth system continues the piano accompaniment. The fifth system shows a vocal line with lyrics. The sixth system continues the vocal line. The seventh system shows a piano accompaniment with a treble clef and a key signature of one sharp. The eighth system continues the piano accompaniment. The ninth system shows a vocal line with lyrics. The tenth system continues the vocal line. The eleventh system shows a piano accompaniment with a treble clef and a key signature of one sharp. The twelfth system continues the piano accompaniment.

andante mezzo piano

Handwritten musical score for Violins I and II, Viola, Horns, Bassoon, and Cello/Double Bass. The score includes a vocal line with lyrics: "anguish, bids the faithful Lover languish bids the faithful Lover languish while He parts for Bliss in vain - while He".

Violin I (V.1) and Violin II (V.2) parts are written in treble clef. The Viola part is in alto clef. The Horns (Hornor) and Bassoon (Bassi) parts are in bass clef. The Cello/Double Bass part is in bass clef.

Lyrics: *anguish, bids the faithful Lover languish bids the faithful Lover languish while He parts for Bliss in vain - while He*

un poco forte

Handwritten musical score consisting of ten staves. The top two staves are piano accompaniment. The third staff is a vocal line with the lyrics: "vain With gentle smiles relieve let no more false hope deceive nor vain fears nor vain fears inflict a". The fourth staff continues the vocal line with the lyrics: "pain let no more false hope deceive nor vain fears inflict a pain, nor vain fears inflict a pain". The fifth and sixth staves are piano accompaniment. The seventh and eighth staves are vocal lines with the lyrics: "pain let no more false hope deceive nor vain fears inflict a pain, nor vain fears inflict a pain". The ninth and tenth staves are piano accompaniment. There are various musical notations including notes, rests, and dynamic markings throughout the score.

[Handwritten signature]

Splis

It suits the Voice of Love when Glory calls, and bids thee follow Joseph to the Field. There act the Hero, and let rival

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

V. m. i.]

Mary's

Take the Heart you fondly gave

Lodge in your Breast with mine *Take the Heart you fondly gave* *Lodge in your Breast with mine*

Sp. 11

70

the Heart you

Lo ~~g~~o ~~d~~ in your Breast with mine take the Heart you fondly gave lodge it in your Breast with mine

the Heart you *ly gave* *ly gave* *ly gave* *ly gave*

~~it in your Breast with mine~~ take the Heart you fondly gave lodge it in your Breast with mine lodge it in your Breast with

71

sure conquest

mine thus with double ardour brave ~~conquest~~ conquest shall be

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. There are some handwritten annotations above the staff, including the word "L'Amour" and some scribbles.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. There are some handwritten annotations below the staff, including the words "Shine" and "thus will".

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. There are some handwritten annotations below the staff, including the words "Take the Heart you fondly gave" and "loved".

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes. There are some handwritten annotations below the staff, including the words "Take the Heart you fondly gave" and "loved".

Harmon

...and high for the battle - I'm already crowned with the victorious wreath; and Thou fair Prize more worth than mine or Conquest than mine.

Andante

Soprano

Harmon

This page of handwritten musical notation consists of ten staves. The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several instances of triplets and slurs. The first two staves contain the most active notation. The third and fourth staves are mostly empty, with only a few notes and rests. The fifth and sixth staves contain more notation, but the sixth staff is heavily crossed out with a large 'X'. The seventh and eighth staves are also mostly empty. The ninth and tenth staves contain more notation, with the tenth staff ending in a double bar line and a fermata. The page number '- 46 -' is centered at the bottom. There are some arrows and other markings on the page, including a large arrow pointing up and to the right at the bottom left.

Handwritten musical score on ten staves. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. There are several annotations and corrections in the score:

- Staff 1: *pass* written above the staff.
- Staff 2: *7th* written above the staff.
- Staff 3: *how glo* written above the staff.
- Staff 3: *how glorious shall they prove* written below the staff.
- Staff 3: *the labours past how happy we* written below the staff.
- Staff 3: *how glo* written below the staff.
- Staff 3: *will they* written below the staff.
- Staff 4: *3* written above the staff.
- Staff 5: *Labours past* written below the staff.
- Staff 5: *glorious* written below the staff.
- Staff 5: *happy we* written below the staff.
- Staff 5: *prove how* written below the staff.
- Staff 5: *how glo* written below the staff.

The score is heavily annotated with scribbles and lines, particularly in the lower staves, suggesting a process of revision or correction.

Handwritten musical score for the first system. It consists of five staves. The top two staves appear to be vocal lines, and the bottom three are piano accompaniment. The lyrics are: "rious will they prove", "These Labours past how happy we", and "how glorious glorious will they". There are various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for the second system, continuing from the first. It also consists of five staves. The lyrics include: "gl", "rious will they", "These Labours past", "rious will they prove", and "how". The notation is dense with many notes and some corrections or scribbles. Dynamic markings like *f* and *e* are present.

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

forte *piu mos*

rious will they prove

The Labour's part

how happy

how happy we

how glorious

rious will they prove

The Labour's part

how happy we

how happy we

how glorious

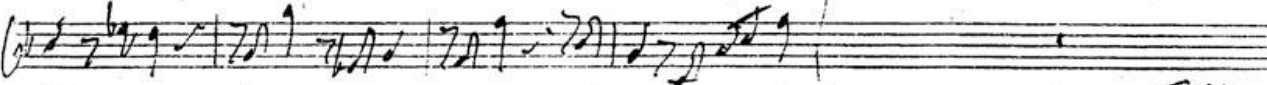
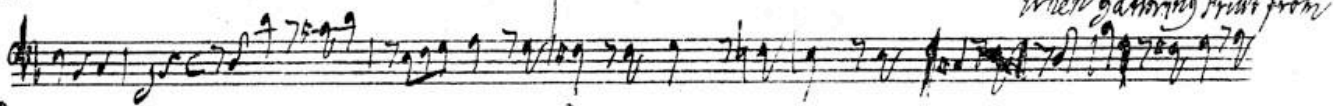
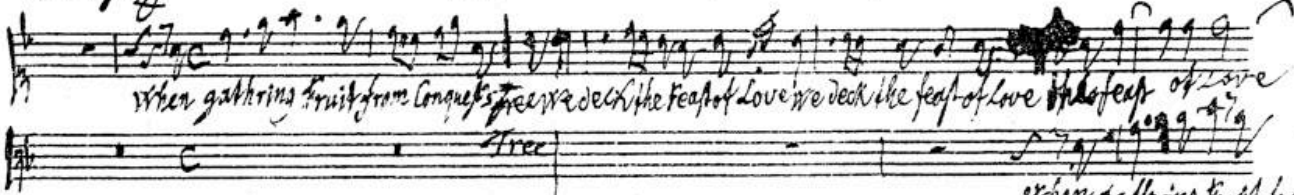
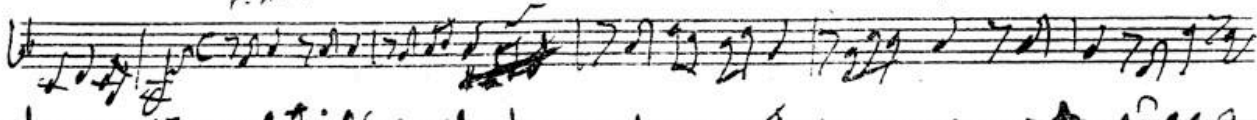
Handwritten musical score consisting of ten staves. The first six staves are instrumental, featuring complex rhythmic patterns and a triplet in the first staff. The last four staves contain vocal lines with lyrics: "glorious will they prove, how happy", "how happy we", "glorious will they prove", and "how glorious how happy are how".

how glorious how happy happy we how glorious will they prove how glorious how
 happy how happy happy how glorious will they prove how glorious how
 how glorious will they prove
 how glorious will they prove

andante

v. pian

rit.



we deck - the feast of Love we deck the feast of love we
 we deck - the feast of Love we deck the feast of love we

we deck - the feast of Love
 we deck - the feast of Love.

Da
 Capo
 Dal
 Segno
 - G
 G

Geophra Solus

What mean these doubtful Pancies of the Brain. Visions of Joy rise in my raptur'd Souls There play awhile

and let in dark some Night. Brange Ardor fires my Breat - my Arms seem Strung with tenfold vigour

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

accomp.

Name, I offer up my voice

if Lord, sustain'd by thy almighty Power,



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

- 56 -

Handwritten musical score consisting of ten staves. The first three staves are instrumental. The fourth staff begins with the lyrics: "first salute mine Eyes, shall be for ever thine; or - fall a sacrifice". The fifth staff continues with: "tis said. - , ahead, ye chiefs, and with united voice, invoke". The sixth staff concludes with: "the holy Name of Israel's God." The score includes various musical notations such as notes, rests, and bar lines.

Grave

a tempo ordinario

Handwritten musical score for a choral and instrumental ensemble. The score is written on ten staves, labeled V.1, V.2, Viol, A1, H2, C, A., L., B., and Cant. The music is in common time (C) and features a variety of note values and rests. The lyrics for the Cant part are: "O god, behold our sore distress, omnipotent, to plague, or bless".

Lyrics for Cant part: O god, behold our sore distress, omnipotent, to plague, or bless

Lyrics for A. part: behold our sore distress, O god, behold our sore distress

Handwritten musical score consisting of multiple staves. The lyrics are written below the staves and include:

(distress) O God behold our sore - *(distress)* ~~be~~ =
 behold our sore - *(distress)* our sore - *(distress)* behold our sore - *(distress)* our sore - *(distress)* behold our
 O God behold our sore - *(distress)* our sore - *(distress)* behold our sore - *(distress)* our sore - *(distress)* behold our
 O God behold our sore - *(distress)* our sore - *(distress)* behold our sore - *(distress)* our sore - *(distress)* behold our

At the bottom of the page, there are some handwritten notes and a page number:

st sta 7-6 7 - 59 - 6 2 5 4 6 4 2 3 4

God behold our
 fore distress
 fore - distress
 behold our fore
 O god behold our fore distress
 O god be hold our fore distress be

6 x st 4 2 6 # 4 4 6 4

Handwritten musical score consisting of ten staves. The lyrics are written below the staves. The text includes:

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

Additional annotations include "omnipotent to plague or bless" and "omnipotent to plague or bless" written above the notes on the lower staves.

At the bottom left, there are some handwritten notes: $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, $\frac{1}{32}$, $\frac{1}{64}$.

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves, with some words appearing above notes. The text includes:

- omnipotent
- terribilis et formidabilis
- terribilis et formidabilis
- omnipotent
- terribilis et formidabilis
- omnipotent
- terribilis et formidabilis
- omnipotent
- terribilis et formidabilis
- omnipotent

The score is written in a cursive hand, typical of 18th or 19th-century manuscripts. There are some corrections and additions throughout the piece.

plague or blest to plague to plague or blest to plague or blest

Omnipotent is 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

Handwritten musical score consisting of ten staves. The lyrics are written below the staves and include:

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

The score includes various musical notations such as notes, rests, and bar lines. There are some corrections and markings on the staves, including a circled 'A' and a circled 'B'. The page number '76' is written at the bottom left of the staves.

adore turn thy wrath and blest once more and blest once

turn thy wrath and blest once more and blest once more and blest once more

thy servants who thy name adore but turn thy wrath and blest once

thy servants who thy name adore

turn thy wrath and blest once

43 34 42 76 8

65 2

blest once more turn thy wrath and blest once more thy servants who thy name adore, but
 do not who thy name adore ~~and~~ ^{and} ~~thy~~ ^{thy} servants who thy name adore, but
 more thy servants who thy name adore but
 more once more turn thy wrath and blest once more thy servants who thy name adore, but turn thy wrath and blest once

The image shows a handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves and are somewhat obscured by the musical notation. The lyrics include:

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

Large Solo

Some dire Event hangs o'er our heads,
 Some woeful thing we have to ling, in misery etc
 hrene. - O never, never was my foreboding
 More thy servants who thy name adore thy servants who thy name adore
 or rather turn thy wrath and give more ~~and~~ more thy servants who thy name adore
 name adore turn thy wrath ~~and~~ - once more thy servants who thy name adore
 - once more thy servants who thy name adore thy name adore
 such incessant Pangs.

Handwritten musical notation includes staves with notes, rests, and clefs. The lyrics are written below the staves. At the bottom, there are some handwritten notes and symbols: a large '1' on the left, and 'as', '5/4', '7/4', '5/4', 'b' with a double bar line and a '3' below it.

con. / presto

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into sections by vertical bar lines. Annotations include:

- con. / presto* at the top left.
- piano* written on the fifth staff.
- Scenes of Horror* written below the sixth staff.
- Scenes of Horror* written below the seventh staff.
- Scenes of Woe* written below the eighth staff.
- Scenes of Horror* written below the ninth staff.
- Scenes of Woe* written below the tenth staff.

A section of the score at the bottom left is enclosed in a hand-drawn rectangular box. The page number *- 69 -* is centered at the bottom.

Handwritten musical score on ten staves. The lyrics are written below the notes. The text includes: "rising from the shades below do new terrors to the night, do new terrors", "to the night scenes of horrors scenes of woe of woe do new terrors to the night". There are various musical notations including clefs, notes, rests, and dynamic markings.

forte

add new terrors to the night *forte* scenes of horror

scenes of woe scenes of woe *sc.* rising from the shades below

sc. - 71 -

Detailed description: This is a page of handwritten musical notation, likely a score for a dramatic work. It features six systems of music, each with a vocal line and a piano accompaniment line. The notation is dense and expressive, with many slurs and dynamic markings. The lyrics are written in a cursive hand below the vocal lines. The first system has a 'forte' marking above it. The second system includes the lyrics 'add new terrors to the night' and 'scenes of horror'. The third system includes 'scenes of woe' and 'rising from the shades below'. The page is numbered '71' at the bottom center.

add new terrors to the night scenes of horror, scenes of woe piling from the shaves below add new terrors to the night

add new terrors to the night and new terrors to the night

— 72 —

The image shows a page of handwritten musical notation on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several instances of crossed-out or heavily scribbled-out sections of the score, particularly in the lower half. The lyrics are written in cursive below the staves. The page number '72' is centered at the bottom.

Handwritten musical score consisting of ten staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The bottom staff contains the following lyrics: "while in never ceasing pain ceasing pain that alienates the servile class etc the". There are some scribbles and corrections over the lower staves.

Service Chain Joylest flow
 Joylest flow the Hours of Light
 away
 y a ad us
 write in never ceasing that a King the Service Chain Joylest flow the the hours of Light
 away

74

Handwritten musical score for the first system, consisting of five staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a bass clef and a common time signature. The fourth staff has a bass clef and a common time signature. The fifth staff has a bass clef and a common time signature. The music is written in a cursive, handwritten style.

Da

Capo

Fat

Seyno

Scenes of Horror

Scenes of Woe Scenes of Horror Scenes of Woe

Ende

Say, my Dear Mother, whence these piercing cries, that force me like a frighted Bird, to fly, my Place of Rest? - For

Opus

hee, hear, my child; such ghastly Dreams last night surpris'd my soul. I need not those black flections of the night

the mocking of unquiet slumbers, heed them not, my Father toucht with a diviner fire, already

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

a tempo di Bourrée

V. univ
Soprano

a tempo di Bourrée

V. univ
Soprano

colla parte

The smiling Dawn of happy Days dispels each gloomy fear

gloom, every fear dispells each gloomy fear

and pleasing hopes all brightens Day and

a prospect clear, presents a prospect clear *and pleasing hopes all brightens Day and*

and pleading hopes all brightening
 and pleading hopes all brightening
 smiling dawn of happy days dispels each gloomy fear
 dispels - each gloomy fear each gloomy fear the smiling dawn of happy days dispels
 dispels each gloomy fear dispels - each gloomy fear
 and while every charm that peace dispels
 plays - makes spring-time all the year makes springtime all the year makes all the year all the
 Kalkottawa come pa... Santavi
 year while every charm that peace dispels - makes springtime all the year makes springtime all the year

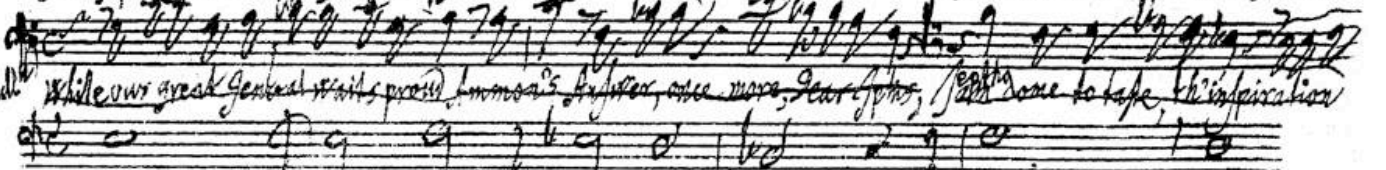
The image shows a handwritten musical score on five systems. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in cursive and often overlap with the musical notes. The score includes various musical notations such as treble clefs, time signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics describe a scene of hope and springtime, with phrases like 'smiling dawn of happy days' and 'makes springtime all the year'. The piece concludes with the instruction 'Da Capo.' and a page number '- 77 -'.

Da Capo.

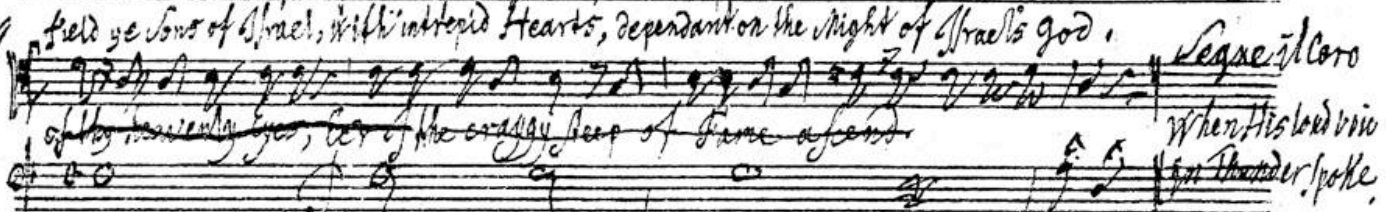
~~celesta~~ Zebul in Sept'ah

~~Hand~~ Sub Sept'ah was the King's Reply - no Terms - but Ruin, Savory and Death. *gotta* Sound then the 1st Alarm's and to the

Zebul While our great General waits proud Amos's Angler, once more, Fear of God, ~~both~~ *both* come to take, the inspiration



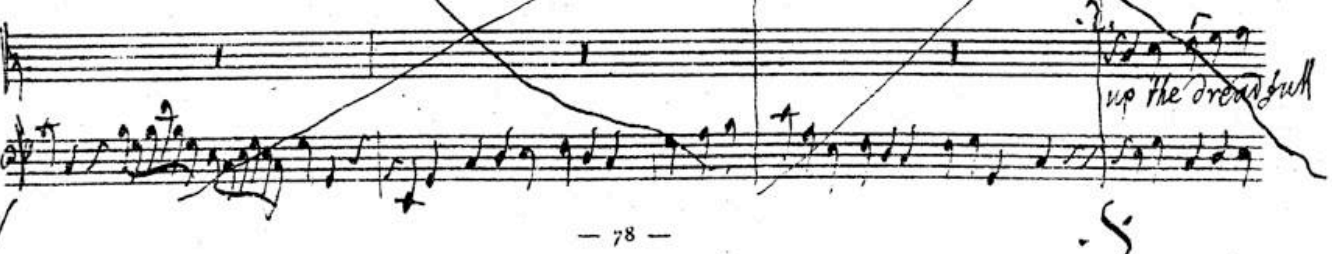

Field ye Sons of Israel, with intrepid Hearts, dependant on the might of Israel's God. *Segue il Coro*
of thy heavenly eye, let of the craggy heap of Fame ascend. When His loud voice
in Thunder spoke.



V. univ. *allegro ma non troppo e Siciliano*



Harmon.



up the dread full

S

allegro *Chorus*

A handwritten musical score for a chorus, consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The staves are labeled as follows from top to bottom: V.1, V.2, Viol, C. 102, H. 102, a blank staff, another blank staff, and two staves labeled 'abcs'. The score is divided into measures by vertical bar lines. The handwriting is fluid and characteristic of a composer's draft.

A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems by a vertical line. The lyrics are written below the bottom staff.

C. viol
exg.
H. viol
C
A
T
B
Org

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

Handwritten musical score consisting of approximately 10 staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The lyrics are written below the staves, with some words underlined or marked with accents. The lyrics include: "with conscious fear the Billows broke, with the Billows broke", "with conscious fear the Billows broke, the Billows broke, the Billows broke", and "Voice in Thunder spoke with conscious fear the Billows broke with conscious fear the Billows broke, the Billows broke, the Billows broke".

with conscious fear the Billows broke, with the Billows broke

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

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

When his loud voice in Thunder spoke in Thunder when his loud voice in Thunder

Handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written below the staves, with some words appearing to be repeated or corrected. The handwriting is somewhat messy and appears to be a working draft.

Lyrics (from bottom staves):
 Took with conscious fear the billows broke with
 Lie billows broke obervant of his dread
 obervant of his dread command of his
 obervant of his dread com

Handwritten musical score for a symphony, featuring multiple staves with complex notation, including treble and bass clefs, and various rhythmic markings. The score is divided into two systems by a vertical bar line. The lower system includes vocal lines with lyrics: "in vain they roud their foaming Tide".

in vain they roud their foaming Tide

in vain they roud their foaming Tide

mand

Violoncelli
C. Badere

- 12

Handwritten musical notation on three staves, featuring complex rhythmic patterns and dense note clusters.

Handwritten musical notation on two staves, including some melodic lines and rhythmic accompaniment.

Handwritten musical notation on two staves with lyrics: "confined by that great power that gave them strength to"

Handwritten musical notation on two staves with lyrics: "their foaming tide in their foaming tide"

Handwritten musical notation on two staves with lyrics: "etc."

Handwritten musical score consisting of approximately 12 staves. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The lyrics are written below the staves and include:

- roar
- in vain
- confin'd by that great Power confin'd by that great Power that gave them life
- con
- side confin'd by that great Power. confin'd by that great Power, by that great Power that gave them life

The score is heavily annotated with scribbles and corrections, particularly in the upper staves and at the end of the piece.

Handwritten musical score consisting of approximately 10 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves, with some words appearing to be repeated or corrected. The score is heavily scribbled over with dark ink, particularly in the lower right quadrant.

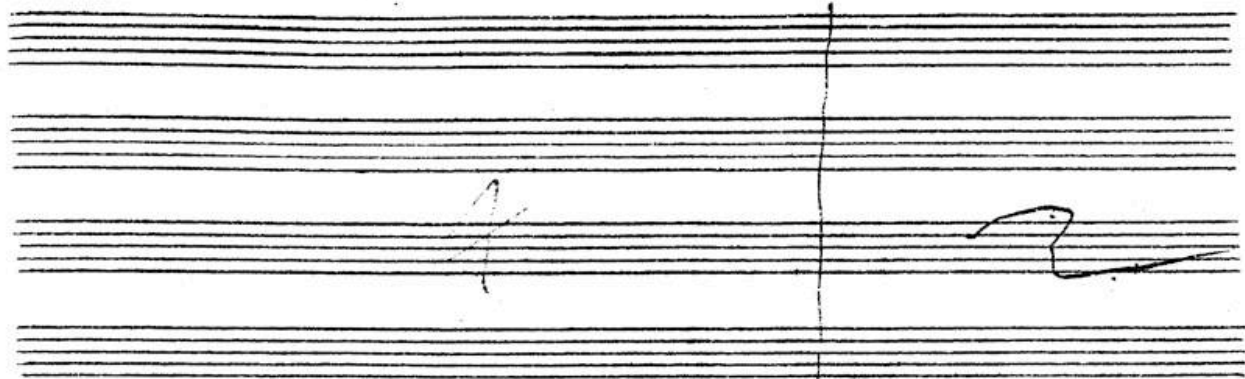
Lyrics (from top to bottom):

- that gave them strength to roar, confind by that great pow'r that gave them strength to roar
- that gave them strength to roar, confind by that great pow'r that gave them strength to roar
- that gave them strength to roar, confind by that great pow'r that gave them strength to roar
- that gave them strength to roar, confind by that great pow'r that gave them strength to roar
- that gave them strength to roar, confind by that great pow'r that gave them strength to roar
- that gave them strength to roar, confind by that great pow'r that gave them strength to roar
- that gave them strength to roar, confind by that great pow'r that gave them strength to roar
- that gave them strength to roar, confind by that great pow'r that gave them strength to roar
- that gave them strength to roar, confind by that great pow'r that gave them strength to roar
- that gave them strength to roar, confind by that great pow'r that gave them strength to roar

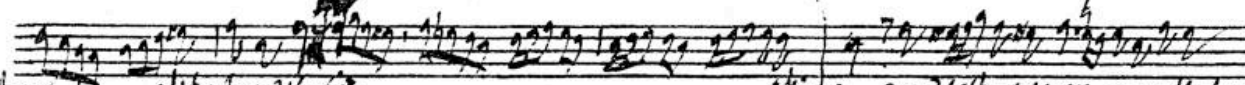
allegro

Handwritten musical score for a string quartet, page 88. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The music is written in a cursive, handwritten style. There are several large 'X' marks over parts of the score. The lyrics "They now contract their boisterous pride and lash with dis-temper'd" are written below the fourth staff. The tempo "allegro" is written at the top and bottom. The page number "- 88 -" is at the bottom center.

allegro

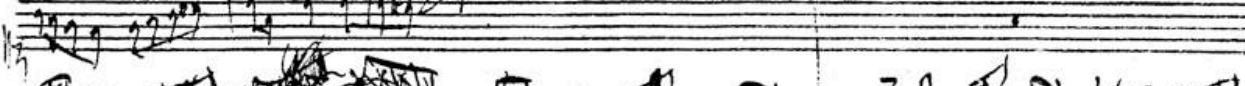
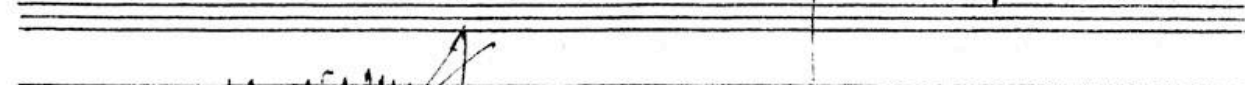


allegro



lam - ghis, brand, and lask with ghe rage the laughing

they non contract, their boiprous pride and lask with ghe rage the lan - gking



at Carlo

at Carlo

And, and last with it's Rage the low gate
 they now contract - their boisterous Pride their boisterous boisterous Pride, and last with
 And the laughing And and last with of ole of ole Rage the laughing And and last with
 They now contract their boisterous Pride and last with it's Rage the laughing And and last with
 they now con

with

Handwritten musical score consisting of ten staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The lyrics are written below the staves in both German and English. The German lyrics are: "Sie lachen mit der Raute die lachend und sie nicht contrahiren ihre boehrische Praeue sie lachen mit der Raute die lachend und sie nicht contrahiren ihre boehrische Praeue". The English lyrics are: "They now contract their boishous pride and laugh with idle rage with idle".

tract their boistrous pride, they now contract their boistrous pride - their boistrous pride and lash with lash with - die
 Arous pride they now contract their boistrous pride, and lash with idle Rage - the laughing strand they now con
 Rage the laughing strand, the they now contract, and lash with die Rage the laughing strand. they now con
 change the laughing strand the laughing strand they now contract. - their boistrous pride, they now con

Handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves and are highly repetitive and difficult to decipher due to the handwriting and overlapping ink. Some legible words include "have the law", "tract", "their", "boi", "strows", "pride", "are", "last", "with", "the", "rage", "the", "laughing", "Arad", "then", "now", "contract", "their", "boistrous", "pride", "they", "now", "contract", "tract", "they", "now", "con", "tract", "their", "boistrous", "boistrous", "pride", "they", "now", "contract", "their", "boistrous", "pride", "they", "now", "contract", "their", "boistrous", "pride", "their", "boistrous", "pride", "their", "boistrous", "pride".

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *am*. The lyrics are written below the staves and include:

- Side and left with little
- and laugh with the stage
- the laughing strand the lace = 3 bars
- They now contract their bodies
- and laugh with the stage
- the laughing strand
- side and left with little
- They now contract
- in their bodies
- they now contract
- side and laugh with the stage
- the laughing they now contract
- they now contract

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

Handwritten musical notation on a single staff, continuing the complex rhythmic and melodic patterns.

Handwritten musical notation on a single staff with lyrics: "Vrabi, the laughing, brand the lau".

Handwritten musical notation on a single staff with lyrics: "brand the laughing, brand the lau".

Handwritten musical notation on a single staff with lyrics: "brand and lath".

Handwritten musical notation on a single staff with lyrics: "brand and lath and lath the lau".

Handwritten musical notation on a single staff with lyrics: "brand and lath".

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves, often with hyphens indicating syllables across notes. The lyrics include:

- gling laughing brand
- the lau -
- gling brand the laughing brand
- brand the laughing brand
- the lau -
- gling brand the laughing brand
- the laughing lau -
- gling brand the laughing
- gling laughing brand and with Ber rage
- the laughing lau -
- gling brand the laughing brand

grundigkt den 2 Febr 1751

Stück
of 1751

Hamor Act 2 Hamor, Iphis etc.

glad tidings of great joy to thee dear Iphis, and to the house of Israel bring thou. Thus then in

brief - both Armies in Array of Battle rang'd our General Sept forth, and offer'd haughty Ammon Terms of

Peace; most just and righteous these with scorn refused, he bid the Trumpet sound; but scarce a

word was ring'd in hostile Blood, e'er all around, the Thundering Heav'n's open'd, and pour'd forth

thousands of armed Cherubim; when first our General cried, This is thy Signal Lord.

Handwritten musical score consisting of three systems of staves. Each system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are: "Follow Thee, and Thy bright heavenly Hosts, then rushing on proud Amos, all aghast, / He made a bloody slaughter, and pursued the flying Foe till night bade / Sheathe the sword and cease the joys of victory and peace."

Segue il Coro. Cherubim & Seraphim &

poi
- 99 -

Segue varia
up the dreadful by

Allegro e Raccorto

Vivace

up the dreadful

Handwritten musical score on a page numbered 14. The score consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in cursive and include:

- System 1: *while for fame and Love*, *Sought of thee my*, *Sought of thee my*. Below the vocal line: *Keep ascending ~~and~~ with surging waves contending, seek of now the glorious prize seek of now the glorious prize*
- System 2: *while for fame and Love*, *is ite' breath'll keep ascending*, *is ite' surging waves contend*
- System 3: *Sought of thee my*, *Sought of thee my*, *Sought of thee my*. Below the vocal line: *- ding seek of now the glorious Prize*
- System 4: *forte*

The musical notation includes treble and bass clefs, various note values, rests, and dynamic markings like *forte*. There are some corrections and deletions in the lyrics, indicated by lines through the text.

Handwritten musical score on a page with five systems of staves. The notation is dense and includes many corrections and scribbles. The lyrics are written below the notes.

Lyrics visible in the score include:

- while for fame and love
- up the dreadful steep ascending
- fame and Love
- glorious prize
- while for
- ding
- sought for me
- lead from the
- some
- glorious prize
- adon

The score shows significant editing, with large sections of the original notation crossed out with heavy black lines. There are also various musical markings such as '2' above a staff and 'adon' written at the end of a line.

and now happy by the Blessing
 white throated Beauty charms me
 See my sweetest Loveliest
 other Honours and now happy by the Blessing
 See my sweetest
 and a kind of glory was mine
 as a Sinner I despise white thy lovely Beauty charms me
 and a kind of
 glory was mine as a Sinner I despise white thy lovely Beauty charms me
 and a kind of glory was mine as a Sinner I despise white thy lovely Beauty charms me

Da Capo

After Honours
Da Capo dal Segno

Rebul to Septha

Rebul Septha.

Such, Septha, was the haughty Kings Reply - no Terms - but Ruin, Slavery, and Death.

Septha

Sound then the last alarm; and to the field ye Sons of Israel, with intrepid Hearts.

Dependant on the Might of Israels God.

andante non troppo presto

Handwritten musical score for Violins I and II, Viola, Horns I and II, Trombones I, II, and III, and Cello/Double Bass. The score is written on ten staves. The top two staves are for Violins I and II, the third for Viola, the next two for Horns I and II, the next three for Trombones I, II, and III, and the bottom one for Cello/Double Bass. The tempo is marked *andante non troppo presto*. The score includes various musical notations such as notes, rests, and dynamic markings. There are some large handwritten 'A' characters on the Trombone staves. The page number '15' is written in the top right corner.

A handwritten musical score consisting of ten staves. The top three staves contain dense, intricate musical notation with many notes and accidentals. The fourth and fifth staves are empty. The sixth staff has a large handwritten star symbol on the left and a small musical phrase on the right. Below this, the seventh, eighth, and ninth staves are empty. The tenth staff contains musical notation. The text 'Cherub, and Seraphim unbodied Forms' is written in cursive below the sixth staff. There are some handwritten annotations like 'pian' and a star symbol above the top staff.

forte

Cherubs and Seraphim unbodied forms

The image shows a handwritten musical score on ten staves. The top staff begins with the word 'forte' written in cursive. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The bottom staff contains the lyrics 'Cherubs and Seraphim unbodied forms' written in a cursive hand. The score is divided into two measures by a vertical bar line.

Handwritten musical score consisting of ten staves. The top two staves feature intricate melodic lines with numerous accidentals and ornaments. The bottom six staves contain a vocal line with lyrics. The lyrics are: "the messengers of Fate", "His great command await His", "the", "his great command His", and "His great command await His". There are some corrections and additions in the lyrics, such as "His" written above "His" and "His" written below "His".

Handwritten musical score on ten staves. The score is divided into two systems by a vertical bar line. The lyrics are written below the staves and include:

- great' conant await
- of swifter light,
- and of of swifter light,
- and of of swifter light,
- and of of swifter light,

The music features complex rhythmic patterns, including many sixteenth and thirty-second notes, and some dense, scribbled passages. The notation is in a single system with a common time signature.

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

Handwritten musical score consisting of approximately 10 staves. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is divided into two systems by a vertical line. The lyrics are written below the bottom staff.

Lyrics:
 than lightnings winged flame - than lightnings winged flame of swifter light and subtler flame than lightnings winged flame

Storm - they ride on whirlwinds directing the storms directing the storms they ride - on
 Storms they ride on whirlwinds directing the storms they ride - on whirlwinds they
 they ride on whirlwinds directing the storms directing directing directing the di

Handwritten musical score for the first five staves. The notation is dense with many notes, including slurs and ties, suggesting a complex rhythmic and melodic structure. The staves are numbered 1 through 5.

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

Norms - directing the storms they ride on whirlwinds directing the storms they ride on whirlwinds they ride on

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

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

Handwritten musical score for the last five staves, continuing the complex notation from the previous section. The staves are numbered 6 through 10. The lyrics are written below the notes.

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

Whirlwinds directing the storms they ride on Whirlwinds directing the storms they ride on
 Storms they ride on - an 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

Opus

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

Grobes, adorn me like a stately Bride, to meet my Father

in triumphant Pomp: and while around

the dancing Banners play.

Coro

Piano *with*

tune the soft melodious Lute

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

Violoncello

Violini

the melodious Lute

the soft Harp and warbling flute

to sounds of rapturous joy

sounds of rapturous joy

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is annotated with several handwritten notes:

- Staff 4: "to sounds of rapturous joy" (written above the staff)
- Staff 5: "evident" (written below the staff)
- Staff 6: "Tran Violin" (written above the staff)
- Staff 6: "forte" (written above the staff)
- Staff 7: "adagio" (written above the staff)
- Staff 8: "to sounds of rapturous joy" (written below the staff)
- Staff 9: "to sounds of rapturous joy" (written below the staff)

The score is heavily crossed out with large, dark diagonal lines, particularly in the lower half of the page.

V.1 / organ part

V.2

Such, as on our solemn Days

Singing great Jehovah's Praise, the Holy choir employ - the holy choir employ

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

trav.
trio.
ff
Capo
Ando

- 124 -

Detailed description: This is a handwritten musical score for guitar, consisting of ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several performance markings: 'trav.' (travelling) above the fifth staff, 'trio.' above the sixth staff, 'ff' (fortissimo) above the seventh staff, 'Capo' (capo) to the right of the eighth staff, and 'Ando' (Andante) below the tenth staff. The lyrics are written in a cursive hand below the staves, with some words underlined. The page number '124' is centered at the bottom.

Jeptan Jeptka, Zebul, Hamor &

Heav'n smiles once more on His repentant People, and Victory spreads wide her silver wings

to loath our Sorrows with a peacefull Calm. - Zebul thy Deeds were valiant; nor less!

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

Vi *andante*

V2

Viol *Jeptka*

Bass

His mighty arm with sudden

forte

pian

forte

pian

blow dispersed and quell'd the haugh - ty foe the haugh - ty foe His mighty

armstrüßlichen Blosz disperso am quello disperso disperso am quello the hangy

by Joe and Agnelli the hangy Joe

forte

forte

Handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The lyrics are written below the staves.

his mighty arm with sudden blow did
 per-^{fect} and quell'd the laughing foe and quell'd the laugh-

— 128 —

un poco forte

By foe dispersed in and quell'd the haughty

Foe His mighty arm with sudden blow dis-

Handwritten musical score on ten staves. The lyrics are written across the staves. The first system contains the first line of the text. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line. The fifth system contains the fifth line. The sixth system contains the sixth line. The seventh system contains the seventh line. The eighth system contains the eighth line. The ninth system contains the ninth line. The tenth system contains the tenth line. The score is written in a cursive, handwritten style with some ink blots and corrections.

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

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

Handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and ornaments. The score is divided into two systems by a vertical bar line. The lyrics are written in German and English.

Lyrics (German):
 Steig ich bereit hin als Knecht Gottes

Lyrics (English):
 My He bids the surging winds in vengeance fly

Handwritten musical score consisting of approximately 10 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves.

Lyrics: He bids the weeping winds, in vengeance fly in vengeance in vengeance fly!

Handwritten annotations on the right side of the page include: *fride*, *Da*, *Capo*, *Dal*, *Scemo*, and *7.*

grave Chorus

un poco andante

V.1

V.2

Viola

H.1

H.2

glory high in might serene He sees, moves all, unmov'd, unseen He

un poco andante

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves, with some words appearing above notes in certain staves.

Lyrics: *blow*, *disperſed*, *and quell'd* the Haughty foe *disperſed* *and quell'd* *and*

Handwritten musical score consisting of ten staves. The music is written in a cursive, handwritten style. The lyrics are written below the staves and include the following text:

and quell'd the
 disper'd
 disper'd and quell'd
 disper'd
 the haughty foe
 disper'd
 the haughty foe
 disper'd and quell'd
 the haughty foe
 the haughty foe
 the haughty foe
 the haughty foe

Performance instructions such as "disper" and "quell" are written above the notes. At the bottom of the page, there is a page number "137" and some handwritten numbers "54" and "3".

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in German and are partially obscured by the musical notation.

Lyrics (from top to bottom):

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

Other markings include "Hilf", "dispers", "perfid", and "Hilf".

The laughing sea dispersed and quelled dispersed and quelled the laughing sea the

blow

or

Handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are written below the staves and include the following text:

the dispersed
 dispersed his mighty arm with hidden
 Naugby are dispersed and quell the Naugby are dispersed
 dispersed and quell the dispersed his mighty

Handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics "Gloria His arm" are written below the lower staves. Performance instructions like "disperid", "quellid", and "the haughty foe" are also present.

Handwritten musical notation for the first system, consisting of four staves. The notation includes various notes, rests, and some markings that appear to be corrections or performance instructions.

Handwritten musical notation for the second system, including lyrics and performance markings. The lyrics are: "arm with sudden blow with sudden blow - dispersed and quell'd dispersed and quell'd the naughty Joe - His".

Performance markings include: "Now", "with", "quell'd", "the naughty Joe", "quell'd", "the naughty Joe".

Handwritten musical score for the first part of the piece, consisting of ten staves of music. The notation includes various notes, rests, and clefs, with some complex rhythmic patterns and accidentals.

mighty arm with laden cross - disperdard quell' inde laughly foe. disperd disperd - disperdard quell' inde laughly foe.

Handwritten musical score for the second part of the piece, including lyrics and musical notation. The lyrics are: "mighty arm with laden cross - disperdard quell' inde laughly foe. disperd disperd - disperdard quell' inde laughly foe." The notation includes various notes, rests, and clefs, with some complex rhythmic patterns and accidentals.

Symphonia

enier Jesus, Aorga etc:

V.1
H. 1 & 2

V.2

Viol

Bass

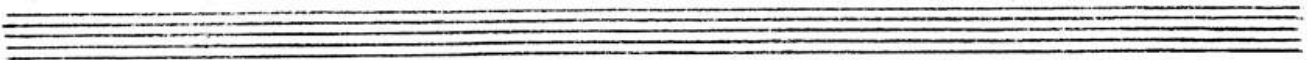
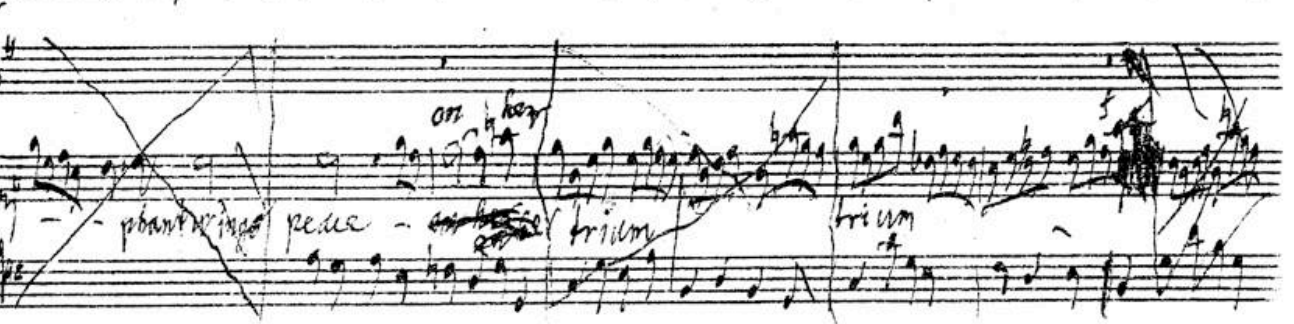
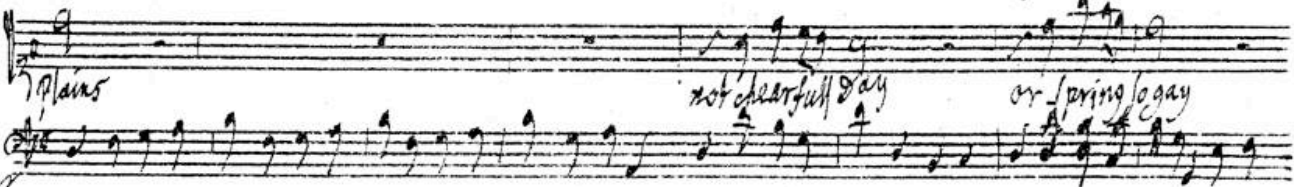
The image shows the beginning of a handwritten musical score. It consists of five staves. The first four staves are for string instruments: Violins 1 & 2 (V.1 H. 1 & 2), Violins 2 (V.2), Viola (Viol), and Bass (Bass). The fifth staff is for a vocal part labeled 'Opus'. The music is written in a single system with a common time signature. The notation includes various note values, rests, and dynamic markings.

This block contains the continuation of the musical score from the previous section. It features four staves of string music and one staff of vocal music. The notation continues with complex rhythmic patterns and melodic lines. There are some performance instructions or markings above the staves, such as 'ff' and 'p'.

Opus

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

The vocal line for 'Opus' is shown with its lyrics. The lyrics are: "Hail glorious Conqueror, much lov'd Father, hail! behold thy Daughter, and her virgin Train, come to salute Thee, with all dueious Love!". The music is written in a single staff with a treble clef and a common time signature.



f *pian.*

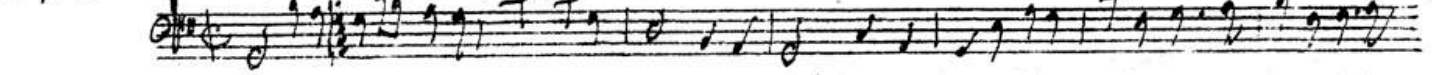
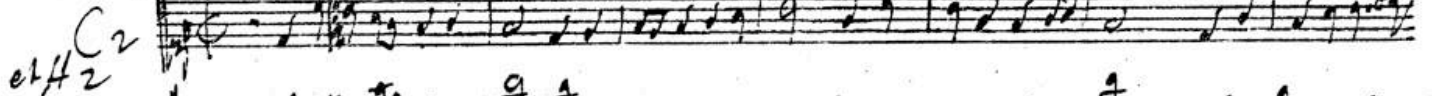
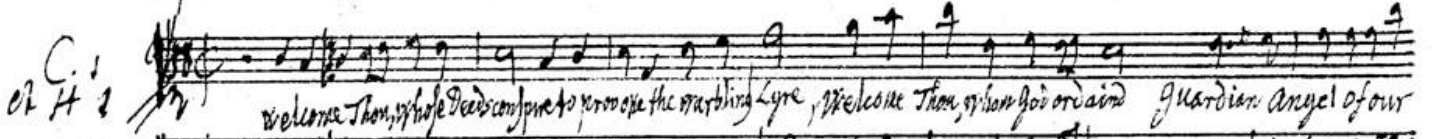
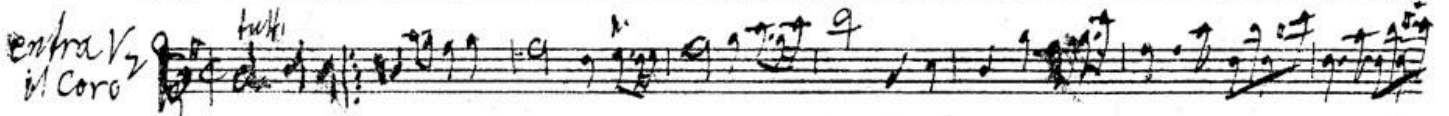
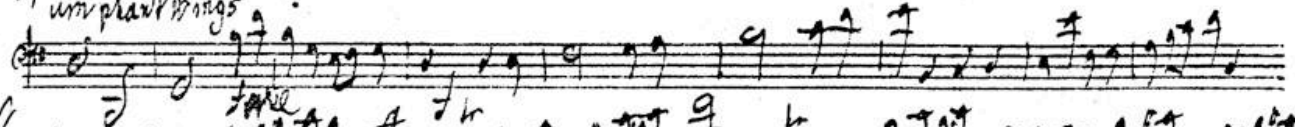
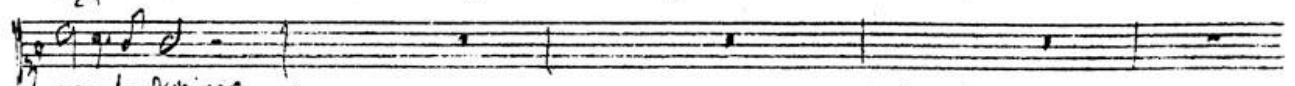
- phantom wings *not cheerful days or spring days*

pian.

Such mighty blessings brings such mighty blessings brings as peace as

peace as peace on her triumph *- phantom wings, as peace on her triumph*

forte



born his glorious name his glorious name His name and greatness: others to proclaim and
 name his glorious name
Fire. *Horror! Confusion! harsh this music grates, upon my tasteless Ears.*
 be gone, my Child, thou hast undone thy father - fly be gone, and leave me to the rack of wild despair
 exit Jephthah

- 150 -

Adagio con spirito ma non allegro

open thy marble doors, o Tomb and hide me Earth in thy dark womb like me Earth

Open o Tomb and hide me Earth, in thy dark womb, open o tomb thy marble doors like me Earth in thy dark womb like me Earth in

76 77 6

forte

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

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

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

forte

zebul

Why is my Brother thus afflicted, say, or by what sin spurne thy Daughters gratulations, and fling her from Thee

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

Summit of presumptuous Joy, know then, how the first Law should fall, a victim to the living

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

Joy down to the lowest depth of misery know then

all

concitato

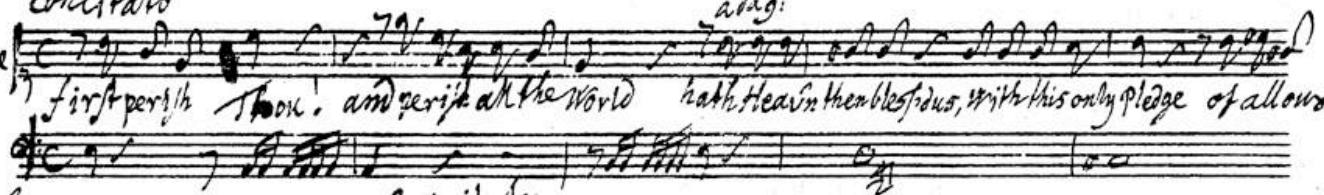
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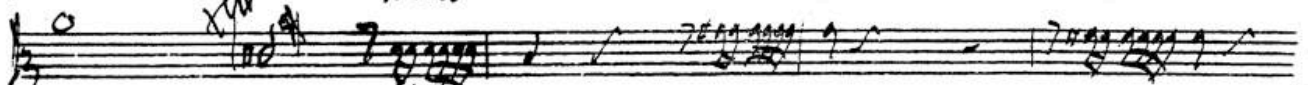
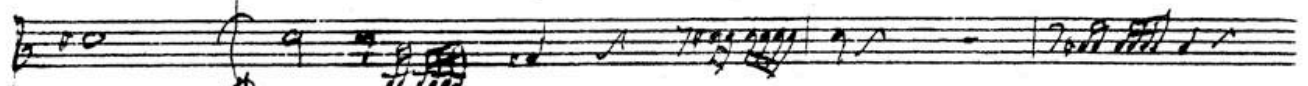
concitato

adag.

forte

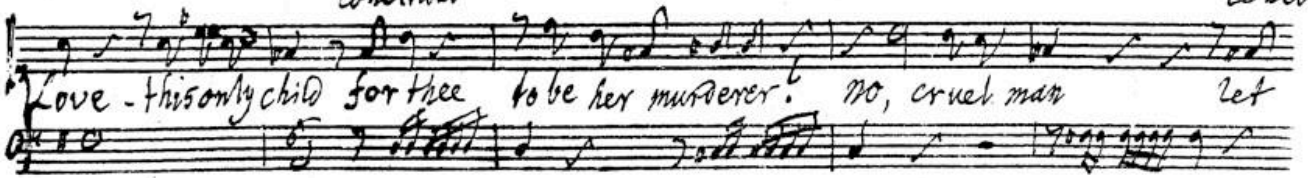


concitato



concitato

concitato



Concerto

gran

Handwritten musical score for a concerto. The score consists of approximately 10 staves. The top staves feature complex rhythmic patterns, possibly for a piano accompaniment, with the instruction "gran" written above. The lower staves contain a vocal line with lyrics. The lyrics include: "other creatures die", "or Heav'n, Earth, Seas and Sky or", and "Heav'n, Earth Seas and Sky in one confusion lie". The notation is dense and appears to be a working draft or a highly detailed manuscript.

subito

or Heaven earth/easandly in one confusion

piano

dolce daughter blood

ee'r in a daughter's blood

So chaste, so fair so fair so good a father's

So chaste, so fair so fair so good a father's bond and blood

piano

The image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several performance markings in italics: 'subito' at the top, 'piano' in two places, and 'dolce' above a section. The lyrics are written below the staves and include phrases like 'or Heaven earth/easandly in one confusion', 'daughter blood', and 'So chaste, so fair so fair so good a father's'. There are some corrections or alternative phrasings in the lyrics, such as 'ee'r in a daughter's blood' and 'So chaste, so fair so fair so good a father's bond and blood'. The page is numbered '157' at the bottom center.

long

conit

or Heav'n or Earth, seas, and the Earth

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

The musical score consists of eight staves. The first four staves contain the main melody with lyrics. The fifth and sixth staves appear to be accompaniment or a second vocal line. The seventh and eighth staves continue the melody with lyrics. The handwriting is fluid and expressive, with some ink bleed-through from the reverse side of the page.

passion

forte

passion

passion

in a daughters blood; so chaste, so fair, so fair so good a fathers heart embred

glad *man.*

Honor

it such thy cruel purpose; Lo! Your friend offers himself a willing

sacrifice, to save the innocent and beautiful Maid.

conciato
futti

a a

on me let blind mistaken zeal, her utmost rage employ

Violin
pian
Violin

me let her utmost rage employ

it will be a mercy there to

pian

Handwritten musical score consisting of ten staves. The lyrics are written below the staves. The music includes various notes, rests, and dynamic markings such as *pp*, *ppim*, and *forte*. There are some corrections and scribbles in the original manuscript.

Will where Life can taste ~~no~~ Life can taste no joy it will be a mercy there

ppim

forte

- to kill where Life can taste no joy on me on me

Handwritten musical score consisting of approximately 10 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in both Dutch and English. The Dutch lyrics are: "let blind mi, haken zeal her ukmoet Sage emprou". The English lyrics are: "on me let her ukmoet Sage emprou on". There are also some handwritten annotations and corrections, such as "me" and "let" written below the main text.

andante

piano

Fl. 1

Fl. 2

Vcl.

Organ

Hamor

Septim

Violon

Bassi

O spare my Child

recall the impious voice of his

400

Septim

Violon

Bassi

my Love

recorded hands my vow in Heav'n above

O spare your daughter

Handwritten musical notation for three staves, likely representing a vocal ensemble or instrumental accompaniment. The notation includes various note values, rests, and dynamic markings.

Sargo

Musical staff for Sargo with lyrics: Spare my child

Hamur

Musical staff for Hamur with lyrics: my love

Jeptia

Musical staff for Jeptia with lyrics: O spare

Beloul

Musical staff for Beloul with lyrics: recorded hands my vow in Heav'n above

Musical staff for Beloul with lyrics: O Spare Your Daughters and O Spare Your Daughters, recall the impious

Empty musical staves at the bottom of the page.

Spare my child recall the impious vow, recall the impious vow eer'tis too late. O spare my love, recall the impious vow eer'tis too late. recorded stands my vow in

my love O spare my love O spare my Love, recall the impious vow eer'tis too late recall the impious vow

Handwritten musical score on a page with six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 7/4 time signature. The lyrics are written below the notes, with some corrections and additions in a different ink.

Lyrics:

- my child o Spare my Child recall the imptious vow recall the impious vow, e'er 'tis too late o Spare my
 late o Spare my love, recall the impious vow, e'er 'tis too late o Spare my love o Spare my love
 Heaven Heaven above in Heaven above in Heaven above in Heaven above
 recall the impious vow
 Recall the impious
 o Spare my daughter recall the impious vow, e'er 'tis too late

Handwritten musical score for five voices: Soprano, Alto, Tenor, Bass, and Cello/Double Bass. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are in Latin and include phrases like "Her doom is fixed as fate", "recall the impious vow", and "Her doom is fixed as fate". The score is written on multiple staves with various musical notations such as notes, rests, and dynamic markings.

23

Handwritten musical score consisting of ten staves. The first three staves contain complex rhythmic patterns. The fourth staff begins with a vocal line. The fifth staff has the word "and" written above it. The sixth staff contains the lyrics "I'll hear no more Her doom is fix'd Her doom is fix'd as Fate". The seventh staff contains the lyrics "e'er t'is to late and think not Heav'n delights in man's horrid crimes recall the impious vow". The eighth, ninth, and tenth staves are empty.

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

Handwritten musical score for the second system, including lyrics: "recorded stands my vow in Heaven her doom is fixed All hear us".

Handwritten musical score for the third system, including lyrics: "er is too late Heaven's delights in horrid Rites Recall the impious vow".

Jehus

Handwritten musical score for the fourth system, including lyrics: "Enter Jehus Such news flies swift - I've heard the mournful cause of all your sorrows - of my fathers vow Heaven".

more (like) her name - her doom is fix'd as Fate
 recall: e'er tis to late
 spoke its approbation by success - Jephtha has triumph'd - Abner is free

accomp.

Handwritten musical score for accompaniment. The score consists of ten staves of music. The first four staves are for the vocal line, and the remaining six staves are for the piano accompaniment. The music is written in a common time signature (C) and a key signature of one sharp (F#). The lyrics are written below the vocal line.

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

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

Largo e pian

The image shows a handwritten musical score on ten staves. A large, dark diagonal line is drawn across the entire page, crossing all staves from the top-left to the bottom-right. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The lyrics are written in cursive below the staves.

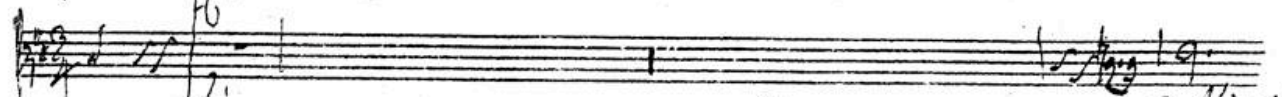
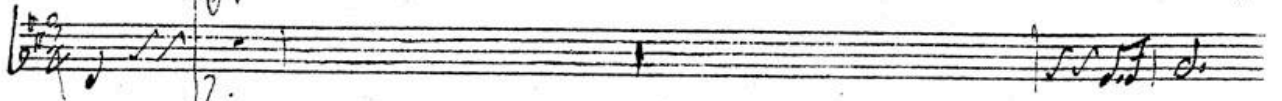
Lyrics visible on the staves:

- Happy they; this vital breath, with content / Shall re-ign; with content this vital
- Breath, with content / Shall re-ign

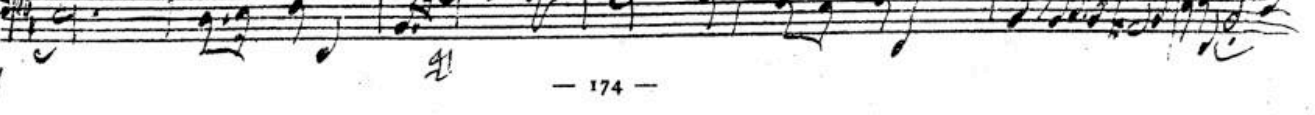
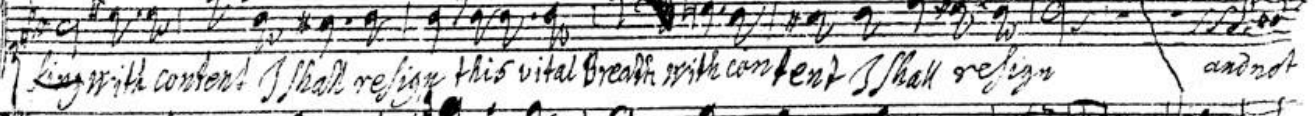
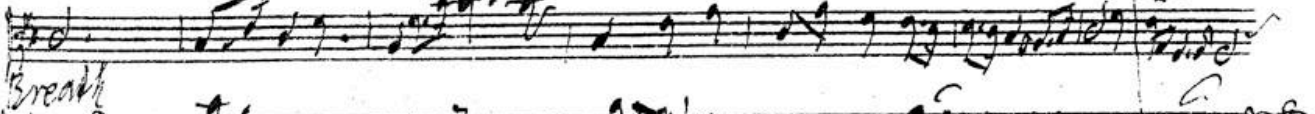
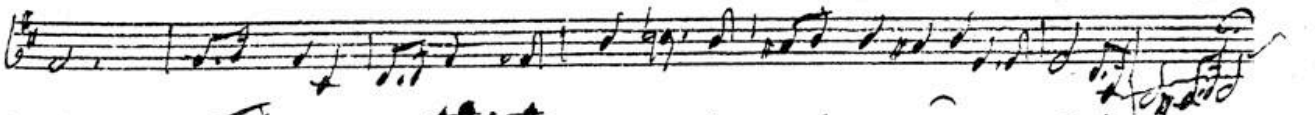
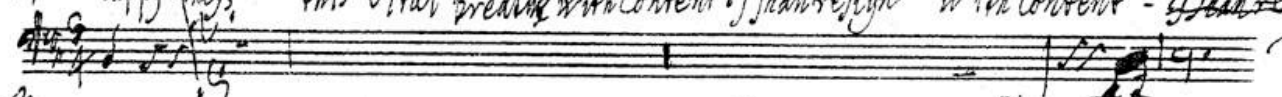
Dynamic markings include "pian" and "piano". There is also a circled number "3" above a group of notes on the first staff.

4
2

Larghetto



Allegro



Handwritten musical score consisting of ten staves. The lyrics are written below the staves and include:

- in the arms of
- in the arms of death
- in the arms of death
- in the arms of death
- in the arms of death
- in the arms of death
- in the arms of death
- in the arms of death
- in the arms of death
- in the arms of death

Additional handwritten notes on the right side of the page include:

- to
- to
- to
- to
- to
- to
- to
- to
- to

At the bottom center, there is a page number: - 175 -

Accomp
Largo

Septima

deeper and deeper still, thy goodness, Child, pierceth a Father's bleeding Heart, and cheeks

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

forte *pianissimo*

Handwritten musical score on ten staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *ff* and *mf*. The lyrics are written in cursive below the staves.

Lyrics:
 or having Sejerbs; for the Ears of Man it is too shocking - yet, - have I not won'd?
 and can I think the great Jehovah sleeps, like Chemosh, and such fabled Deities? *no no. ah nos*

Additional markings at the bottom right include *add* and *h*.

conciato

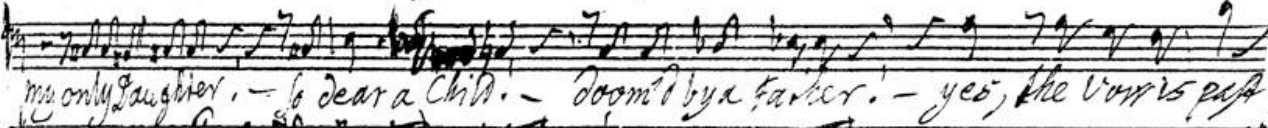
Heav'n heard my Thoughts, and wrote them down. - It must be so - tis This that racks my Brain, and

pours into my Breast a thousand Pangs, that cast me into madness. - horrid Thought. 1.

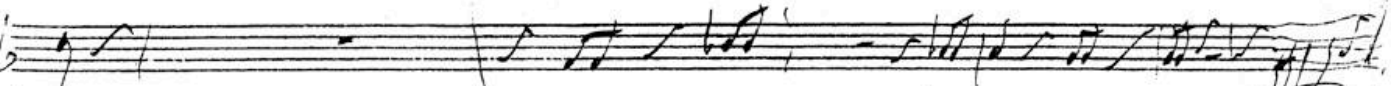
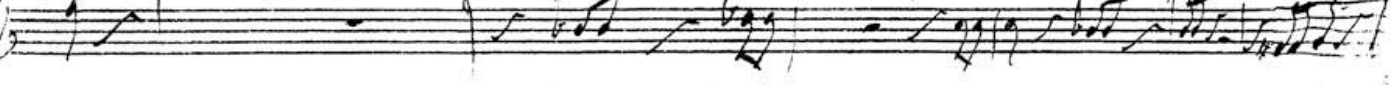
st

- 178 -

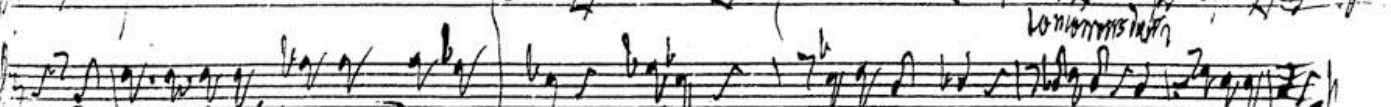
Larghetto



my only Saviour. - O dear a Child. - doom'd by a Father! - yes, the Vow is kept,



Contra Altissimo



and Gilead hath triumph'd o'er his Foes. - therefore, - to morrow's Dawn - I can no more



Largo

Handwritten musical score for a symphony orchestra and choir. The score includes staves for Violin 1 (V1), Violin 2 (V2), Viola (Viol.), Horn 1 (H1), Horn 2 (H2), Cymbals (Cymb), Trumpet A (A), Trumpet B (B), Trombone (T), and Organ (Org). The music is in a slow tempo (Largo) and features complex rhythmic patterns, including sixteenth and thirty-second notes. The lyrics "How dark is the Lord are thy decrees all" are written below the vocal staves. The organ part includes figured bass notation (6 4 3) and a key signature change to G major (one sharp).

Handwritten notes: 9 at 5th k

piano

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

7 6 k q q k h A 4 4 A 7 6 4 3 7 6 4 3
 h b b piam 2 k 4 4

- 181 -

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

7 6 5 7 6 5 7 5 5 7 6 9
 6 9 9 3 4 4 4 6 3 4 4 6 7 6 9
 3 4 4 6 - 182 - 6 9 3

Bischof von Constanza am 13 Febr. 1751
 in der Kirche von Constanza
 hat die Orgel mit einem neuen
 forchert

Larghetto

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

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

76 of 4
 then with a flourish...
 in the organ...

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves, with some words appearing above notes. The lyrics are:

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

al tempo arimando

Handwritten musical score consisting of approximately 10 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written below the staves and include:

- no certain bliss no - hopeance for mortals
- no certain
- night succed the way do

There are also some handwritten annotations and symbols, such as a large '3' and a '65 1/2' at the bottom left.

Handwritten musical score on page 187. The score consists of ten staves of music. The lyrics are written below the staves. The lyrics are: "know on Earth below we", "Bliss no so - lid peace no so lid peace", "no certain Bliss no so - lid peace no certain bliss no so lid peace", "no certain bliss no so - lid peace no certain bliss no so lid peace". There are also some handwritten notes like "on - we" and "we" above the lyrics. The page number "187" is at the bottom center, and "4/6" is at the bottom right.

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

on - we
 we
 we
 we

4/6

Larghetto

Handwritten musical score with vocal lines and piano accompaniment. The score is divided into two systems by a vertical bar line. The first system contains instrumental parts. The second system contains vocal parts with lyrics in English and Russian. The lyrics include "we no / his peace", "yet on this maxim dikobey", and "We mortals know our earth below". The page number "189" is at the bottom.

Handwritten musical score for the song "Milkobey". The score consists of ten staves of music. The lyrics are written below the staves, with some corrections and annotations in red ink. The lyrics include:

yet milkobey. yet milkobey.
 - maxim milkobey what ever is is right what ever is is right
 Milkobey milkobey What ever is is right yet on this
 maxim milkobey what ever is is right yet
 maxim milkobey what ever is is right is right

yet on this maxim, till obey

yet on this maxim - on this maxim, till obey -

maxim, till obey - what's right is right yet on this maxim, till obey - what's right is right

- on this maxim, till obey what's right is right yet till obey what's right is right

yet on this maxim, till on this maxim, till obey what's right is right yet till obey

yet on this maxim, till on this maxim, till obey what's right is right yet till obey

654
3 4 4

Handwritten musical score consisting of ten staves. The notation includes treble clefs, various note values, rests, and dynamic markings like 'ff' and 'f'. The lyrics are written below the staves.

Lyrics:

- whatever is
- whatever is
- whatever is
- whatever is
- whatever is
- whatever is
- whatever is
- whatever is
- whatever is
- whatever is

Finis della Parte seconda. gennigul van 27 febr 1751

Quint. 18. *andante*

Septua.

Handwritten musical score for voice and piano. The score consists of approximately 10 staves. The lyrics are written in cursive and include:

White-throated Beams o' Sun in Clouds in Clouds and Sunsets
 Clouds deep as is a father's

The score includes various musical notations such as notes, rests, and dynamic markings. There are some corrections and scribbles in the lower staves.

Woe hide from thy naked beams O Sun in Clouds and Darkness deep as
 is a fathers Woe Deep as is a fathers Woe
 a father, offering up his only child, in veneration for Victory and Peace,

The musical score consists of several staves. The top staff is a vocal line with lyrics. Below it are piano accompaniment staves. The notation includes various notes, rests, and dynamic markings like 'p' and 'acc'. There are some scribbles and corrections in the upper right portion of the score.

Andante Largo

Handwritten musical score for a piece titled "Andante Largo". The score consists of ten staves of music. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings such as "p" and "f". There are some ink smudges and corrections throughout the manuscript. The bottom staff contains the lyrics "Heft her angels through the skies".

5

Handwritten musical score on page 197, featuring multiple staves with lyrics and some crossed-out sections.

pi

far above yon azure plain

angels waft her love

angels waft her through the skies

for above yon azure plain

— 197 —

Handwritten musical score on ten staves. The lyrics are written across the staves and include:

- Waf her
- through the skies
- is angels' path
- for above you are plain, for ch
- away

A large, dark scribble is drawn over the right half of the page, obscuring the musical notation and some of the lyrics. The page number "198" is centered at the bottom.

Handwritten musical score on ten staves. The lyrics are written across the staves, with a large diagonal scribble crossing through the middle section. The lyrics are:

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

Handwritten musical score on ten staves. The score is heavily crossed out with a large diagonal line from the top-left to the bottom-right. The lyrics are written in cursive below the notes.

Lyrics visible in the score:

- Waff her angels through the skies
- for above you are plain for
- angels waff her waff her through the
- skies for above you are plain - for above

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

Angels, what ker through the skies far above you a-zure plain - far above you a-zure plain

Glorious there like you to r'e there like you for ever

The score is heavily annotated with scribbles and corrections, particularly in the first three staves. A vertical line is drawn through the first three staves, and another vertical line is drawn through the last three staves. The page number '201' is printed at the bottom center.

un/ ma rom

glorious here like you to rule
reign here like you forever reign

there like you ever reign forever reign
ver reign with her angels through the skies

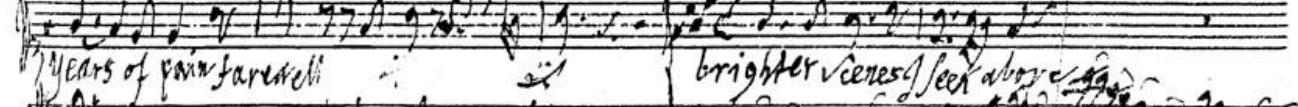
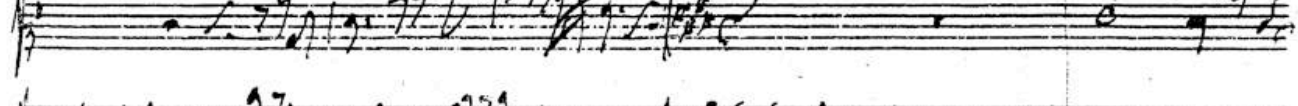
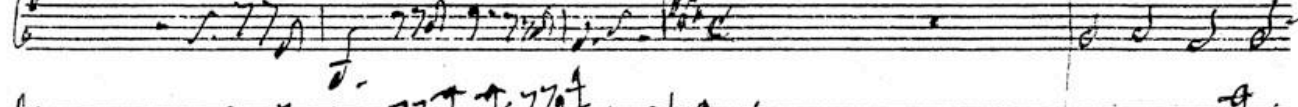
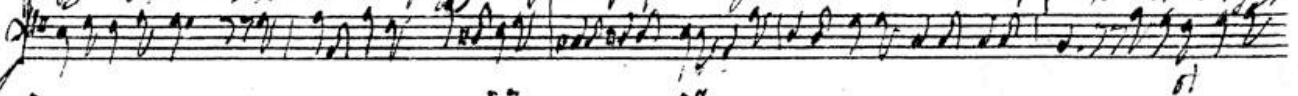
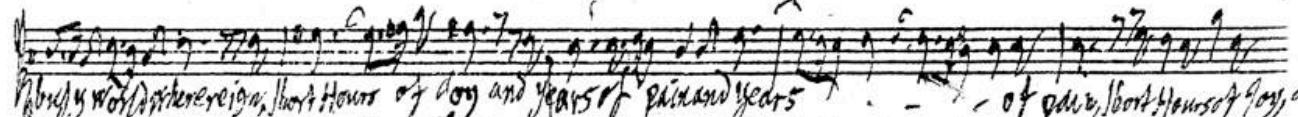
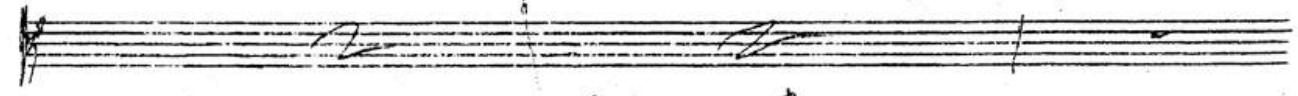
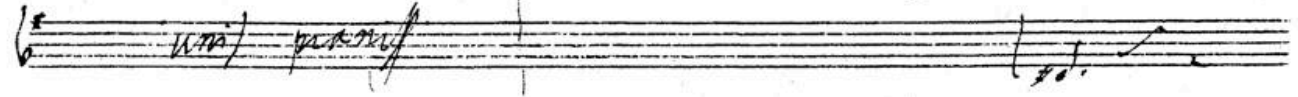
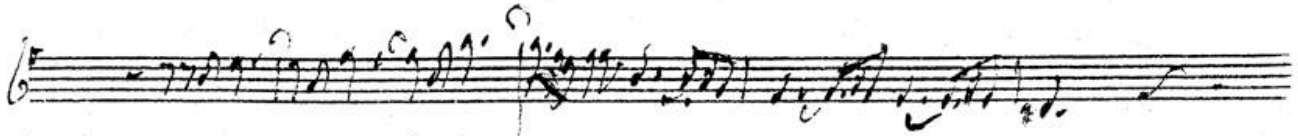
Accomp.

The image shows a handwritten musical score for an accompaniment. It consists of several staves. The top three staves are for the piano accompaniment, with a treble clef on the first and a bass clef on the second. The bottom two staves are for the vocal line, with a treble clef on the first and a bass clef on the second. The lyrics are written in cursive below the vocal staves. The lyrics are: "Ye sacred priests, whose hands ne'er yet were stain'd, with human blood, why are ye thus d... afraid to execute my fathers will? the call of Heaven will".

A handwritten musical score on a page with five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef. The third staff is a bass clef. The fourth staff contains the lyrics "humble Resignation & obey" written in cursive. The fifth staff is a bass clef. The music consists of several measures of notes and rests, with some notes marked with an accent (^). The score is followed by four empty staves.

Flower meads and maze woods farewell
 Ye busy world where reigns / hour's hour of joy and years and years of
 Adieu farewell
 farewell ye limpid springs and flow'rs
 farewell ye busy world ye

The image shows a handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in a cursive hand below the staves. The score is divided into two systems by a vertical line. The first system contains the first six staves, and the second system contains the remaining four staves. The lyrics are interspersed between the staves, with some lines of text appearing below multiple staves.



A handwritten musical score consisting of ten staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The lyrics "in the Realm of Peace and Love" are written across the middle and lower staves. The score is heavily crossed out with several large, dark diagonal lines that obscure much of the original notation. At the bottom center, there is a page number "208" flanked by dashes.

Handwritten musical score on ten staves. The lyrics are: "brighter scenes of keen above in the realms of peace and love". The score includes various musical notations such as notes, rests, and dynamic markings like "piano" and "brighter".

Handwritten musical score on ten staves. The lyrics are written across the staves. The first system contains the lyrics: "in the Realm of Peace and Love, brighter scenes I seek above". The second system contains the lyrics: "in the Realm of Peace and Love, in the brighter scenes". The music is written in a cursive, handwritten style with various notes, rests, and clefs.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. A prominent handwritten word "fork" is written above the second staff. The lyrics "in the Realm of Peace and Love" are written across the fifth staff. The score is divided into two systems by a vertical bar line.

fork

in the Realm of Peace and Love

Chorus of Priests.
a tempo ordinario.

V-1. *rit. Cantabile*

V-2. *rit. Cantabile*

Viola *rit. Cantabile*

Fl. *rit. Cantabile*

Hr. *rit. Cantabile*

C *rit. Cantabile*

A *rit. Cantabile*

T *rit. Cantabile*

B *rit. Cantabile*

Belt *rit. Cantabile*

Handwritten musical score consisting of five staves. The lyrics are written below the notes and include:

bow - like doubtful fear and reverend
 and reverend reverend
 bow - like
 and reverend reverend
 bow - like
 and reverend reverend
 bow - like
 and reverend reverend
 bow - like
 and reverend reverend

Below the staves, there are some handwritten numbers: 7 6 5 7 6 5 and 6 7 6.

fork

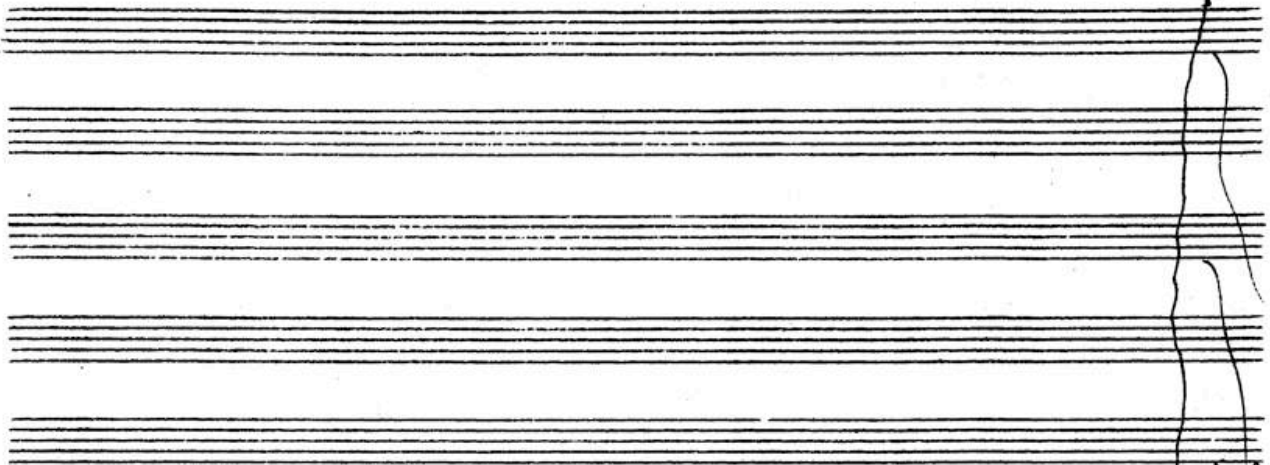
boy while he here low

check'd by thy all Sacred Law yet command'd by the Voice check'd by

- 214 - 6 7 6 2 6 7 8

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff*, *fz*, and *ff*. The lyrics are written in German and English. The German lyrics are: "und das Germin will declare" and "Hear our pray in this distress". The English lyrics are: "and the Germin will declare" and "Hear our prayer in this distress". There are some scribbles and corrections in the right-hand side of the score.

Handwritten musical score on a page with a red 'BSB' stamp in the top left corner. The score consists of several staves of music with lyrics written below. The lyrics are: "Hear our prayer in this distress and thy determin'd will declare thy determin'd will - Declare of thy will declare, and thy determin'd will thy will declare. Hear our prayer in this distress and thy determin'd will declare and thy determin'd will declare. Hear our prayer in this distress in this distress and". The music is written in a cursive, handwritten style. At the bottom of the page, there are some handwritten notes and the page number "- 216 -".



Handwritten musical score with lyrics. The lyrics are: "Hear our prayer in this distress and thy determin'd will declare and thy will de- pray in this distress in this distress and thy determin'd will declare - and thy determin'd will de- thy will declare and thy determin'd will declare and thy determin'd will declare thy determin'd will declare thy will declare Hear our prayer in this distress and thy determin'd will de".

Handwritten musical notation includes notes, rests, and clefs. There are some scribbles and corrections in the notation.

Handwritten notes at the bottom: "8 6 8 8 8 8 8", "8 8 8 8 8", and "A".

Handwritten musical score consisting of five staves. The top two staves contain instrumental notation. The bottom three staves contain vocal notation with lyrics. The lyrics are: "and thy determin'd will declare in this distress hear our prayr in", "with, and thy deter in this distress hear our prayr in this distress in", "clark and thy determin'd will declare hear our prayr in this distress in", "thy determin'd will thy will declare hear our prayr hear hear hear hear our prayr in this distress in", "hear our prayr in this distress".

— 218 —

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in German and are partially obscured by the musical notation and some ink blots.

Lyrics (from top to bottom):

- und* *Hydekomied* *wilch* *wilch* *de*
- an* *wil* *Teclare* *and* *Hydekomied*
- hear* *our* *in*
- Hin* *distress* *in* *this* *distress* *hear* *our* *prayer* *in* *this* *distress* *in* *this* *distress* *hear* *our* *prayer*
- hear* *our* *prayer* *in* *this* *distress*

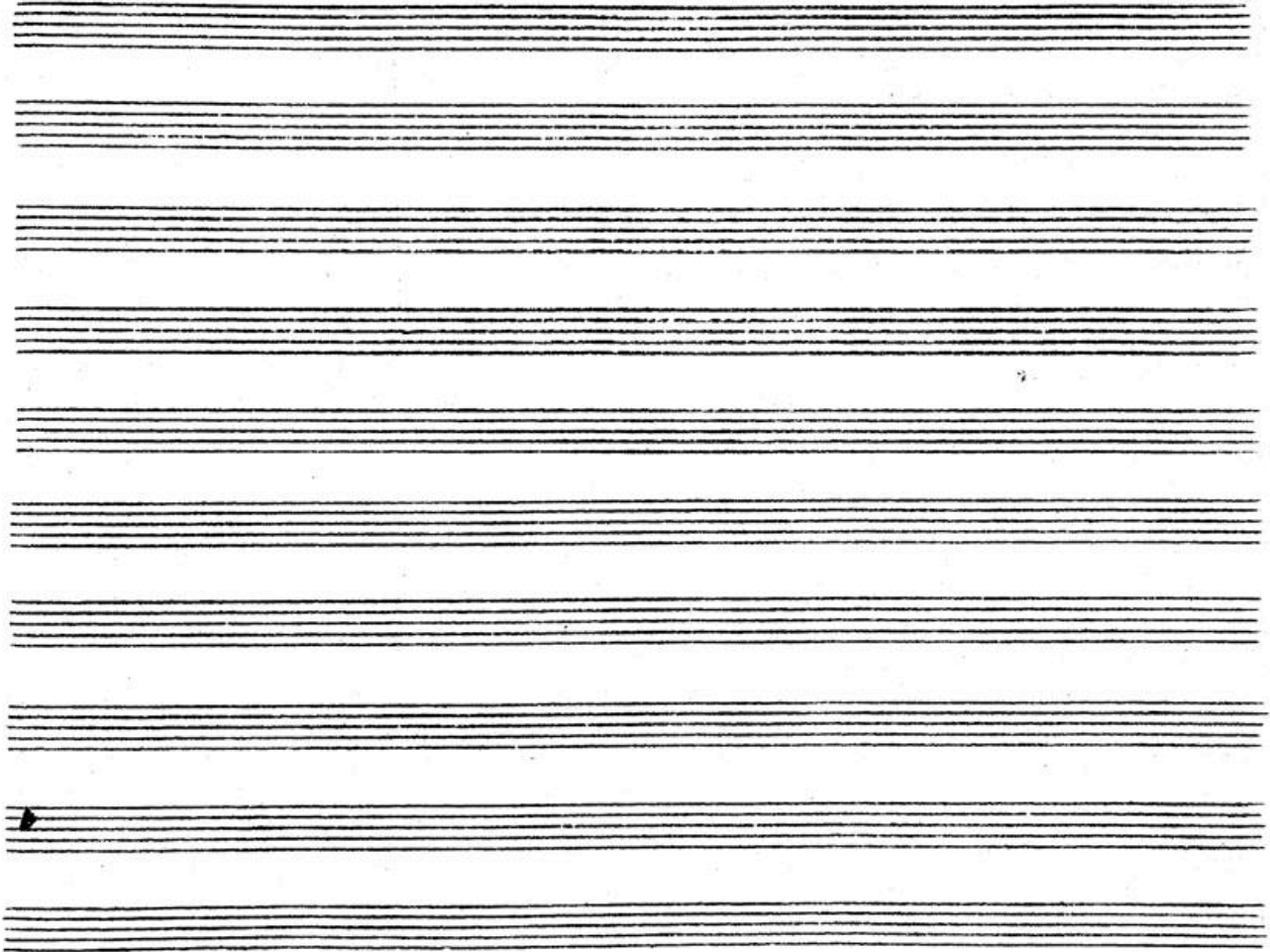
Segue la Simphon

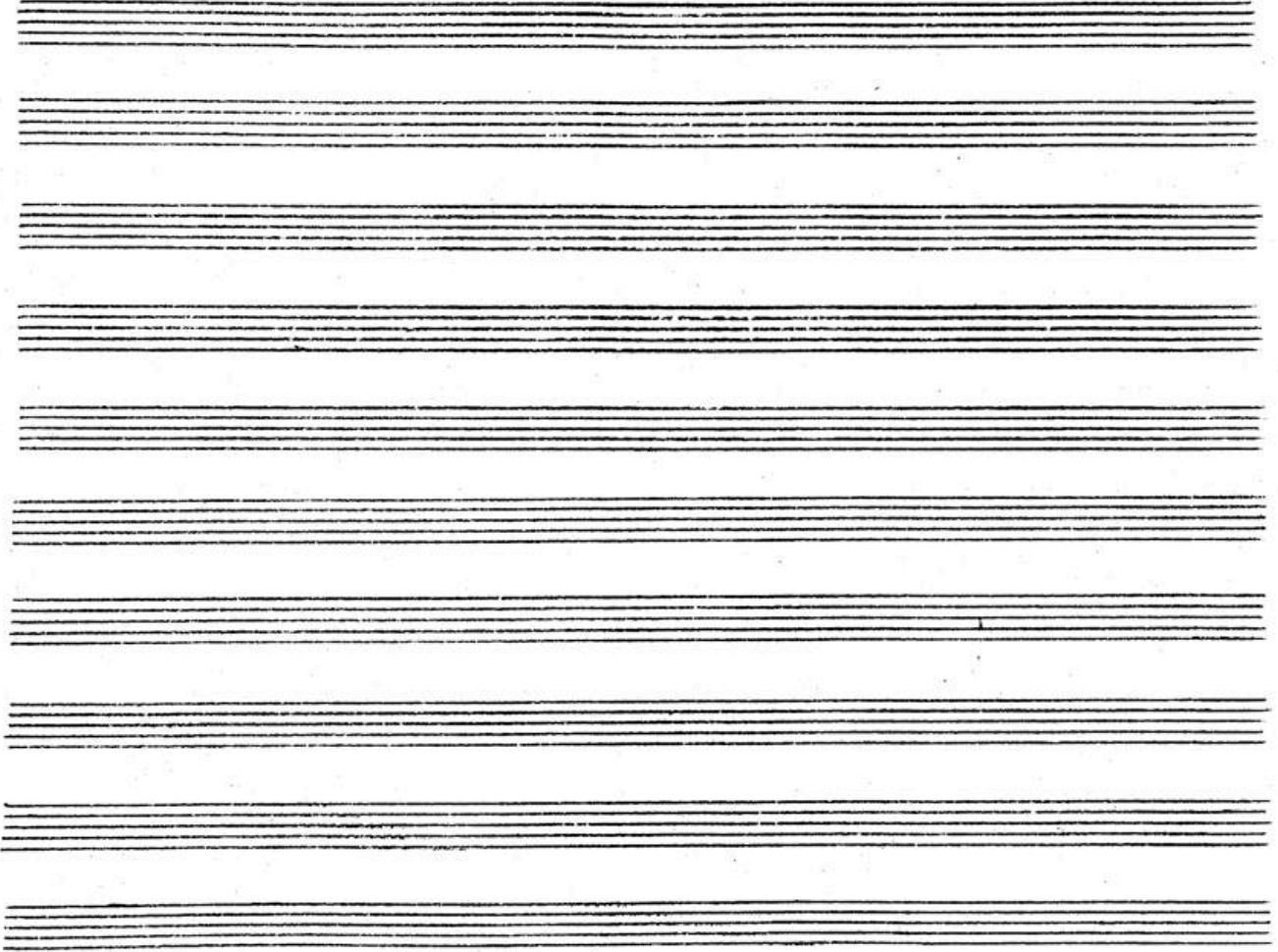
Handwritten musical notation on five staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several bar lines and dynamic markings throughout the section.

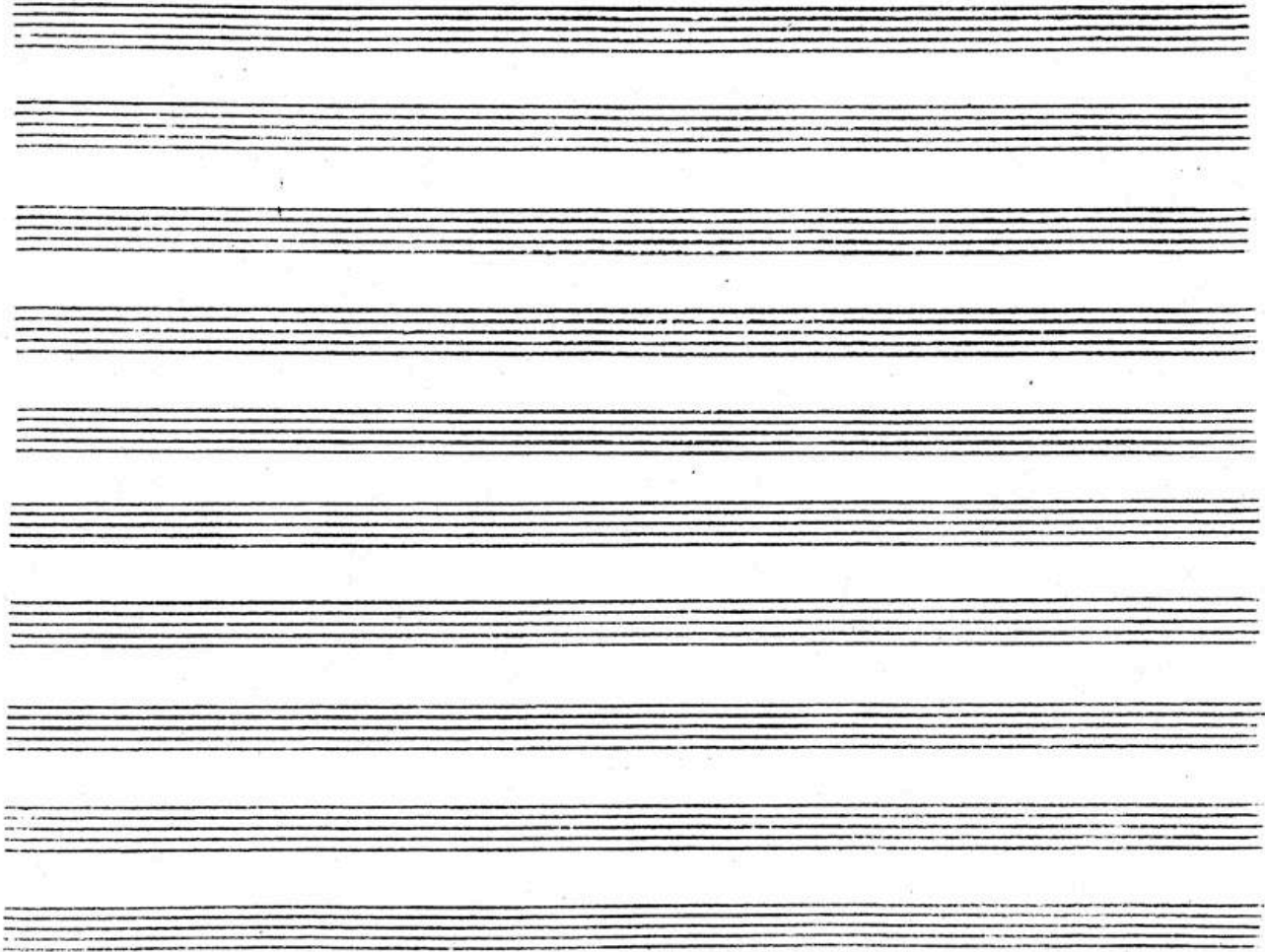
Handwritten musical notation on five staves with lyrics. The lyrics are written in a cursive hand and include the following text:

Picture and
 and
 Now our program this is
 in in and
 and my depe r mind will declare

Handwritten musical notation on a single staff, likely representing a bass line or chord progression. It includes notes, rests, and a double bar line. Below the staff, there are some handwritten numbers and symbols: "x 6", "x 2 2 2 2", "7", "K", "5", and "TA".







Angel

Rise, Joseph: - and ye Reverend Priests withhold, the slaughterous sword - no man can defame, the Law of God: nor such was the
 sent when rightly I am'd, yet ~~that~~ all shall be fulfilled. Thy Daughter, Joseph, Thou must dedicate to God in pure and
 Virgin state for ever, as not an object meet for sacrifice, she had she fallen an Holocaust to God.
 The Holy spirit that dictated thy vow, have thus explain'd it, and approves thy Faith.

Handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The lyrics are written in cursive below the staves.

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

Give their year - ly Tribute give white to Thee their virgin Choir tune their Harps of golden

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

Wire another yearly tribute give

Happy this shall thou live while to thee the give

Handwritten musical score on ten staves. The notation includes treble clefs, various note values, rests, and dynamic markings such as *forte*. The lyrics are written below the staves and include:

their yearly tribute
 their yearly tribute give their
 and
 and their yearly tribute give and their tribute and their tribute and their yearly tribute give and their yearly tribute
 and

The score is heavily annotated with scribbles and corrections, particularly in the upper staves. The page number **228** is centered at the bottom.

pian

happy Spirit all the days pure angelic

virgin, Ave

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

Handwritten musical score consisting of ten staves. The lyrics are written in German and are positioned between the staves. The music is written in a cursive, handwritten style. The lyrics are:

Fräule, crown
 ages lade
 crown the w, the mortal präge
 Happy Spas Sheit thovive happy happy thovive gars ages

Handwritten musical score consisting of ten staves. The fourth staff contains the following lyrics: "late, and ages late crown Thee with immortal praise crown Thee with honor and praise crown Thee with glory". The eighth staff has the instruction "Immortal Praise". The score includes various musical notations such as notes, rests, and dynamic markings.

Larghetto

Handwritten musical notation for the first system, consisting of three staves with treble clefs and common time signatures. The notation includes various rhythmic values and melodic lines.

Septua

Handwritten musical notation for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "forever blessed be thy holy name Lord God of Israel Lord God of Israel".

forever blessed be thy holy name Lord God of Israel Lord God of Israel

forever for ever blessed be thy holy name for ever is blessed be thy holy

Handwritten musical score for voice and piano. The score consists of five staves. The first four staves contain musical notation for the voice and piano accompaniment. The fifth staff contains the lyrics "name Lord God of Israel" written twice. The music is in a common time signature and features a mix of eighth and sixteenth notes.

Five empty musical staves, each consisting of five horizontal lines.

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, stems, and beams. The lyrics are written in cursive and include the following phrases:

- Staff 1: *all praise*
- Staff 2: *all praise*
- Staff 3: *all praise*
- Staff 4: *all praise*
- Staff 5: *Theme*
- Staff 6: *Theme of endless praise*
- Staff 7: *praise Theme*
- Staff 8: *Theme of sublime of endless praise of endless praise*

9 8 7
4

Handwritten musical score consisting of ten staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written in Latin and are repeated across several staves. The text includes:

- Justi et righteous are the ways
- et righteous are the ways
- and righteous are the ways
- Justi et righteous are the ways, just are the ways, and the mercies of the Lord

At the bottom of the page, there is a page number "238" and a small handwritten mark.

Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "ritardando" is written in several places, indicating a gradual deceleration of the tempo. The score is written in a cursive, handwritten style.

Canto

ever faithful e - ver sure -

ever faithful e - ver sure - ever faithful e - ver sure ever sure ever faithful e - ver

Handwritten musical score for a hymn, featuring multiple staves and lyrics. The lyrics include:

ever sure
 ever ever sure ever faithful
 ever faithful ever sure
 and thy mercies fillendure
 ever sure
 and thy mercies

The score includes various musical notations such as clefs, time signatures, and notes, with some parts marked "w/ Cantos".

Handwritten musical score consisting of approximately 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in both English and German. The English lyrics are: "ever sure ever sure ever sure", "Nikendure", and "ever sure". The German lyrics are: "ever-faichfich" and "ever-faichfich". The score is written in a cursive, handwritten style.

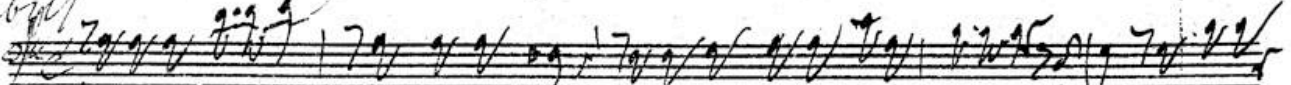
ever sure ever sure ever sure
 ever-faichfich
 Nikendure
 ever sure
 ever-faichfich

Handwritten musical score consisting of ten staves. The notation includes various note values, rests, and clefs. The lyrics "ever faithful ever sure and" are written under the fifth staff, and "ever faithful ever" under the sixth. The bottom staff contains the lyrics "faith - full ever sure, and thy mercies full measure, ever faithful ever sure".

addy

July 15 1817
1751208

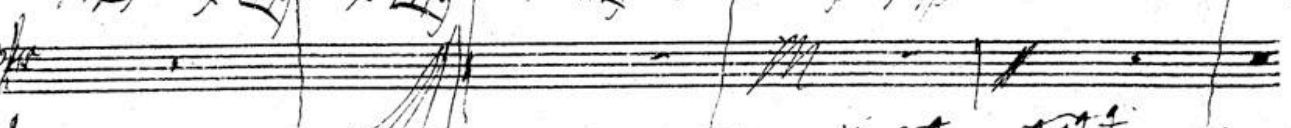
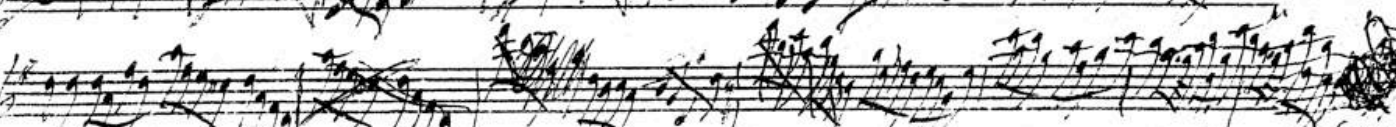
Enter Zebul, Achiz, Stanor & Zebul



Let me congratulate this happy Turn my honour'd Brother, Judge of Israel, thy faith & thy Courage, thy



constancy and virtuous behaviour, and in their applause, all joyfully celebrate thy Daughters name,



Score

Handwritten musical score with lyrics:

away
 great praise eternal praise and thy name eternal praise
 great the height of thy glory, greater still attend on Thee, greater still attend
 on Thee, great the height of thy glory
 virtues that in no way belong Love and Truth demand the song Love and Truth de
 mand the song
 greater still attend on Thee
 ad

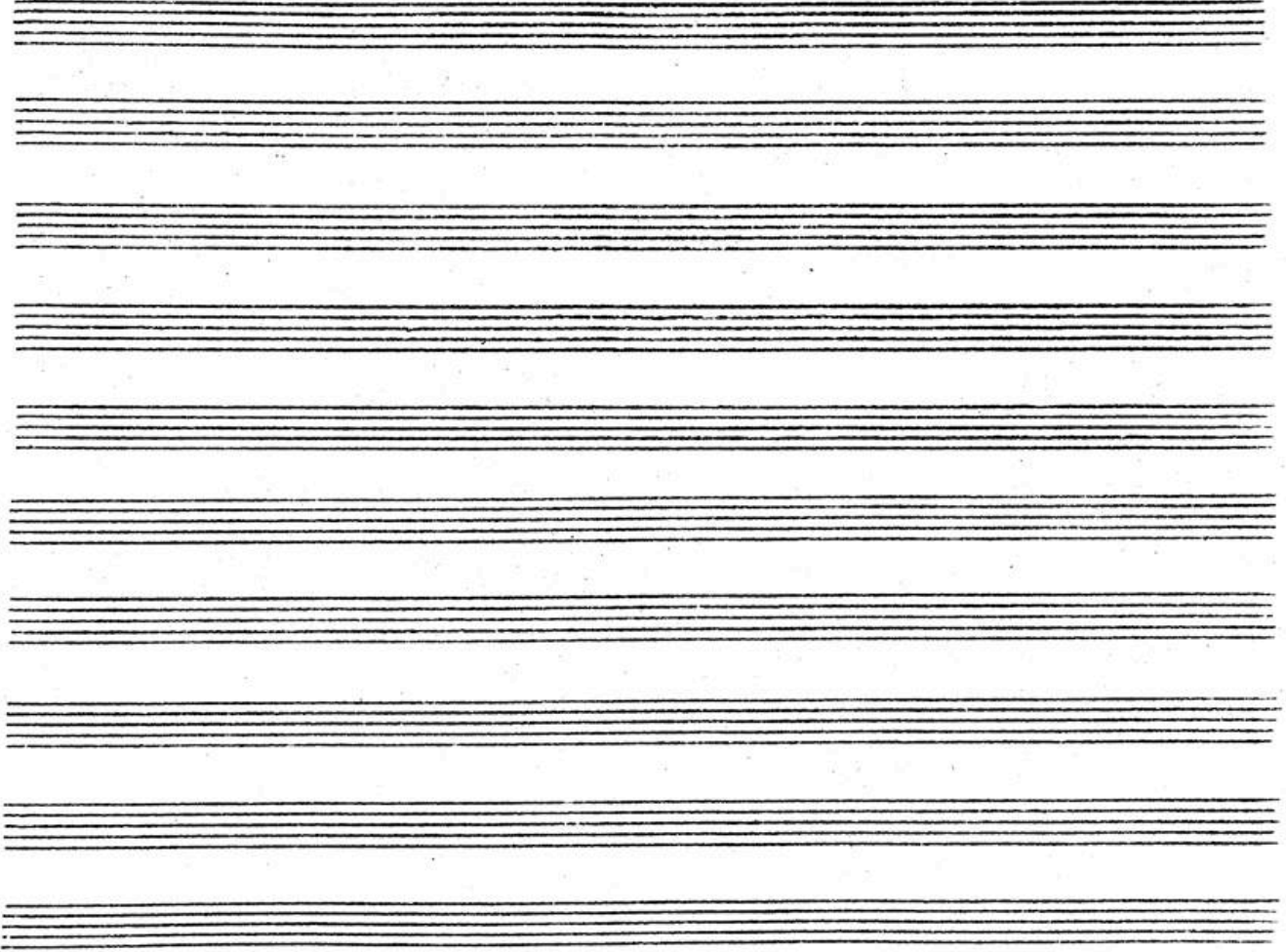
On
 the
 Song
 2
 4

unif
B
Rebut

Handwritten musical score consisting of approximately 10 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics are written in cursive and include:

- Land her all ye virgins bring in glad songs of choice praise Land
- inglad Sing of choice praise: ye best angels all around call her in melodious strains
- You belong to the King Truth demand the song Love and Truth demand the song Love and
- Truth demand the song

Additional handwritten notes include "Violin" and "regulations".



or Freedom to the Slave ~~and~~ Joy in Thee (find safe from the grave. All sin of Thee forgiven, such is kind Heaven's decree)

Con Violin AllOpera

Handwritten musical notation on a staff with lyrics: "which is kind Heaven's decree that hath thy parents blest, in blessing Thee great is light to the blind freedom to the Slave"

Handwritten musical notation on a staff with lyrics: "that hath thy parents blest, in blessing Thee" and "which is kind Heaven's decree, All sin of Thee forgiven"

Handwritten musical notation on a staff with lyrics: "that hath thy parents blest, in blessing Thee" and "great is light to the blind freedom to the Slave"

Handwritten musical notation on a staff with lyrics: "with Transport, Ophis, behold thy safety, but must forever mourn so dear a loss: Dear! the great Septim were"

Handwritten musical notation on a staff with lyrics: "to honour me still with the name of son."

andante

Handwritten musical score for voice and piano. The score is written on ten staves. The first staff is the vocal line, and the subsequent staves are for the piano accompaniment. The music is in 3/4 time and features a mix of treble and bass clefs. There are several instances of heavy ink scribbles and corrections throughout the score, particularly in the piano accompaniment parts. The lyrics are written below the vocal line.

Handwritten lyrics:

Tis Heaven's self, rising power

What checks the rising light yet let me hark above and think for angel lay

let me hark above - and think an angel

Handwritten musical score on a page with five systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in cursive below the staves. The text is as follows:

Heaven's ark rubs out that checks the rising light yet let me
 believe and think an angel by and think an angel by and let me believe
 and think an angel by and think an angel by

The score is written in a single system with five staves. The first staff is a treble clef, and the second is an alto clef. The third staff is a bass clef. The fourth and fifth staves are also bass clefs. The notation is highly detailed, with many notes and rests, and some areas of the score are heavily scribbled over.

While this each charm and beautiful
 line with more than human lustre shine while this each charm
 and beautiful line with more than human lustre shine

Allegro
 my faithful Hamon may that Providence which gently claims or forces our submission direct Thee to some superior Choice

aria
 freely to Heaven

all. viv.
T. 1. et 2.

H. 1. et 2.

V. 1.

V. 2.

Tenore

Yellowe of gi lead with one voice in Ble! Singo manifa dre price - Ye Hoyle of gi - lead with one voice in

Yellowe of gi lead with one voice in Ble! Singo manifa dre price

Handwritten musical score consisting of approximately 10 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves and include:

- Allegro* (written on the second staff)
- Allegro* (written on the third staff)
- Allegro* (written on the fourth staff)
- ye* (written on the fifth staff)
- ye* (written on the sixth staff)
- ye* (written on the seventh staff)
- ye* (written on the eighth staff)
- ye* (written on the ninth staff)
- ye* (written on the tenth staff)
- ye* (written on the eleventh staff)
- ye* (written on the twelfth staff)
- ye* (written on the thirteenth staff)
- ye* (written on the fourteenth staff)
- ye* (written on the fifteenth staff)
- ye* (written on the sixteenth staff)
- ye* (written on the seventeenth staff)
- ye* (written on the eighteenth staff)
- ye* (written on the nineteenth staff)
- ye* (written on the twentieth staff)
- ye* (written on the twenty-first staff)
- ye* (written on the twenty-second staff)
- ye* (written on the twenty-third staff)
- ye* (written on the twenty-fourth staff)
- ye* (written on the twenty-fifth staff)
- ye* (written on the twenty-sixth staff)
- ye* (written on the twenty-seventh staff)
- ye* (written on the twenty-eighth staff)
- ye* (written on the twenty-ninth staff)
- ye* (written on the thirtieth staff)
- ye* (written on the thirty-first staff)
- ye* (written on the thirty-second staff)
- ye* (written on the thirty-third staff)
- ye* (written on the thirty-fourth staff)
- ye* (written on the thirty-fifth staff)
- ye* (written on the thirty-sixth staff)
- ye* (written on the thirty-seventh staff)
- ye* (written on the thirty-eighth staff)
- ye* (written on the thirty-ninth staff)
- ye* (written on the fortieth staff)
- ye* (written on the forty-first staff)
- ye* (written on the forty-second staff)
- ye* (written on the forty-third staff)
- ye* (written on the forty-fourth staff)
- ye* (written on the forty-fifth staff)
- ye* (written on the forty-sixth staff)
- ye* (written on the forty-seventh staff)
- ye* (written on the forty-eighth staff)
- ye* (written on the forty-ninth staff)
- ye* (written on the fiftieth staff)
- ye* (written on the fifty-first staff)
- ye* (written on the fifty-second staff)
- ye* (written on the fifty-third staff)
- ye* (written on the fifty-fourth staff)
- ye* (written on the fifty-fifth staff)
- ye* (written on the fifty-sixth staff)
- ye* (written on the fifty-seventh staff)
- ye* (written on the fifty-eighth staff)
- ye* (written on the fifty-ninth staff)
- ye* (written on the sixtieth staff)
- ye* (written on the sixty-first staff)
- ye* (written on the sixty-second staff)
- ye* (written on the sixty-third staff)
- ye* (written on the sixty-fourth staff)
- ye* (written on the sixty-fifth staff)
- ye* (written on the sixty-sixth staff)
- ye* (written on the sixty-seventh staff)
- ye* (written on the sixty-eighth staff)
- ye* (written on the sixty-ninth staff)
- ye* (written on the seventieth staff)
- ye* (written on the seventy-first staff)
- ye* (written on the seventy-second staff)
- ye* (written on the seventy-third staff)
- ye* (written on the seventy-fourth staff)
- ye* (written on the seventy-fifth staff)
- ye* (written on the seventy-sixth staff)
- ye* (written on the seventy-seventh staff)
- ye* (written on the seventy-eighth staff)
- ye* (written on the seventy-ninth staff)
- ye* (written on the eightieth staff)
- ye* (written on the eighty-first staff)
- ye* (written on the eighty-second staff)
- ye* (written on the eighty-third staff)
- ye* (written on the eighty-fourth staff)
- ye* (written on the eighty-fifth staff)
- ye* (written on the eighty-sixth staff)
- ye* (written on the eighty-seventh staff)
- ye* (written on the eighty-eighth staff)
- ye* (written on the eighty-ninth staff)
- ye* (written on the ninetieth staff)
- ye* (written on the ninety-first staff)
- ye* (written on the ninety-second staff)
- ye* (written on the ninety-third staff)
- ye* (written on the ninety-fourth staff)
- ye* (written on the ninety-fifth staff)
- ye* (written on the ninety-sixth staff)
- ye* (written on the ninety-seventh staff)
- ye* (written on the ninety-eighth staff)
- ye* (written on the ninety-ninth staff)
- ye* (written on the one hundredth staff)

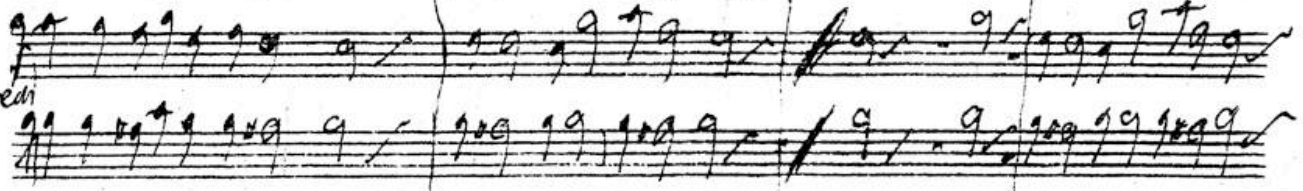
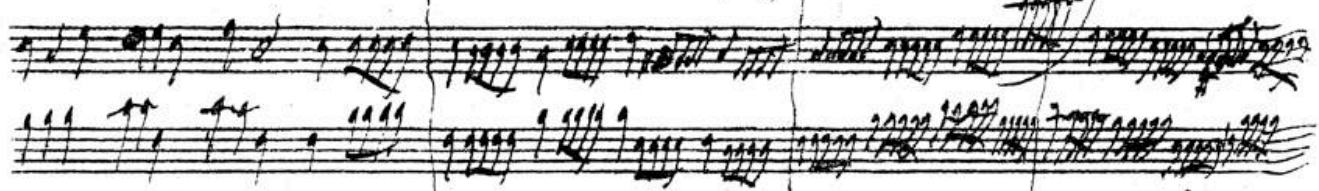
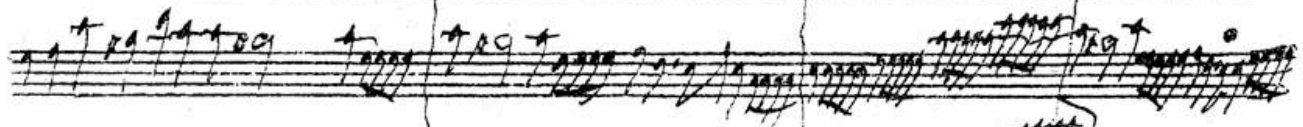
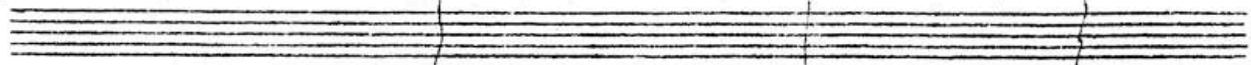
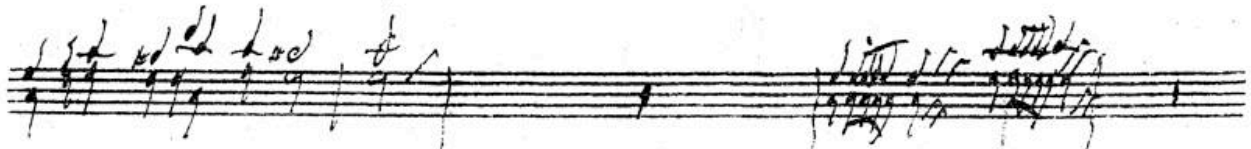
The lyrics are: *Blessings manifest in voice* (written on the sixth staff), *ye* (written on the seventh staff), *ye* (written on the eighth staff), *ye* (written on the ninth staff), *ye* (written on the tenth staff), *ye* (written on the eleventh staff), *ye* (written on the twelfth staff), *ye* (written on the thirteenth staff), *ye* (written on the fourteenth staff), *ye* (written on the fifteenth staff), *ye* (written on the sixteenth staff), *ye* (written on the seventeenth staff), *ye* (written on the eighteenth staff), *ye* (written on the nineteenth staff), *ye* (written on the twentieth staff), *ye* (written on the twenty-first staff), *ye* (written on the twenty-second staff), *ye* (written on the twenty-third staff), *ye* (written on the twenty-fourth staff), *ye* (written on the twenty-fifth staff), *ye* (written on the twenty-sixth staff), *ye* (written on the twenty-seventh staff), *ye* (written on the twenty-eighth staff), *ye* (written on the twenty-ninth staff), *ye* (written on the thirtieth staff), *ye* (written on the thirty-first staff), *ye* (written on the thirty-second staff), *ye* (written on the thirty-third staff), *ye* (written on the thirty-fourth staff), *ye* (written on the thirty-fifth staff), *ye* (written on the thirty-sixth staff), *ye* (written on the thirty-seventh staff), *ye* (written on the thirty-eighth staff), *ye* (written on the thirty-ninth staff), *ye* (written on the fortieth staff), *ye* (written on the forty-first staff), *ye* (written on the forty-second staff), *ye* (written on the forty-third staff), *ye* (written on the forty-fourth staff), *ye* (written on the forty-fifth staff), *ye* (written on the forty-sixth staff), *ye* (written on the forty-seventh staff), *ye* (written on the forty-eighth staff), *ye* (written on the forty-ninth staff), *ye* (written on the fiftieth staff), *ye* (written on the fifty-first staff), *ye* (written on the fifty-second staff), *ye* (written on the fifty-third staff), *ye* (written on the fifty-fourth staff), *ye* (written on the fifty-fifth staff), *ye* (written on the fifty-sixth staff), *ye* (written on the fifty-seventh staff), *ye* (written on the fifty-eighth staff), *ye* (written on the fifty-ninth staff), *ye* (written on the sixtieth staff), *ye* (written on the sixty-first staff), *ye* (written on the sixty-second staff), *ye* (written on the sixty-third staff), *ye* (written on the sixty-fourth staff), *ye* (written on the sixty-fifth staff), *ye* (written on the sixty-sixth staff), *ye* (written on the sixty-seventh staff), *ye* (written on the sixty-eighth staff), *ye* (written on the sixty-ninth staff), *ye* (written on the seventieth staff), *ye* (written on the seventy-first staff), *ye* (written on the seventy-second staff), *ye* (written on the seventy-third staff), *ye* (written on the seventy-fourth staff), *ye* (written on the seventy-fifth staff), *ye* (written on the seventy-sixth staff), *ye* (written on the seventy-seventh staff), *ye* (written on the seventy-eighth staff), *ye* (written on the seventy-ninth staff), *ye* (written on the eightieth staff), *ye* (written on the eighty-first staff), *ye* (written on the eighty-second staff), *ye* (written on the eighty-third staff), *ye* (written on the eighty-fourth staff), *ye* (written on the eighty-fifth staff), *ye* (written on the eighty-sixth staff), *ye* (written on the eighty-seventh staff), *ye* (written on the eighty-eighth staff), *ye* (written on the eighty-ninth staff), *ye* (written on the ninetieth staff), *ye* (written on the ninety-first staff), *ye* (written on the ninety-second staff), *ye* (written on the ninety-third staff), *ye* (written on the ninety-fourth staff), *ye* (written on the ninety-fifth staff), *ye* (written on the ninety-sixth staff), *ye* (written on the ninety-seventh staff), *ye* (written on the ninety-eighth staff), *ye* (written on the ninety-ninth staff), *ye* (written on the one hundredth staff).

Handwritten musical score for a vocal piece. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The lyrics are written below the staves, starting from the sixth staff. The lyrics are: "I do rejoice - rejoice in blessings manifold rejoice". The word "rejoice" is written above the notes on the sixth staff, and "I do rejoice" is written below the notes on the seventh staff. The word "rejoice" is written above the notes on the eighth staff, and "in blessings manifold rejoice" is written below the notes on the eighth staff. The word "rejoice" is written above the notes on the ninth staff. The word "rejoice" is written above the notes on the tenth staff. The word "rejoice" is written above the notes on the tenth staff. The word "rejoice" is written above the notes on the tenth staff.

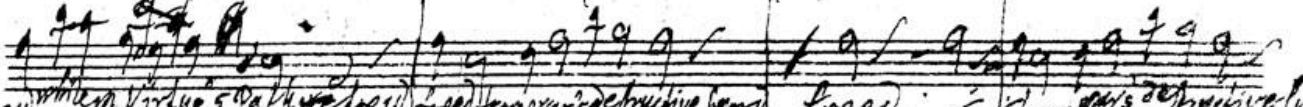
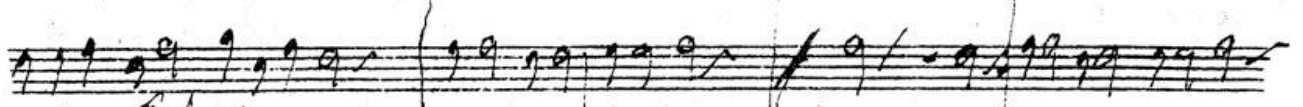
Handwritten musical score consisting of approximately 10 staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The lyrics are written below the staves and include:

- at Cantos
- at Cantos
- peace and plenty now shall spread - peace and plenty now shall spread
- peace and plenty now shall spread
- peace
- freed from war's destructive sword
- peace and plenty now shall

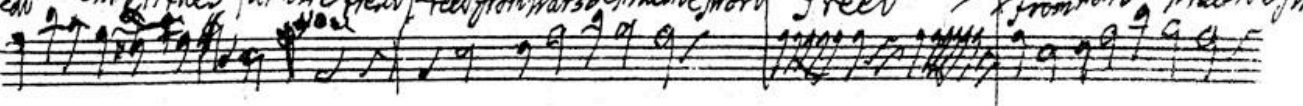
The score shows signs of being a working draft, with some ink bleed-through and overlapping notes.



Spred



Spred *whilst in Virtues nature freed* *freed from wars destructive sword* *freed* *from wars destructive sword*



Handwritten musical score consisting of approximately 10 staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The lyrics are written below the staves and include:

peace and plenty will spread
 when virtue's path you tread

The score is heavily annotated with handwritten notes and corrections, particularly in the lower staves. There are also some large, stylized letters 'A' and 'Z' written above the first few staves.

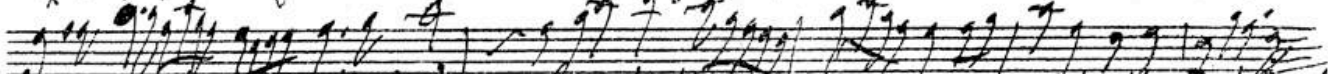
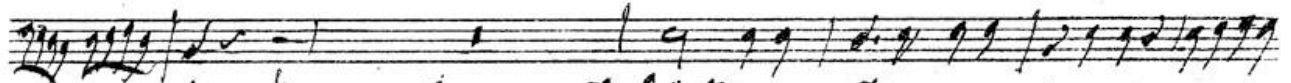
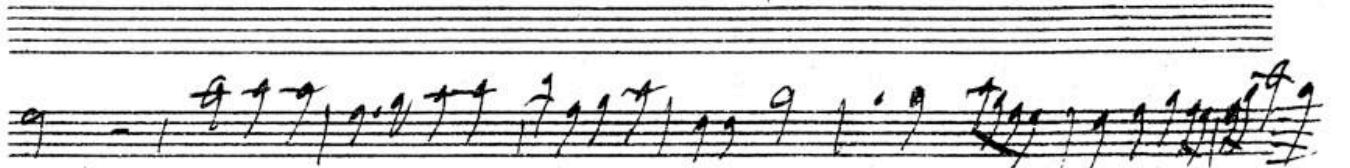
allegro

34

Handwritten musical score consisting of approximately 10 staves. The top two staves are empty, with large handwritten symbols resembling the letter 'A' or a stylized '4' on the second and third staves. The lower staves contain musical notation with lyrics written below. The lyrics are: "So are they blest who fear the Lord when men" and "So are they blest who fear the Lord when". There are several instances of crossed-out or scribbled-out musical notation, particularly in the middle and lower sections of the score.

Handwritten musical score for a choir and instruments. The score includes vocal lines with lyrics in Latin and English, and instrumental parts for strings and woodwinds. The lyrics are: "alleluia - alleluia e alleluia" and "Fear the Lord amen a - men so are they blest - who fear - the Lord amen a".

Blessed who fear the Lord, a men a men a men a men
 a men a men a men a men a men a men a men a men
 So are they blest - who fear - the Lord a men a men a men
 So are they blest - who fear the



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

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

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

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

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

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

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

Handwritten musical score for a vocal piece, likely a Gloria. The score consists of several staves. The top staves show a complex instrumental or vocal line with many notes and some scribbles. Below, there are vocal staves with lyrics written in cursive: "Gloria allerna amen", "Gloria allerna amen", "Gloria allerna amen", and "Gloria allerna amen". The bottom of the page features a signature "J.F. H." and a date "Finit. 29. August. 1751."

J.F. Handel. etatis 66.



Finit. 29. August. 1751.