

G. F. Handel
Jephtha
Part 1

OVERTURE.

No. 1.

1^{re} volta f, 2^{de} volta p.

Grave.

ASSOMP

8ves.

8ves.

8ves.

Allegro.

1^{st.} 2^{nd.}

f

8ves.

8ves.

8ves.

Handel — Jephtha Part I

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

Handwritten musical notation for the second system, including a treble clef, a 3-measure triplet, and a section marked 'A'.

Handwritten musical notation for the third system, featuring a treble clef, a 3-measure triplet, and a section marked 'P'.

Handwritten musical notation for the fourth system, including a treble clef, a 3-measure triplet, and a section marked 'f'.

Handwritten musical notation for the fifth system, featuring a treble clef and a section marked '8ves.'.

Handwritten musical notation for the sixth system, featuring a treble and bass clef with various notes and rests.

Handwritten musical notation for the seventh system, including a treble clef, a section marked 'B', a 3-measure triplet, and a section marked 'P'.

Handel — Jephtha Part I

5

The first system of musical notation consists of a grand staff with a treble and bass clef. The music is in a minor key and features a complex, flowing melody in the right hand with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present. The system concludes with the instruction *Sves.* (Svesivo).

The second system continues the intricate melodic line in the right hand, maintaining the rhythmic intensity. The left hand accompaniment remains consistent. The system ends with a repeat sign.

The third system shows the continuation of the piece, with the right hand's melody becoming more ornamented. The left hand accompaniment is steady. The system ends with a repeat sign.

The fourth system features a prominent triplet in the right hand, marked with a '3' above it. The music is marked *p* (piano). The system concludes with the instruction *Sves.* (Svesivo).

The fifth system begins with a *crec.* (crescendo) marking. It features a *tr* (trill) and a *C* (Crescendo) marking. The right hand has a more active, rhythmic pattern. The system ends with the instruction *lentem.* (lento).

The sixth system continues with a *Sves* marking. The right hand has a more active, rhythmic pattern. The system ends with a repeat sign.

The seventh system concludes the piece with a final flourish in the right hand. The left hand accompaniment remains steady. The system ends with a repeat sign.

1st. 2nd.
Allegro.

1^{ma} volta *f*, 2^a volta *pp*.
MENUET.

1st. 2nd.

No. 2.

RECIT.—IT MUST BE SO.

Largo e staccato. ZEBUL.

Vocals. It must be so: Or these vile Ammonites

ACCOMP. *Largo e staccato.* *f*

(Our lordly tyrants now these eighteen years,) Will crush the race of Is - ra - el, Since heav'n vouchsafes not,

with im-mediate choice, To point us out a leader, as be-fore, Ourselves must choose: And who so fit a

man As Gilead's son, our brother, valiant Jephtha? True, we have slighted, scorn'd,

expell'd him hence, As of a stranger born. But well I know him: his gen'rous soul disdains a mean re-

- venge, When his dis - treas - ful coun - try calls his aid. And, per - haps, heav' n may

fa - vour our re - quest, If with re - pent - ant hearts we sue for mer - cy.

No. 3. AIR.—“POUR FORTH NO MORE UNHEEDED PRAY'RS.”

Vivace.
Vocce.
ACCOMP *f Vivace.* *p*
Pour forth no more un-

A
Pour forth no more un-

heed - ed pray'rs, Pour forth no more un - heed - ed

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a busy treble clef with sixteenth-note patterns and a bass clef with a steady eighth-note accompaniment.

pray'rs To i-dols deaf and vain,

This system contains the second line of the musical score. The piano accompaniment continues with similar rhythmic patterns. The vocal line has a long note on 'vain'.

To i-dols deaf and vain,

p *pp*

This system contains the third line of the musical score. The piano accompaniment features a dynamic change from *p* to *pp* in the bass line. The vocal line has a long note on 'vain'.

To i - - - dols deaf and

This system contains the fourth line of the musical score. The piano accompaniment continues with a steady accompaniment. The vocal line has a long note on 'and'.

vain Four forth no

f **B**

This system contains the fifth line of the musical score. The piano accompaniment features a dynamic change from *f* to *pp* in the bass line. The system ends with a section marker **B**. The vocal line has a long note on 'no'.

more un-heed - - - ed pray'rs, Pour forth no more un -

p

This system shows the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a half note 'more', followed by a quarter note 'un-', a dotted quarter note 'heed', and a quarter note 'ed'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- heed - ed pray'rs, un - heed - ed pray'rs To i - dols

fp

The second system continues the vocal line with a half note '- heed', a quarter note 'ed', a dotted quarter note 'pray'rs', a quarter note 'un -', a dotted quarter note 'heed -', and a quarter note 'ed'. The piano accompaniment continues with a similar rhythmic pattern.

deaf, To i - dols deaf and vain,

This system shows the vocal line with a half note 'deaf,', a quarter note 'To', a dotted quarter note 'i -', and a quarter note 'dols'. The piano accompaniment continues.

to i - dols deaf and vain; Pour forth no

p

The fourth system shows the vocal line with a half note 'to', a dotted quarter note 'i -', and a quarter note 'dols'. The piano accompaniment continues.

more un-heeded pray'rs, Pour forth no more unheeded pray'rs To i - dols

This system shows the vocal line with a half note 'more', a quarter note 'un-', a dotted quarter note 'heed', and a quarter note 'ed'. The piano accompaniment continues.

deaf, To i-dols vain: To i - - dols deaf and vain.

Adagio. To i - dols deaf and vain: *tem. lmo.*

Fine.

p No more with vile un - hal - - low'd airs, The sa - cred

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rites pro - fane, No more, no more, no more, no

more The sa - cred rites pro - fane, With vile un

hal - low'd airs, No more the sa - cred rites pro -

fane. No more with vile un - hal - low'd airs, The sa - -

- cred rites pro - fane, The sa - cred rites pro - fane

Adagio. *Du capo sino al Fine.*

Adagio. *Da capo sino al Fine.*

No. 4. CHORUS.—NO MORE TO AMMON'S GOD AND KING.

CHORUS. *Andante.*

TREBLE. No more to Am - mon's God and king,

ALTO. No more to Am - mon's God and king,

TENOR. (Sve lower.) No more to Am - mon's God and king,

BASS. No more to Am - mon's God and king,

ACCOMP. *f*

Fierce Mo - - loch, shall our cymbals ring, No more to Ammon's God and

Fierce Moloch, shall our cymbals ring, No more to Ammon's God and

Fierce Moloch, shall our cymbals ring, No more to Ammon's God and

Fierce Mo - loch, shall our cymbals ring, No more to Ammon's God and

king, Fierce Mo - loch, fierce Moloch, fierce

king, Fierce Mo - loch, fierce Mo-loch, fierce

king, Fierce Mo - loch, fierce Mo-loch, fierce

king, Fierce Mo - loch, fierce Mo-loch, fierce

• A

Moloch, shall our cymbals ring,
 Moloch, shall our cymbals ring,
 Moloch, shall our cymbals ring,
 Moloch, shall our cymbals ring,

In dis - mal dance a - round the fur - nace blue, a - round the fur - nace
 In dis - mal dance a - round the fur - nace blue, a - round the fur - nace
 In dis - mal dance a - round the fur - nace blue, a - round the fur - nace
 In dis - mal dance a - round the fur - nace blue, a - round the fur - nace

blue, In dis - mal dance a - round the fur - nace blue,
 blue, In dis - mal dance a - round the fur - nace blue,
 blue, In dis - mal dance a - round the fur - nace blue,
 blue, In dis - mal dance a - round the fur - nace blue,

Handel's "Jephtha"—

• In the ancient copies this is marked 1.2

In dis - mal dance a - round the fur - - nace blue.

In dis - mal dance a - round the fur - - nace blue.

In dis - mal dance a - round the fur - - nace blue.

In dis - mal dance a - round the fur - - nace blue.

No more, No more, No more, No more,

fierce Mo - loch, No more to Ammon's god and

No more to Am-mon's god and king, fierce Mo-loch, shall our cymbals ring,

more, fierce Mo - loch, shall our cym - bals ring, in dance a - round the fur-nace

fierce Mo - loch, shall our cymbals ring, In dis - mal dance around the furnace

king, fierce Moloch, shall our cym-bals ring, In dismal dance, In dis - mal dance around the fur - nace

in dismal dance, In dis - mal dance a - round the furnace

blue. No more, No more to Ammon's god and king, fierce Moloch, shall our cym-bals
blue. No more, No more to Ammon's god and king, fierce Moloch, shall our cym-bals
blue. No more, No more to Ammon's god and king, fierce Moloch, shall our cym-bals
blue. No more, No more, No more to Ammon's god and king, fierce Moloch, shall our cym-bals

8ves.

ring, in dis-mal dance a-round - a-round the furnace blue.
ring, in dis-mal dance a-round - a-round the furnace blue.
ring, in dis-mal dance a-round - a-round the furnace blue.
ring, in dis-mal dance a-round - a-round the furnace blue.

8ves. 8ves.

CHEMOSH NO MORE.

Andante.

TREBLE.

ALTO.

TENOR,
Sopr. lower.)

BASS

ACCOMP.

Che - mosh no more will we a-dore, with timbrell'd anthems to Je - ho - vah

With timbrell'd an - thems to Je - ho - vah due, with timbrell'd anthems to Je - ho - vah due, with timbrell'd an - thems to Je - ho - vah due, - with timbrell'd anthems to Je - ho - vah

Che - - mosh no more will we a-dore, with timbrell'd anthems to Je - ho - vah

due, with timbrell'd an - thems to Je - ho - vah due.

due, with timbrell'd, tim - brell'd anthems, with an - thems to Je - ho - vah

due, with timbrell'd an - thems to Je - ho - vah due, - with an - thems to Je - ho - vah

Che - - mosh no more will we a-dore, with timbrell'd an - thems to Je - ho - vah

Pedals See.

C

Che - - mosh no more will we a-dore, with timbrell'd an - thems to Je - ho - vah due. due, with timbrell'd an - - thems to Je - ho - vah due, with an - thems to Je - ho - vah due, with timbrell'd an - - thems to Je - ho - vah due. with anthems to Je - ho - vah

8ves.

due, with an - thems to Je-ho-vah due, with anthems to Je-hovah due, - no more will Che - mosh no more will we adore, with timbrell'd anthems to Je-ho-vah due, no more will we due, with timbrell'd an - thems to Je-ho-vah due, with anthems to Je - hovah due.

due.

we - adore Che - mosh, with an - thems to Je-hovah due, with timbrell'd an - thems - dore, no more will we a-dore Che - - mosh, no more will we adore, with an - thems with timbrell'd an - thems to Je-hovah due. Che - - mosh no Che mosh no more will we adore, with timbrell'd anthems,

8ves.

D

to Je - ho - vah due, with timbrell'd an - thems, with an - thems to Je - ho - vah
 to Je - ho - vah due, with timbrell'd an - thems, with an - thems to Je - ho - vah
 more will we adore, with timbrell'd anthems, no more with timbrell'd an-thems to Je - ho - vah
 Che - - mosh,
 due, with timbrell'd an - thems to Je-ho-vah, to Je - ho - vah
 due, due, with timbrell'd an - thems to Jehovah due, with timbrell'd an - thems to Je-hovah, to Je-ho-vah
 due, due, with timbrell'd an - thems to Jehovah due, with timbrell'd
 Che - - mosh no more will we a-dore,
 due, Che - - mosh no more will we a-dore, - with timbrell'd anthems to Je - ho - vah due.
 due, - with timbrell'd anthems to Je - ho - vah due, - with an - - thems to Je - ho - vah due.
 an - - thems to Je - ho - vah due, with an - thems, with timbrell'd anthems to Je - ho - vah due.
 with timbrell'd an - - thems to Je - ho - vah due, with timbrell'd an - - thems to Je - ho - vah due.

Ped. Ped. .

Sres.

No. 5.

BUT JEPHTHA COMES.

RECIT. ZEBUL.

Voics. 

But Jephtha comes! kind heav'n assist our plea. O Jephtha! with an eye of

RECIT.

ACCOMP. 



pi-ty look On thy repent-ant brethren in dis-tress. Forget-ful of thy wrongs, redress thy



JEPHTHA.



sire, Thy friends, thy country, in extreme dis-pair. I will, so please it heav'n,





and these the terms: If I command in war, the like command (Should heav'n vouchsafe us



ZEBUL.



a vic-to-rious peace) shall still be mine. Agreed. Be witness heav'n!



No. 6. VIRTUE MY SOUL SHALL STILL EMBRACE.

AIR. JEPHTHA.

Voice.

ACCOMP.

mf

Virtue my soul shall still embrace, Goodness shall make me great,
goodness shall make me great. Vir - tue, Vir - tue,
Virtue my soul shall still embrace, Goodness shall make me
great, and Good-ness, Goodness shall make me great.

mf *staccato*

A

Vir-tue my soul shall still em-brace, Goodness shall make me great. Vir-tue my soul shall still embrace,

Goodness shall make me great, and Good-ness, Good-ness shall make me great, Goodness shall make me

great, shall make me great, -

and Goodness shall make me great.

Fina.

B

Who builds up-on this steady base, Dreads no event of fate. Who builds up - on this

p *un poco forte.*

steady base, Dreads no e-vent of fate, Dreads no event of fate.

8ves.

Who builds up - on this steady base, Dreads no e-vent of fate,

Dreads no e - vent - of fate. Vir - tue my soul shall still embrace, Goodness shall make me

great, Goodness shall make me great. *mf* *D.C.*

mf *D.C.* *Dal seg.*

No. 7

'Twill BE A PAINFUL SEPARATION.

RECIT. STORGE.

VOICE. 

'Twill be a painful se - pa - ration, Jephtha, To see thee harness'd


RECIT.


ACCOMP. 

p
8ves.


for the bloody field. But ah! how tri - vial are a wife's concerns, When




a whole na-tion bleeds, and groveling lies, Pant-ing for li-ber-ty and life.



No. 8.

IN GENTLE MURMURS WILL I MOURN.

Air. *Larghetto.*

VOICE. 

Larghetto.

ACCOMP. 

mp


Solo flute.



p

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is common time (C). The piano part features a rhythmic pattern of eighth and sixteenth notes.

In gen - tle mur - murs will - I mourn, As mourns the mate - for -

pp

The second system continues the vocal line and piano accompaniment. The lyrics are "In gen - tle mur - murs will - I mourn, As mourns the mate - for -". A dynamic marking of *pp* is present in the piano part.

- nit - ken dove, In gen - tle mur - murs

Flute.

mp *p* *mp*

The third system continues the vocal line and piano accompaniment. The lyrics are "- nit - ken dove, In gen - tle mur - murs". A flute part is indicated above the piano part. Dynamic markings of *mp*, *p*, and *mp* are present.

will I mourn, - as mourns the mate-for - sa - ken - dove; *Al*

p *mp* *p*

The fourth system continues the vocal line and piano accompaniment. The lyrics are "will I mourn, - as mourns the mate-for - sa - ken - dove;". A dynamic marking of *Al* is present at the end of the system. Dynamic markings of *p*, *mp*, and *p* are present in the piano part.

mourns As mourns the mate - for - sa - ken dove;

The fifth system continues the vocal line and piano accompaniment. The lyrics are "mourns As mourns the mate - for - sa - ken dove;".

Handel's "Jephtha."

As mourns the mate - - - for - sa - ken dove;

un poco f

B
And sigh-ing wish thy dear re - - turn to li - ber - ty and last - ing love; - -

fp

and li - ber - ty. And sigh-ing wish thy dear re - turn - -

To li - ber - ty and love, and last - ing love, - - - - - wish -

mp

This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are "To li - ber - ty and love, and last - ing love, - - - - - wish -". A dynamic marking of *mp* is placed below the piano part.

- - ing thy re - turn To li - ber - ty and lasting love. In gen - tle mur - mura -

fp

C

This system contains the next two staves. The lyrics are "- - ing thy re - turn To li - ber - ty and lasting love. In gen - tle mur - mura -". A dynamic marking of *fp* is placed below the piano part. A section marker **C** is placed above the vocal line.

will I - mourn, as mourns the mate - for - sa - ken dove; And sighing wish thy

This system contains the next two staves. The lyrics are "will I - mourn, as mourns the mate - for - sa - ken dove; And sighing wish thy".

dear re - turn to li - ber - ty and lasting love.

f

This system contains the next two staves. The lyrics are "dear re - turn to li - ber - ty and lasting love.". A dynamic marking of *f* is placed below the piano part.

This system contains the final two staves of music on the page, which are instrumental passages for the piano accompaniment.

No. 9.

HAPPY THIS EMBASSY

Recit. HAMOR.

Voice.

Happy this em-bassy, my charming I-phib, Which once more gives thee to my longing

Accomp.

eyes. As Cynthia breaking from th'involving clouds On the benighted tra-vel-ler; the sight of thee, my

love, drives darkness and des-pair. A - gain I live; in thy sweet smiles I live; As in thy

father's e - ver watchful care Our wretched na - tion feels new life, new

joy. O haste, and make my hap - pi - ness com - plete.

No. 10. DULL DELAY, IN PIERCING ANGUISH.

AIR. Andante.

Voice.

Accomp.

Andante.

p

Dull de - lay, in piercing an - guish, Bids thy faith - ful lov - er

languish, Bids thy faithful lov - er languish, While he pants for bliss in vain - - While he

pants, while he pants for bliss in vain. Dull de - lay. Dull de -

- - lay, Dull de - lay, in piercing an - guish, Bids thy faith - ful lov - er languish, Bids thy faithful lov - er

languish, While he pants for bliss in vain, While he pants - - - for bliss in

Adagio.
vain, While he pants, While he pants - - for bliss in

A
Temp. lmo.
vain. Oh! with gen-tle smiles re-

- lieve me; Let no more false hopes de-ceive me; Nor vain fears, - - Nor vain fears in - fict a

pain; Let no more false hopes de-ceive me, Let no more false hopes de-

- ceive me. Nor vain fears inflict a pain, Nor vain fears inflict a pain, Nor vain

fears in - flict a pain

No. 11.

ILL SUITS THE VOICE OF LOVE.

RECIT. IPHIS.

Voice

Ill suits the voice of love when glory calls, And bids thee follow

COMP.

Jephtha to the field. Act there the he-ro, and let ri-val deeds Pro -

- claim thee wor-thy to be call'd his son; And Ha-mor shall not want his due re-ward.

No. 12

TAKE THE HEART YOU FONDLY GAVE.

AIR. Larghetto.

V-ICE.

ACCOMP.

f

p

Take - - the heart you fondly gave:

Lodg'd in your breast with mine, Lodg'd in your breast with mine; Take the heart you

fondly gave, Lodg'd in your breast with mine, - Lodg'd in your breast with mine;

Take the heart you tond - ly gave, Lodg'd in your breast with

mine, Take the heart - you fond - ly gave, Take the heart you

This system features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'mine, Take the heart - you fond - ly gave, Take the heart you'. The piano accompaniment consists of a treble and bass clef with a complex rhythmic pattern.

fondly gave, Lodg'd in your breast with mine, Lodg'd in your breast with mine.

This system continues the vocal line with the lyrics 'fondly gave, Lodg'd in your breast with mine, Lodg'd in your breast with mine.'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

Thus with double ardour brave,

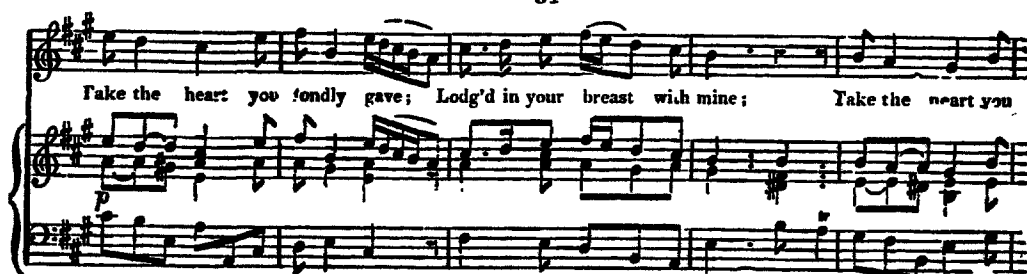
This system begins with the lyrics 'Thus with double ardour brave,'. The vocal line is marked with an *A* (Allegro) and the piano accompaniment with a *P* (Piano) dynamic marking.

Sure conquest shall be thine, Sure conquest shall be thine. Thus with double ardour brave,

This system contains the lyrics 'Sure conquest shall be thine, Sure conquest shall be thine. Thus with double ardour brave,'. The piano accompaniment continues with a steady rhythmic accompaniment.

Sure conquest shall be thine, Sure conquest shall be thine.

This system concludes the vocal line with the lyrics 'Sure conquest shall be thine, Sure conquest shall be thine.'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).



Take the heart you fondly gave; Lodg'd in your breast with mine; Take the heart you

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are: "Take the heart you fondly gave; Lodg'd in your breast with mine; Take the heart you".



fond-ly gave - Lodg'd in your breast with mine; Take the heart you fond-ly gave, - -

This system continues the vocal melody and piano accompaniment. The lyrics are: "fond-ly gave - Lodg'd in your breast with mine; Take the heart you fond-ly gave, - -".



Take the heart you fondly gave, Lodg'd in your breast with

This system continues the vocal melody and piano accompaniment. The lyrics are: "Take the heart you fondly gave, Lodg'd in your breast with".



mine; Lodg'd in your breast with mine;

This system continues the vocal melody and piano accompaniment. The lyrics are: "mine; Lodg'd in your breast with mine;".



This system shows the continuation of the piano accompaniment, which concludes with a double bar line.

No 13.

I GO, MY SOUL, INSPIR'D

RECIT.—HAMOR.

Voces

Accomp.

p *mf* *p*

I go : My soul, inspir'd by thy command, Thirsts for the battle. I'm al-ready crown'd

With the vic-torious wreath ; and thou, fair prize More worth than fame or conquest, thou art mine.

mf

No. 14.

THESE LABOURS PAST.

DUET. *Andante*

IPHIS.

HAMOR.

Accomp.

f

♩ = 80.

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, with a treble clef and a common time signature. The lower staff is a piano accompaniment in G major, with a grand staff (treble and bass clefs) and a common time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score consists of two staves. The upper staff is a vocal line in G major, with a treble clef and a common time signature. The lower staff is a piano accompaniment in G major, with a grand staff (treble and bass clefs) and a common time signature. The piano part continues the rhythmic pattern from the first system.

The third system of the musical score consists of two staves. The upper staff is a vocal line in G major, with a treble clef and a common time signature. The lower staff is a piano accompaniment in G major, with a grand staff (treble and bass clefs) and a common time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "These la-bours past, how hap-py we! How glorious, glo - - rious".

The fourth system of the musical score consists of two staves. The upper staff is a vocal line in G major, with a treble clef and a common time signature. The lower staff is a piano accompaniment in G major, with a grand staff (treble and bass clefs) and a common time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "will they prove! These la-bours past, how hap-py we!".



These la-bours past
How glo-rious, glo - rious will they prove.' These la-bours past,

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "These la-bours past" and "How glo-rious, glo - rious will they prove.' These la-bours past,".



how hap-py, hap-py we! how happy! How glorious, How
how hap-py, hap-py we: How glorious, how hap - py, how

This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "how hap-py, hap-py we! how happy! How glorious, How" and "how hap-py, hap-py we: How glorious, how hap - py, how".



glo - - - - - rious will they
glo - - - - - rious will they

This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "glo - - - - - rious will they" and "glo - - - - - rious will they".



prove!
prove!

This system contains the fourth two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "prove!" and "prove!".

B

These labours past, These la-bours past, - how hap - py we! These la-bours
These la-bours past, - These la-bours past, These la-bours past -

p

past, - how hap - py, how hap - py, we!
how hap - py, we! how hap - py we!

How glorious, how glo
How glorious, how glo

3ves *3ves*

3 *3* *3* *3*

- rious will they prove! How hap - py, how happy
- rious will they prove! How glo - rious, how happy

we! How glorious, how hap-py, hap-py we! How glorious will they
we! How hap-py, how hap-py, happy we! How glorious will they

prove! How glo-rious, how glo-rious, How glo -
prove! How glo-rious, how glo-rious, How glo -
Adagio.
Adagio.

Temp. 1mo
- rious will they prove!
Temp. 1mo
- rious will they prove!
Temp. 1mo

Fine.

Fine.

Andante. C

When gath' - ring fruit from con - quest's tree We deck the feast of love! We deck -

Andante.

Andante. ♩ = 120.

p

- the feast of love, the feast - of love; - - We deck - the feast of love, We deck -

When gath' - ring fruit from conquest's tree We deck - the feast of love, We deck -

- - the feast of love! We deck, When gath' - ring fruit from con - quest's tree - we

- the feast of love! We deck, When gath' - ring fruit - from con - quest's

deck. we deck - the feast of love! We deck the
tree, We deck, we deck - the feast of love! We deck the

This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "deck. we deck - the feast of love! We deck the tree, We deck, we deck - the feast of love! We deck the".

feast of love, We deck the feast of
feast of love, We deck the feast of

Adagio.
Adagio.
Adagio. ♩ = 72.

This system continues the vocal and piano parts. It includes the tempo marking "Adagio." and a metronome marking "♩ = 72." The lyrics are: "feast of love, We deck the feast of feast of love, We deck the feast of".

love. *Andante.*
love. *Andante.*

Andante.
mf
Temp. 1mo.

This system features the vocal parts in a slower tempo, marked "Andante." with a key signature change to two flats. The piano accompaniment is marked "mf" and "Temp. 1mo." The lyrics are: "love. love.".

Dal Segno.

This system shows the piano accompaniment in a new tempo, marked "Dal Segno." with a key signature change to one flat. The piano part features a rhythmic pattern of eighth notes.

No. 15.

WHAT MEAN THESE DOUBTFUL FANCIES

RECIT. JEPHTHA.

VOICE. What mean these doubtful fan - cies of the brain Vi - sions of joy - rise

ACCOMP. *p*

in my raptur'd soul, There play a - while, and set the darksome night, Strange

ar-dour fires my breast; my arms seem strung with ten - fold vi-gour, and my created

helm To reach the skies. Be hum-ble still, my soul. It is the spi - rit of

God; in whose great name I of - fer up my vow

No 16. IF, LORD, SUSTAIN'D BY THY ALMIGHTY POW'R.

RECIT. JEPHTHA.

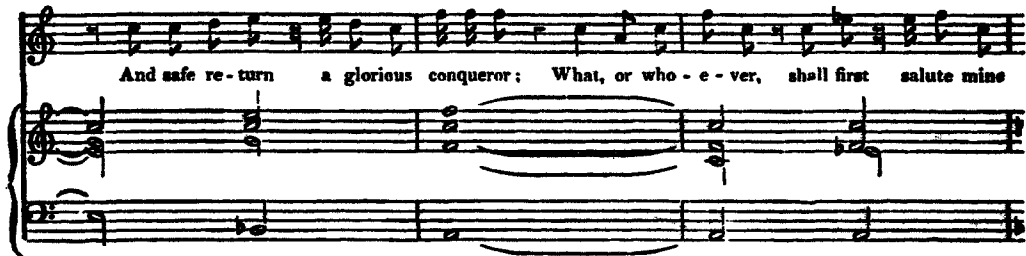
VOICE.  *H, Lord, sus-tain'd by thy al-mighty pow'r, Am-mon I*

ACCOMP.  *p*

drive, and his in-sult-ing bands, From these our long un-cul-ti-va-ted lands,



And safe re-turn a glorious conqueror; What, or who-e-ver, shall first salute mine





eyes, shall be for e-ver thine, or fall a sa-cri-fice.



No. 17. 'TIS SAID.

RECIT. JEPHTHA. Enter Israelites.

VOICE.  *'Tis said. Attend, ye chiefs, and with u-ni-ted voices, In-voke the ho-ly name of Is-ra-el's God.*

ACCOMP.  *p*

No. 15. O GOD, BEHOLD OUR SORE DISTRESS.

CHORUS. *Grave.*

TABLE. *Grave.* O God, be - hold our sore dis - tress; Om -

ALTO. *Grave.* O God, be - hold our sore dis - tress; Om -

TENOR (8ve. lower). *Grave.* O God, be - hold our sore dis - tress; Om -

BASS. *Grave.* O God, be - hold, our sore dis - tress; Om -

ACCOMP. *Grave.* Met. 6-66.

a tempo ordinario.

- ni - po - tent, to plague *pp* or *mf* bless! be - hold our sore . . . dis - tress;

- ni - po - tent, to plague or *pp* bless! O God, be - hold our sore distress, O God, be -

- ni - po - tent, to plague *pp* or *mf* bless! be -

- ni - po - tent, to plague or *pp* bless! *a tempo ordinario.* O God, be -

8ve.

O God, be - hold our sore . . . dis - tress;

- hold our sore dis-tress, our sore dis-tress, be - hold our sore . . . our sore dis -

- hold our sore . . . dis - tress, O

- hold our sore dis - tress, our sore . . . dis - tress;

be - hold our sore dis -
- tress ; be - hold our sore . dis -
God, be - hold our sore . . . dis - tress ;
be - hold our sore . . . dis - tress ; O

8ves.

B
- tress ; O God, be - hold, O God, be - hold our
- tress O God, be - hold, be - hold our sore
be - hold our sore, our sore dis - tress ;
God, behold our sore distress ; O God, be - hold our sore dis - tress ;

B
8ves. Ped.

sore dis - tress ; be - hold, be - hold, O God, be - hold our sore dis -
dis - tress ; O God, be - hold our sore dis -
be - hold our sore dis - tress, our sore dis - tress ;
be - hold our sore dis - tress ; O God, be - hold our sore dis -

Ped. 8ves. 8ves.

- tress;
- tress; Om - ni - - po - tent to plague or
Om - ni - po - tent, to plague or bless!
- tress; Om - ni - po - tent, to plague or bless! to plague or

C
8ves.

Om - ni - po - tent, to plague or bless! Om - ni po - tent, to
bless! Om - ni - - - po - tent, Om - ni - po - tent, to plague or
bless! plague or bless! Om - ni - po - tent, to plague or

8ves.

plague or bless!
bless! to plague or bless, to
Om - ni - po - tent, to plague or
bless! Om - ni - - po - tent, to plague, to plague or

D

Om - ni - po - tent, to plague or [#]bless! to plague . . . or
plague or bless!
bless! Om - ni - po - tent, to plague . . . or bless, to plague or
bless! Om - ni - po - tent, to plague or bless, to plague or

Ped. *Sves.*

bless, to plague, to plague or
Om - ni - po - tent, to plague or bless! Om - ni - po - tent, to plague
bless, Om - ni - po - tent, Om - ni - po - tent, to plague or bless, Om - ni - po - tent, to plague, to
bless! Om - ni - po - tent, to plague, to

Sves.

E

plague or bless! But turn thy wrath, and bless . . . once more,
or bless! But turn thy wrath, and bless once more,
plague or bless! But turn thy wrath, and bless once more, Thy
plague or bless! But turn thy wrath, and bless once more Thy

Thy ser - vants, who thy
turn thy wrath, and bless once
ser - vants, who thy name a - dore, turn thy wrath and bless
ser - vants, who thy name a - dore, turn thy

8ves.

name a - dore, turn thy wrath, and bless . . . once more,
more, and bless once more, turn thy wrath and bless once more,
once more, turn thy wrath . and bless once more, and bless once
wrath and bless once more thy ser - vants, who thy name a -

8ves.

. . . and bless once more, turn thy wrath, and bless once more, and
thy ser - vants, who thy name a -
more, and bless once more, turn thy wrath, and bless once more, and bless once
- dore, But turn thy wrath, turn thy wrath, and bless once

bless once more, turn thy wrath, and bless once more Thy ser-vants, who thy name a
 dore, who thy name a - dore, and bless once more Thy ser - vants, who thy name a -
 more Thy ser - vants, who thy name a -
 more, once more, turn thy wrath, and bless once more Thy servants, who thy name a -

8ves.

- dore. But turn thy wrath, and bless once more,
 - dore. But turn thy wrath, and bless once more Thy ser - vants, who thy
 - dore. But turn thy wrath, and bless once more, turn thy wrath, and bless once
 - dore. But turn thy wrath, and bless once more, turn thy wrath, and bless

F

Thy servants, who thy name, thy name a -
 name a - dore, thy ser - vants, who thy name a -
 more, turn thy wrath and bless once more,
 Thy servants, thy ser - vants, who thy name a -

F

Pedals 8ves.

- dore, turn thy wrath, and bless once more Thy ser - vants, who thy
- dore, . . . turn thy wrath, turn thy wrath, and bless once
Thy ser - vants, who thy name a - dore, turn thy wrath, and bless
- dore, . . . turn thy wrath, and bless once more

8va. 8va.

name a - dore, thy ser - vants, who thy
more, and bless once more Thy ser - vants, who thy
once more Thy ser - vants, who thy
Thy ser - vants, who thy name a -

Pedals 8va.

name, who thy name a - dore.
name, who thy name a - dore.
name, who thy name a - dore.
- dore, thy name a - dore

No. 19.

SOME DIRE EVENT.

Recit. STORGE.

VOIC. Some dire e - vent nangs o'er our heads, some woe - ful

Accomp. Recit. *p*

8ves.

song we have to sing, In mi - se - ry ex - treme; O ne - ver

ne - ver. Was my fore - bo - ding mind distress'd be - fore With such in - ces - sant pangs.

No. 20.

SCENES OF HORROR, SCENES OF WOE.

VOIC. AIR. *Con spirito.*

Accomp. AIR. *Con spirito.* *f*

$\text{♩} = 144.$

p *cres.*

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

The second system includes the vocal line and piano accompaniment. The vocal line begins with a section marked 'A' and contains the lyrics 'Scenes of hor - ror, Scenes of hor-ror,'. The piano accompaniment includes dynamic markings of *mf* and *p*, and the instruction 'Voice alone.' is written below the piano part.

The third system continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'scenes of woe, Scenes of hor - ror, scenes of woe,'.

The fourth system continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'Ri - sing from the shades be-low, Ri - sing from the'.

The fifth system continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'shades be - low, Add new ter - ror to the night,'.

Handwritten musical score system 1. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Add new ter - ror to the night. Scenes of hor-ror, Scenes of hor - ror,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Handwritten musical score system 2. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "scenes of woe, of woe, Add new ter - ror to the night, Add new ter - ror,". The piano accompaniment continues with a similar rhythmic pattern.

Handwritten musical score system 3. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "to the night,". The piano accompaniment includes dynamic markings: *s*, *cres.*, *p*, and *f*. A section marked "B" is indicated above the vocal line.

Handwritten musical score system 4. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Scenes of hor-ror, scenes of woe, scenes of woe, Ri - sing from the". The piano accompaniment includes dynamic markings: *p* and *p*. Section markers are present above the vocal line.

Handwritten musical score system 5. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "shades . . . be-low Add new ter-ror". The piano accompaniment continues with a rhythmic pattern.

to the night. Scenes of hor - ror, scenes of woe Ri - sing from the

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment is in a grand staff with treble and bass clefs.

shades se-low, Add new ter - ror to the night, Add new ter - ror

This system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "shades se-low, Add new ter - ror to the night, Add new ter - ror".

Add new ter - ror, Add new ter - ror to the night, Add new ter - ror to the night.

This system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "Add new ter - ror, Add new ter - ror to the night, Add new ter - ror to the night." The piano accompaniment features a triplet in the bass line.

a tempo.

f *p* *cres.*

This system shows the piano accompaniment with dynamic markings *f*, *p*, and *cres.* The tempo marking *a tempo.* is present. The vocal line is mostly blank.

f *Fine*

This system shows the piano accompaniment with dynamic markings *f* and *Fine*. The vocal line is mostly blank.

C Met. ♩ = 144.

While in ne-ver-ceasing pain, That at-tends the ser-vile

chain Joyless flow Joyless flow

Joyless flow the hours of light, While in ne-ver-ceasing pain, That at-tends the ser-vile

Adagio. Met. ♩ = 144. *Tempo primo.*

chain, Joyless flow the hours of light. Scenes of horror,

pp Adagio. *Tempo primo.* *f*

Scenes of horror, scenes of woe, Scenes of hor-ror, scenes of woe. *Dal segno.*

p *Dal segno.*

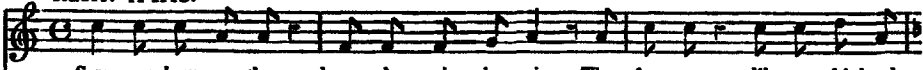
Handel's "Jephtha."

* There is no time marked in the score, but this movement is generally performed so as to assign about the same duration to a quaver, as that which was assigned to the crotchet in the preceding *Con spirito* movement.

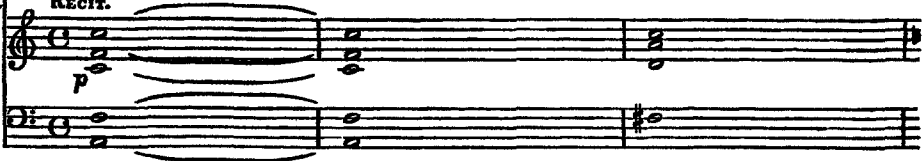
No. 21.

SAY, MY DEAR MOTHER.

RECIT. IPHIS.

VOICE. 

Say my dear mo-ther, whence these pier-cing cries, That force me, like a frighted

ACCOMP. 


STORGE.



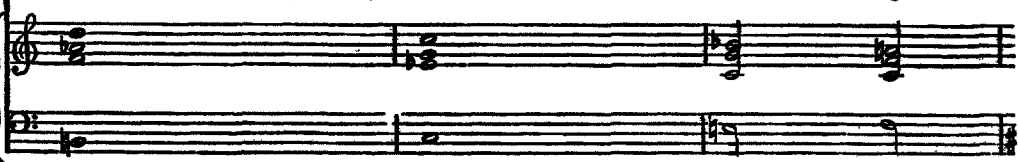
bird to fly My place of rest? For thee I fear, my child; Such ghastly



IPHIS.



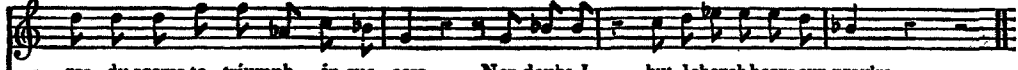
dreams last night surpris'd my soul. Heed not these black il - lu - sions of the night, The



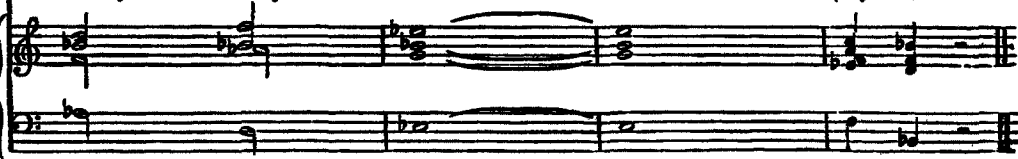


mocking of un-qui-et slumbers, heed them not. My father touch'd with a di-vin-er fire, Al-





- rea - dy seems to triumph in suc - cess, Nor doubt I but Jehovah hears our pray'rs.



No 22.

THE SMILING DAWN OF HAPPY DAYS.

Voice. *AIR. A tempo di Bourrée.*

Accomp. *AIR. A tempo di Bourrée.*

Met. ♩ = 144.



A

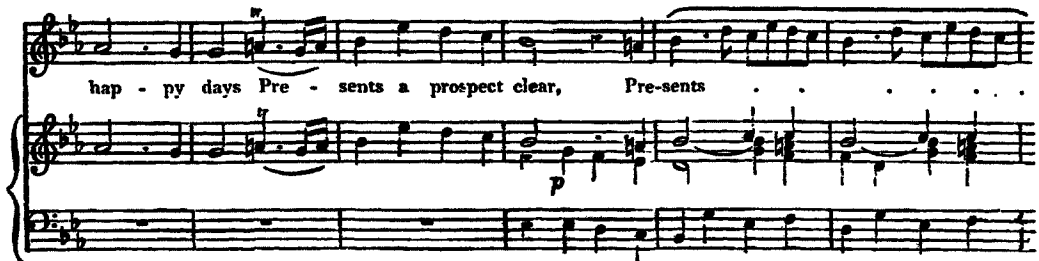
The smi - ling dawn of

cres. f f



hap - py days Pre - sents a prospect clear, Pre - sents

p



B 1st time.

a pros - pect clear, Pre - sents a pros - pect clear; The

1st time.



2nd. time.

And pleas - - ing hope's all - bright . 'ning rays, And pleasing hope's ab -

p



Handel's "Jephtha.

brightning rays, Dis-pel each gloomy fear, Dis-pel each gloomy

p

fear. And pleasing hope's all-brightning rays, Dis-pel

each gloo- my fear;

and
While ev- ry charm that peace dis-

Fine. *p*

plays, Makes spring-time all the year, Makes spring-time all the year, Makes spring-time all the

p

year, all the year, all the year, While ev - ry charm that peace . dis -

- plays, . Makes spring-time all the year, makes spring - time all . the year.

Da capo.

No. 23

SUCH, JEPHTHA.

RECIT. ZEBUI.

VOICER. Such, Jephtha, was the haughty king's re - ply: No terms, but ru - in,

RECIT.

Accomp. *p*

Sves.

JEPHTHA. RECIT.

sla - ve - ry and death. Sound, then, the last a - larm! and to the

field, Ye so:us of Is-ra-el! with in-tre-pid hearts; De-pend-ent on the might of Israel's God

No. 24.

WHEN HIS LOUD VOICE IN THUNDER SPOKE.

CHORUS. *Allegro.*

TREBLE.

ALTO.

TENOR,
(two lower).

BASS.

ACCOMP.

Met. 100-

A
CHORUS

When his loud voice in thun-der spoke, in
When his loud voice in thunder spoke, in
When his loud voice in thunder spoke, in
When his loud voice in thunder spoke, in

f
Ped.

thun-der, When his loud voice in thun-der spoke,
thun-der, When his loud voice in thun-der spoke,
thun-der, When his loud voice in thun-der spoke,
thun-der, When his loud voice in thun-der spoke,

With con-scious fear, the bil-lows broke, With conscious fear, With conscious
With con-scious fear, the bil-lows broke, With conscious fear, With conscious
With con-scious fear, the bil-lows broke, With conscious fear, With conscious fear,
With con-scious fear, the bil-lows broke, With conscious fear, With conscious fear,

Handwritten musical score for the first system. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "fear, the bil - lows broke, the bil - lows broke, the billows broke, the bil - lows broke, the bil - lows broke, the billows broke, the bil-lows broke, With conscious fear, the bil-lows broke, the billows broke, the bil-lows broke, With conscious fear, the bil-lows broke, the billows broke,". The fifth staff is the piano accompaniment.

Handwritten musical score for the second system, starting with a section marked "B". It consists of five staves. The top four staves are vocal parts with lyrics: "When his loud voice in thunder spoke, in When his loud voice . . in thunder spoke . . in When his loud voice . . in thunder spoke, . in When his loud voice in thunder spoke, in". The fifth staff is the piano accompaniment.

Handwritten musical score for the third system. It consists of five staves. The top four staves are vocal parts with lyrics: "thunder, When his loud voice in thunder spoke, thunder, When his loud voice in thunder spoke, thunder, When his loud voice in thunder spoke, thunder, When his loud voice in thunder spoke,". The fifth staff is the piano accompaniment.

With con - scious fear, the bil - lows broke, With con - scious fear, With conscious
With con - scious fear, the bil - lows broke, With con - scious fear, With conscious
With con - scious fear, the bil - lows broke, With con - scious fear, the billows broke,
With con - scious fear, the bil - lows broke, With con - scious fear, the billows broke.

conscious fear, Ob - ser - - vant of his dread com - - -
conscious fear, Ob - ser - - vant of his dread com - - -
Ob - ser - vant of his dread com - mand, of his dread com - -
the bil - lows broke, Ob - ser - vant of his dread com -

- mand. In vain they roll their foam - ing tide,
- mand. In vain they roll their foam - ing
- mand.
- mand.

tide, .
In vain they roll their foam - ing tide,
In vain they roll their foam - ing tide,

8va.

In vain they roll their foam - ing tide, . . .
In vain they roll their foam - ing tide, . . .
their foaming tide, In vain they roll their
foam - ing tide, their foaming tide;
In vain they roll their
foam - ing tide, their foaming tide;

Pedals.

Con-fin'd by that great pow'r That gave them
Con - fin'd, Confin'd by that great pow'r That gave them
foam - ing tide,

D

strength to roar, strength to roar, In vain they roll their foam - ing tide, In vain they roll their foam - ing tide; Con - fin'd by that great

Ped.

Confin'd by that great pow'r, Con - fin'd by that great pow'r, That gave them Con - fin'd by that great pow'r, by that great pow'r, That gave them Con - fin'd by that great pow'r, by that great pow'r, That gave them pow'r, Con - fin'd by that great pow'r, by that great pow'r, That gave them

strength to roar, by that great pow'r, that strength to roar, by that great pow'r, that strength to roar, by that great pow'r, that strength to roar, by that great pow'r, that

gave them strength to roar, Con - fin'd by that great

gave them strength to roar, Con - fin'd by that great

gave them strength to roar, Con - fin'd by that great

gave them strength to roar, Con - fin'd by that great

8ves.

pow'r, that gave them strength to roar.

pow'r, that gave them strength to roar.

pow'r, that gave them strength to roar.

pow'r, that gave them strength to roar.

E *Allegro*
They now con-tract their bois - t'rous
Allegro.

Allegro.

Allegro.

f Allegro.
Met. = 104.

pride, And lash with i - - dle rage . the laugh - - ing, strand, the laugh - -
They now con-tract their boist'rous

- - - ing strand, And lash . with i - - dle rage the laughing
pride, And lash with i - - dle rage the laugh - - - - ing

strand, And lash with i - - dle rage, They now con - tract . . . their
strand, the laugh - ing strand and lash . with
They now con-tract their boi - s'rous pride, . And lash . . with

bois - t'rous pride, their bois - t'rous, bois - t'rous pride, and lash with i - dle, with i - dle
dle, i - dle rage the laugh ing strand, and lash with i - dle, with i - dle
i - dle, with i - dle rage - the laugh - ing strand, They now con-tract

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle staff is a second vocal line. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

rage the laugh - - ing strand, They now con -
rage the laugh - ing strand, They now con - tract their bois - t'rous
their bois - - t'rous pride, And lash . . with
They now con - tract their bois - t'rous pride, . And lash . . with

Ped.

This system contains the next three staves of music. The lyrics continue across the vocal staves. The piano accompaniment continues below. A 'Ped.' (pedal) marking is present at the beginning of the piano part in this system.

- tract, . . . They now con - tract their bois - t'rous
pride, They now con-tract their bois - - t'rous
i - - dle, with i - - dle rage, . with i - - dle rage the laugh - ing
i - - dle, with i - - dle rage, - - with i - - dle rage the laugh - ing

This system contains the final three staves of music on the page. The lyrics conclude with 'the laugh - ing' and 'the laugh - ing'. The piano accompaniment continues to the end of the system.

F

pride, They now con-tract their boist'rous pride, their boi - t'rous
 pride, They now con-tract their boi - t'rous pride, and lash with i - dle rage . the
 strand. They now con-tract, And lash with i - dle rage . . the
 strand, the laugh-ing strand. They now con tract

8ves. Pedals.

pride, and lash, and lash . with i - dle rage the laugh - -
 laugh - ing, laugh - ing strand, They now con - tract . their
 laugh - ing strand, and lash . with i - dle rage . the laugh - ing
 their boi - t'rous pride, They now con-tract, They now con -

Ped.

ing, laugh - ing strand, They now con -
 boi - t'rous pride, . and lash with i - dle rage the laugh-ing strand, They now con -
 strand. They now con - tract their boi - t'rous pride, They now con -
 - tract their boi - t'rous pride, their boist'rous, boi rous pride, They now con -

8ves. 8ves.

- tract . . their bois - - t'rous pride, They now con-tract their bois t'rous

tract their bois - t'rous pride, . . their bois - t'rous

- tract their bois - t'rous pride, . their bois - t'rous

- tract . . their bois - - t'rous pride, They now con-tract their bois - t'rous

pride, And lash . . with i-dle rage the laugh - ing strand. They now con-

pride, And lash with i-dle rage the laugh - ing strand. They now contract their bois - t'rous

pride, And lash with i-dle rage the laugh - ing strand. They now con-tract, They now con-

pride, And lash with i-dle rage the laugh - ing strand. They now con-tract,

- tract, And lash with i-dle rage . . the laugh - ing

pride, And lash with i-dle rage . . the laugh - ing

- tract their bois - t'rous pride, their bois - t'rous pride, They now con-tract their bois'trous

They now con

Ped.

8ves.

Ped.

strand, the laugh - ing strand, the laugh - ing
strand, the laugh - ing
pride, And lash with i - dle rage the laugh - ing strand, And lash with i - dle
tract - - - - - tneir bois - t'rous pride, And lash with i - dle

strand, And lash with i - dle rage . . . the laughing strand, . . . the laugh - ing
strand, And lash with i - dle rage . the laugh - - - ing strand, the laughing
rage the laugh - - - ing strand, the laughing strand, the laughing
rage the laugh - - - ing strand, the laughing strand, the laughing

strand, the laugh - ing strand the laugh - - - ing strand, the laugh - ing
strand, the laugh - ing strand, the laugh - - - ing strand, And lash,
strand And lash, And lash, And lash, And lash,
strand, And lash, And lash, the laugh - - - ing

strand, and lash with i-dle rage the laugh - - ing, laugh - ing strand, And
with i - dle rage . . . the laughing straud, the laugh - ing strand, And
with i-dle rage, And lash with i - dle rage the laughing strand, And
strand, the laugh - - ing, laugh - ing strand, And

lash with i - dle rage the laugh
lash with i - dle rage the laugh
lash with i - dle rage the laughing, laugh
lash with i - dle rage the laughing, laugh

ing strand, the laugh - ing strand.
ing strand, the laughing strand.
ing strand, the laugh - ing strand.
ing strand, the laugh - ing strand.

8ves. 8ves.

G. F. Handel
Jephtha

PART THE SECOND

No. 25.

RECIT.—GLAD TIDINGS OF GREAT JOY.

RECIT. HAMOR.

VOICE

Glad ti - dings of great joy, to thee, dear I - phis, and to the house of

ACCOMP.

p

8ves.

Is-ra-el I bring. Thus then, in brief. Both armies in ar-ray of bat-tle rang'd, our gene-ral stept

forth And offer'd haughty Ammon terms of peace, Most just and righteous; these with scorn re-fused,

He bade the trumpet sound: but scarce a sword Was ting'd with hos - tile blood,

e'er all a - round The thund'ring heavens open'd, and pour'd forth Thousands of armed

che - ru - bims: When straight our ge - ne - ral cried: This is thy signal, Lord, I fol - low thee

and thy bright heav'nly host," Then rush - ing on proud Ammon, all a - gha - st, He

made a bloody slaughter, and pur - su'd The fly - ing foe, 'till night bade sheath the sword,

And taste the joys of vic - to - ry and peace.

No 26

CHORUS.—CHERUB AND SERAPHIM.

Ascomp
Mot. 153. =

Andante.

f *p*

CHORUS.—SOPRANO 1 & 2

Cherub and

mf

Se - ra- phim, un - bo- died forms,

f

SOPRANO. A

ALTO. Che - rub and se - ra - phim, un - bo - died forms,

TENOR. Che - rub and se - ra - phim, un - bo - died forms,

BASS. Che - rub and se - ra - phim, un - bo - died forms,

Che - rub and se - ra - phim, un - bo - died forms,

f

Ped.

Che - rub and se - ra - phim, un - bo - died forms,

Che - rub and se - ra - phim, un - bo - died forms,

Che - rub and se - ra - phim, un - bo - died forms,

Che - rub and se - ra - phim, un - bo - died forms,

The messengers of fate, His dread command a -

The messengers of fate, The mes - sen - gers of fate, His dread command a -

The messengers of fate, The messengers of fate, His dread com - mand, His dread command a -

The messengers of fate, The mes - sen - gers of fate, His dread command a -

- wait, his dread com - mand a - - wait;
- wait, his dread com - mand a - - wait;
- wait, his dread com - mand a - - wait;
- wait, his dread com - mand a - - wait;

dim.

Bf
f Of swifter flight,
f Of swifter flight,
f Of swifter flight,
Of swifter flight, Of swifter flight, Of

pp *f* *mf*

Ped. |

Of swift - er flight, Of
Of swift - er flight, Of swift - er flight and sub - tler
Of, swift - er flight, Of swift - er flight, and sub - tler frame, Of swift - er
swift - er flight, and sub - tler frame, and sub - tler frame, Of swift - er

swift - er flight, and sub - tler frame,
frame, and sub - tler frame,
flight, and sub - tler frame,
flight, and sub - tler frame,

This system contains four vocal staves and a grand staff. The lyrics are: "swift - er flight, and sub - tler frame, frame, and sub - tler frame, flight, and sub - tler frame, flight, and sub - tler frame,".

Of swift - er flight, and subtler frame,
Of swift - er flight, and subtler frame,
Of swift - er flight, and subtler frame,
Of swift - er flight, and subtler frame,

This system contains four vocal staves and a grand staff. The lyrics are: "Of swift - er flight, and subtler frame, Of swift - er flight, and subtler frame, Of swift - er flight, and subtler frame, Of swift - er flight, and subtler frame,".

Than lightning's wing - ed flame, Than lightning's wing - ed
Than lightning's wing - ed flame, Than lightning's wing - ed
Than lightning's wing - ed flame, Than lightning's wing - ed
Than lightning's wing - ed flame, Than lightning's wing - ed

This system contains four vocal staves and a grand staff. The lyrics are: "Than lightning's wing - ed flame, Than lightning's wing - ed Than lightning's wing - ed flame, Than lightning's wing - ed Than lightning's wing - ed flame, Than lightning's wing - ed".

flame, Of swifter flight, and subtler frame, Than light - -
flame, Of swifter flight, and subtler frame, Than light - -
flame, Of swifter flight, and subtler frame, Than light - -
flame Of swifter flight, and subtler frame, Than light - -

- ning's wing - ed flame, *Allegro.* They ride on whirlwinds, di - rect - ing the
- ning's wing - ed flame, *Allegro.*
- ning's wing - ed flame, *Allegro.*
- ning's wing - ed flame, *Met. 88. = Allegro.*

storms, direct - ing, di - rect - ing, direct - ing the
di-rect - - ing the storms, di - rect - - ing the storms, di - rect - - ing the

storms, . . . They ride on whirl-winds, di - rect - ing the storms, di - rect - - ing the
storms, They ride on whirlwinds, di - rect - ing the storms,
They ride on whirlwinds, di - rect - ing the storms, di - rect - ing,

storms, They ride . . . on whirl - winds, di - rect - ing, di -
They ride . . . on whirl - winds, They ride on whirlwinds, di -
di - rect - ing, di - rect - ing, di - rect - ing the storms, di -
They ride on whirlwinds, di -

rect - - ing, di - rect - ing the storms, di -
rect - ing the storms, di - rect - ing the storms, di - rect - ing the storms,
rect - ing the storms, di - rect - ing, di - rect - ing the storms, di -
rect - ing the storms, di - rect - ing the storms, di - rect -

- rect - ing, di - rect - ing the storms,
 di - rect - ing the storms, di - rect - ing the storms,
 - rect - ing the storms, di - rect - ing, di - rect - ing the storms, They ride on
 - - - ing the storms, direct - - ing, di - rect - ing the storms,

they ride on whirl-winds, di - rect - ing the storms, - di - rect - ing the
 - - - di - rect - ing the storms, They ride on whirl-winds di - rect - ing the
 whirl-winds di - rect - ing the storms, They ride on whirl-winds di - rect - ing the
 - - - di - rect - ing the storms,

storms, di - rect - - ing the storms, di - rect - ing the
 storms, They ride on whirl-winds, They ride on whirl - winds, they ride on
 storms, They ride on whirl - winds, di - rect - ing the storms,
 They ride on whirl-winds, direct - ing the storms, di - rect - ing the

8ves.

Handel — Jephtha Part II

storms, . . . They ride on whirl - winds, di - rect - ing the
whirl - winds, di - rect - ing the storms, di - rect - ing the storms, di - rect - ing the
They ride . . . on whirlwinds, They ride on
storms,

storms, They ride on whirl - winds, di - rect - ing the storms, they ride on
storms, . di - rect - ing the storms, They ride . . . on
whirl - winds, They ride on whirl - winds di - rect - ing the storms, di -
They ride on

8ves.

whirl - winds, di - rect ing the storms, They ride on whirl - winds, direct - ing the
whirl - winds, di - rect - ing the storms, They ride on whirl - winds, di - rect - ing the
- rect - ing, di - rect - ing the storms, They ride on whirl - winds, di - rect - ing the
whirl - winds, di - rect - ing the storms, They ride on whirl - winds, di - rect - ing the

F

storms, They ride on whirlwinds, di-rect-ing the storms, They ride on whirlwinds, di-rect-ing the
storms, They ride . . . on whirlwinds, di-rect-ing the
storms, They ride on whirlwinds, di-rect-ing the
storms, They ride on whirlwinds, di-rect-ing the

8ves.

storms, They ride on whirl-winds, di-rect-ing the storms, They ride on
storms, They ride on
storms, They ride . . . on
storms, They ride . . . on

8va.

whirlwinds, di-rect-ing the storms.
whirlwinds, di-rect-ing the storms.
whirlwinds, di-rect-ing the storms.
whirlwinds, di-rect-ing the storms.

8ves.

No. 27.

AIR.—UP THE DREADFUL STEEP ASCENDING

Allegro e staccato.

VOICE.

ACCOMP.

Met. 120. = J

A HAMOR.

Up the dread-ful steep as-cend-ing,

While for fame and love-con-tend-ing, Sought I thee, my glo-rious prize.

Sought I thee, my glorious prize, Up the dread-ful

steep as-cend-ing, While for fame and love con-tend

- ing, Sought I thee, my glo-ri-ous prize.

B
Up the dread-ful steep as-cend-ing, While for

fame and love con-tend ing,

While for fame and love con - tend - - - - - ing,

Sought I thee, my glo - rious prize, Sought I thee, my glo -

Adagio.

- rious prize.

Tempo.

f Tem. 1mo.

And now, hap - py in the

Fine.

bless - ing, Thee my sweetest joy, pos - sessing, Other honours I de - spise.

And now - hap - py in the bleas - ing, Thee my sweet - est joy pos - sess

ing, Other honours I de - spise, Thee my sweet - est

joy pos - sess - - - - - ing, O - ther ho - nours

I de - spise. *a tempo.*

Dal segno.

Dal segno.

No. 28.

TIS WELL.

Recit. IPHIS.

TREBLE VOICE.

'Tis well, Haste, haste, ye maidens, and in richest robes Adorn me, like a stately bride,

ACCOMP.

p

to meet My father in triumphant pomp. And while around the dancing banners play,

p

No. 29.

TUNE THE SOFT MELODIOUS LUTE.

Adanti. AIR. IPHIS.

TREBLE VOICE.

Tune the soft me - lo - dious lute, Pleasant harp and war - bling flute, to

ACCOMP.

p

Met. 80. =

sound of rapt'rous joy,

p

to sound of rapt'rous joy,

FLUTE.

p

A

Tune the soft me-lo-dious lute, Pleasant harp, and warbling flute, Tune the soft me-lo-dious lute. .

. . and warbling flute, To sounds of rapt'rous joy, To

sounds of rapt'rous joy, To

sounds of rapt'rous joy,

f

Fine.

B

Such as on our so-lemn days. Singing great Je-hovah's praise, The ho-ly Choir em-ploy, .

The ho-ly choir em-ploy.

Such as on our so-lemn days, Singing great Je-hovah's praise, The

ho-ly choir em-ploy, . The ho-ly

choir . . . em-ploy.

Du capo al segno **S**

No. 30.

AGAIN HEAV'N SMILES.

RECIT. ZEBUL.

VOICE. *RECIT.* A - gain heav'n smiles on his re - pentant peo - ple, And

ACCOMP. *p*

vic - to - ry spreads wide her sil - ver wings, To soothe our sorrows with a peaceful calm.

No. 31.

FREEDOM NOW ONCE MORE POSSESSING.

Allegro. AIR. ZEBUL.

VOICE. Free - dom now once more pos - sess - ing, Peace shall spread with

ACCOMP. *Allegro.* *p*

ev' - ry bless - ing,

Free - dom

now once more pos - seas - ing, Peace shall spread with ev' - ry bless - ing, Tri -

- - umphant joy a - round, Tri - umphant joy a - round; And Peace shall spread, shall

spread with ev' - ry bless - - ing, Tri - um - - phant joy a -

- - round, Tri - um - phant joy, Tri - umphant joy a - round, Tri -

- umphant joy a-round. Tri - um - - phant joy, Tri - um - - phant joy, Tri -

- um - - phant joy,

Tri - umphant joy around, Triumphant joy around, Triumphant

joy a-round.

Fine.

B

Si - on now no more com-plain-ing, Si - on now no more com-plain-ing, Shall in blissful, blissful

plenty reign - - ing, Thy glo - - - rious

praise re-sound, Thy glo-rious praise re-sound; no more, no more complain - ing, shall in

bliss-ful plenty reign-ing, Thy glo - - - rious, Thy glorious praise re - sound.

Free-dom

Dal segue

No 32. ZEBUL. THY DEEDS WERE VALIANT.

RECIT.—JEPHTHA.

VOICE. Zebul, thy deeds were valiant: nor less thine, My Hamor: but the glory is the Lord's.

ACCOMP. *RECIT. p*

No. 33 HIS MIGHTY ARM.

Andante. AIR. JEPHTHA.

VOICE.

ACCOMP. *Andante. f*

SA His migh - ty

arm, with sud - den blow, Dis - pers'd and quell'd the

haugh - - - ty foe, the haugh - - - ty foe;

His migh - ty arm, with sud - den . blow, dis - pers'd, and

quell'd, dis - pers'd, dis - pers'd, and quell'd the haugh - - -

- - - ty foe, And quell'd . the haughty

foe; His

might - ty arm with sud - den blow, dis - pers'd and

This system contains the first line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are: "might - ty arm with sud - den blow, dis - pers'd and".

quell'd the haughty foe, and quell'd the haugh

This system contains the second line of the musical score. The lyrics are: "quell'd the haughty foe, and quell'd the haugh".

- ty

This system contains the third line of the musical score. The lyrics are: "- ty".

foe; Dis - pers'd, Dis - pers'd and quell'd the haugh - ty

un poco forte.

This system contains the fourth line of the musical score. It begins with a 'C' time signature. The lyrics are: "foe; Dis - pers'd, Dis - pers'd and quell'd the haugh - ty". The piano part includes the instruction *un poco forte.*

foe; His migh - ty arm,

f *p*

This system contains the fifth line of the musical score. The lyrics are: "foe; His migh - ty arm,". The piano part includes dynamic markings *f* and *p*.

Handel — Jephtha Part II

With sud - den blow, Dis - pers'd, Dispers'd and quell'd the

haugh - ty foe; And quell'd

the haugh - ty foe;
 8ve.

Fine. *D* They fell be - fore him, As when thro' the
 Fine.

sky, He bids the sweeping winds in vengeance fly. They fell be -

p

- fore him, They fell, They fell be - fore him, As when thro' the

sky, He bids the sweeping winds in vengeance fly. . . .

f *p*

They

un poco f

fell be - fore him, As when thro' the sky, He

p

bids the sweeping winds in vengeance fly

He bids the sweeping winds, He bids the sweeping

winds in ven-geance, in ven - geance fly

Dal Segno.

No. 34. CHORUS—IN GLORY HIGH.

CHORUS. *Grave.* *Un poco Andante*

TREBLE In glo - ry high, in might se - - rene, He

ALTO. CHORUS. *Grave.* *Un poco Andante.*
In glo - ry high, in might se - - rene, He

TENOR, (two lower.) CHORUS. *Grave.* *Un poco Andante.*
In glo - ry high, in might se - - rene, He

BASS. CHORUS. *Grave.* *Un poco Andante.*
In glo - ry high, in might se - - rene, He

ACCOMP. CHORUS. *Grave.* *Un poco Andante*
Met. ♩ = 60. Met. ♩ = 126.

cres.

sees, moves all, un - mov'd, *cres.* un - seen. He sees, moves

sees, moves all, un - mov'd, *cres.* un - seen. He sees, moves

sees, moves all, un - mov'd, *cres.* un - seen. He sees, moves

sees, moves all, un - mov'd, *cres.* un - seen. He sees, moves

A

all, un - mov'd, un - seen. His mighty arm with sudden

all, un - mov'd, un - seen.

all, un - mov'd, un - seen. His migh - ty

all, un - mov'd, un - seen.

blow, His migh - ty arm, Dis-pers'd and
His migh-ty arm, with sud-den blow, Dis-pers'd and
arm, His migh - ty arm, Dis-pers'd and
His mighty arm, with sud-den blow, Dis-pers'd and

8ves.

This system contains four vocal staves and a grand staff. The lyrics are: "blow, His mighty arm, Dispers'd and His mighty arm, with sudden blow, Dispers'd and arm, His mighty arm, Dispers'd and His mighty arm, with sudden blow, Dispers'd and". The grand staff features a piano accompaniment with a "8ves." (8 measures) marking.

quell'd the haugh - ty foe, Dis - pers'd
quell'd the haugh - ty foe, Dis-pers'd
quell'd the haugh - ty foe, Dis-pers'd, Dis -
quell'd the haugh - ty foe, Dis-pers'd, Dis -

Ped.

This system contains four vocal staves and a grand staff. The lyrics are: "quell'd the haugh - ty foe, Dis - pers'd", "quell'd the haugh - ty foe, Dis-pers'd", "quell'd the haugh - ty foe, Dis-pers'd, Dis -", and "quell'd the haugh - ty foe, Dis-pers'd, Dis -". The grand staff includes a "Ped." (pedal) marking.

Dispers'd and quell'd the haugh - - ty foe, Dis -
Dispers'd and quell'd the haugh - ty foe, Dispers'd and
- pers'd and quell'd the haugh - ty foe,
- pers'd and quell'd the haugh - ty foe, Dispers'd and

This system contains four vocal staves and a grand staff. The lyrics are: "Dispers'd and quell'd the haugh - - ty foe, Dis -", "Dispers'd and quell'd the haugh - ty foe, Dispers'd and", "- pers'd and quell'd the haugh - ty foe,", and "- pers'd and quell'd the haugh - ty foe, Dispers'd and".

pers'd, Dispers'd and quell'd the haughty foe, the haugh - ty foe, Dis
 quell'd, Dis - pers'd the haughty foe, the haugh - ty foe,
 Dispers'd and quell'd the haughty foe, the haugh - ty foe,
 quell'd, Dispers'd and quell'd the haughty foe, the haugh - ty foe,

B

pers'd, His migh - ty
 Dispers'd, His migh - ty arm, with sud - den blow, with sud - den
 Dispers'd, His migh - ty arm, with sudden
 His migh - ty . arm, His migh - ty

Sva.

arm, Dis - pers'd, with sudden blow, the
 blow, Dispers'd, with sudden blow, the
 blow, Dis - pers'd, with sudden blow, the
 arm, Dis - pers'd, with sudden blow,

haugh - ty foe, Dis - pers'd and quell'd, Dis-pers'd and quell'd the

haugh - ty foe, Dis - pers'd and quell'd, Dis-pers'd and quell'd the

haugh - ty foe, Dis - pers'd and quell'd, Dis - pers'd and quell'd the

haugh - ty foe, the haugh - ty foe, Dis - pers'd and quell'd the haughty foe,

haugh - ty foe, the haugh - ty foe, Dis - pers'd and quell'd the

haugh - ty foe, the haugh - ty foe, Dis - pers'd and quell'd the

Dispers'd and quell'd, Dispers'd and quell'd the

Pedals 8va.

Dis-pers'd,

haugh - ty foe, Dispers'd, His migh-ty arm, with sud-den

haugh - ty foe, Dis-pers'd,

haugh - ty foe, Dis-pers'd, His migh - ty

8va.

His mighty arm, with sudden blow, . . . Dis-pers'd, Dispers'd and
 blow His migh - ty arm, Dispers'd and quell'd, Dispers'd and
 His mighty arm, with sudden blow, . . . Dispers'd and quell'd, Dispers'd and
 arm, His migh - ty arm, Dispers'd and quell'd, Dispers'd and

quell'd, Dispers'd and quell'd the haugh - ty foe, His migh - ty arm, with sudden
 quell'd, Dispers'd and quell'd the haugh - ty foe, His migh - ty arm, with sudden
 quell'd, Dispers'd and quell'd the haugh - ty foe, His migh - ty arm, with sudden
 quell'd, Dispers'd and quell'd the haugh - ty foe, His mighty

blow, . . . with sud - den blow, . . . Dispers'd and
 blow, with sud - den blow, . . . with sud - den blow, Dispers'd and
 blow, with sud - den blow, . . . with sud - den blow, Dispers'd and
 arm, with sud - den blow, with sud - den blow, Dispers'd and

Handel's "Jephtha."

8va.

quell'd . . . the haughty foe, the haughty foe. His migh-ty arm, with sudden
quell'd, dispers'd and quell'd . . . the haughty foe. His migh - ty arm, with sudden
quell'd, dispers'd and quell'd . . . the haughty foe. His migh-ty arm, with sudden
quell'd, dispers'd and quell'd the haughty foe . . . His migh - ty arm, with sudden

8va.

blow, Dispers'd and quell'd the haugh-ty foe, Dis-pers'd, Dis-
blow, . . . Dispers'd and quell'd the haugh - ty foe, Dispers'd, Dis-
blow, Dispers'd and quell'd the haugh - ty foe, Dis-pers'd, Dis-
blow, . . . Dispers'd and quell'd the haugh - ty foe, Dis-pers'd, Dis-

- pers'd, Dis - pers'd and quell'd . the haugh - ty foe.
pers'd, . . . Dis - pers'd and quell'd . the haugh - ty foe.
- pers'd, Dis - pers'd and quell'd . the haugh - ty foe.
- pers'd, Dis - pers'd and quell'd . the haugh - ty foe

No. 35.

SYMPHONY.

ANDANTE.
No. 35.

The musical score for Symphony No. 35 consists of two systems of two staves each (treble and bass). The first system begins with a dynamic marking of *p*. The second system includes a *cres.* marking. The music is written in a key signature of one sharp (F#) and a 3/4 time signature.

No. 36.

RECIT.—HAIL, GLORIOUS CONQUEROR!

TRIPLE VOICE.
IPHIS.
Hail, glo-ri-ous con-quer-or! much-lov'd fa-ther, hail! Be-hold thy daughter,
RECIT.
Accomp.
and her vir-gin train, Come to sa-lute thee with all du-teous love.

The score for No. 36 is a recitativo. It features a vocal line (Triple Voice) and an accompaniment line (Accomp.). The lyrics are: "Hail, glo-ri-ous con-quer-or! much-lov'd fa-ther, hail! Be-hold thy daughter, and her vir-gin train, Come to sa-lute thee with all du-teous love." The music is in a key signature of one sharp (F#) and a 3/4 time signature. The vocal line includes a dynamic marking of *p* and a *RECIT.* marking. The accompaniment line includes a dynamic marking of *p*.

No. 37

AIR AND SEMI CHORUS.— WELCOME AS THE CHEERFUL LIGHT.

ARIA. *A tempo giusto.*

VOICE.

ACCOMP.

A tempo giusto.

f

Met. J = 116.



IPHIS.

Welcome as the cheerful light,

p *f*



Welcome as the cheerful light, Driv - ing dark - est shades of

p



night ; Welcome as the spring, that rains Peace and plen - ty o'er the plains, peace and



plenty o'er the plains! Wel-come as the spring that rains, Peace and plen-ty o'er the

plains! Not cheerful

day, Nor spring so gay, Such mighty bless

ings brings, As peace on her tri-um

phant wings.

E

Not cheer-ful day, Nor spring so gay, Not cheer-ful day, Nor spring so gay. Such

migh - ty bless - ings brings, Such migh-ty bless-ings brings, As peace,

as peace, as peace on her tri - um

- phant wings, As peace on her tri - um - phant wings.

No. 38. SEM: CHORUS.

C 1ST. SOPRANO.
Welcome thou, whose deeds con-spire To pro - voke the warbling lyre, Welcome

2ND SOPRANO.
Wel - come thou, whose deeds con-spire To pro - voke the warbling lyre, Welcome

thou, whom God or - dain'd Guar - dian an-gel of our land, Guardian an - gel of our

thou, whom God or - dain'd Guar - dian an-gel of our land, Guardian an - gel of our

land!

land!

1st. Welcome

2nd. Thou wert
1st. Welcome.

2nd. Thou wert

born, his glo - rious name, And great wonders to pro - claim, his glo - rious

born, his glo - rious name, And great wonders to pro - claim, . . .

name, his glorious name, And great wonders to pro-claim. Wel-come thou, whom God or -
his glo - rious name, And great won - ders to pro-claim. Wel-come thou, whom God or -

- dain'd Guar - dian an - gel of our land! Thou wert born, his glo - rious
- dain'd Guar - dian an - gel of our land! Thou wert born, his glo - rious

name, his glo - rious name, his name, And great won - ders to proclaim, And great
name, . . . his glo - rious name, And great won - ders to proclaim, And great

wonders to pro-claim. Fine. Thou wert
wonders to proclaim. Thou wert
f Fine. *p*

No. 39.

RECIT.—HORROR ! CONFUSION !

RECIT. JEPHTHA.

VOICE. Horror! confusion! harsh this mu-sic grates Up-on my tasteless ears. Begone, my

ACCOMP. *p*

8va.

child! Thou hast undone thy father. Fly! be-gone, And leave me to the rack of wild despair!

No. 40.

ARIA.—OPEN THY MARBLE JAWS.

VOICE. *Con spirito, ma non allegro.*

ACCOMP. *f*

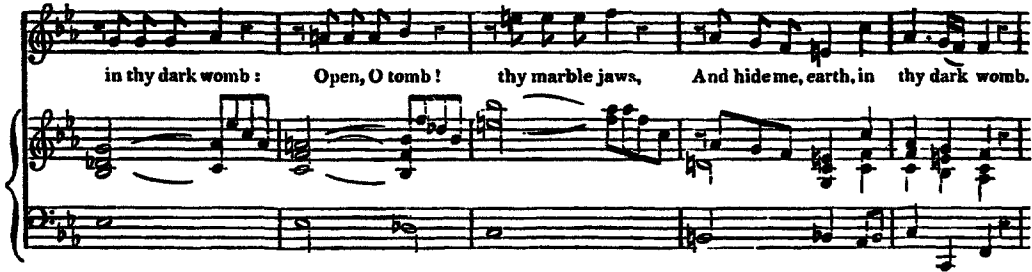
⌘ JEPHTHA.

Open thy mar-ble jaws, O tomb! And hide me, earth,

p



And hide me, earth, in thy dark womb : hide me ! Open, O tomb ! And hide me, earth,



in thy dark womb : Open, O tomb ! thy marble jaws, And hide me, earth, in thy dark womb.



A
Open thy marble jaws, O tomb ! And hide me, hide me,



And hide me, earth, in thy dark womb : O tomb, o - pen 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; *Fine.*

B
Ere I the name of fa - ther stain, And deepest woe from conquest gain. Ere I the name of

fa - ther stain, And deep - est woe from conquest gain; And deep - est woe from

con - quest gain. Ere I the name of fa - ther stain, And deepest woe from

con - quest gain. *Dal segno.*

No. 41. RECIT.—WHY IS MY BROTHER THUS AFFLICTED?

RECIT. ZEBUL.

VOICER. Why is my brother thus af - flict-ed? say, Why didst thou spurn thy daughter's gra - tu -

RECIT.

ACCOMP. *p*

8ves.

JEPHTHA.

- lations, And fling her from thee with unkind disdain? O Zebul, Hamor, and my dearest wife, be -

- hold a wretched man; Thrown from the summit of presumptuous joy, Down to the low - est

depth of mi - se - ry. Know, then, I vow'd the first I saw should fall A vic - tim

p

to the living God. My daughter, a-las! it was my daughter! and she dies.

No. 42.

RECIT.—FIRST PERISH THOU.

STORGE. *Adagio.*

VOICE. First perish thou, and perish all the world! Hath heav'n then

ACCOMP. *RECIT. Conciato.* *f* *Adagio.*

bless'd us with this on-ly pledge Of all our love, this one dear child, for thee

p *Conciato.* *f*

To be her murderer? No, cruel man! Let o-ther creatures die;

Conciato. *f*

A

Let o - ther crea-tures die; Or

p

heav'n, earth, seas, and sky, Or heav'n, earth, seas, and sky, In

one con - fu - sion lie, In one con - fu - sion lie, In

one con - fu - sion lie, Or heav'n, earth, seas, and sky, In one con - fu - sion lie,

Ere in a daughter's blood, So

p dol.

fair, so chaste, so good, A father's hands embrued. Let other creatures die;

A tempo.
Concitato.
With the Voice. *p* *A tempo.* *f*

Let other creatures die; Or heav'n, Or heav'n, earth, seas, and sky, earth,

seas, and sky, In one con-fu-sion lie, In one con-fu-sion lie, Or

heav'n, earth, seas, and sky, In one con-fu-sion lie, Ere in a daughter's blood So

fair, so chaste, so chaste, so good, A fa-ther's hand's embrued.

(with the voice.)

No. 43.

RECIT.—IF SUCH THY CRUEL PURPOSE.

RECIT. HAMOR.

Voice. If such thy cru - el pur - pose, lo! your friend Of - fers him - self

ACCOMP. *p*

a wil - ling sa - cri - fice, To save the in - no - cent and beauteous maid.

No. 44.

AIR.—ON ME LET BLIND MISTAKEN ZEAL.

HAMOR.

Voice. On me, On

ACCOMP. *f* AIR. *Concitate.*

Met. ♩ 120.

me let blind mis - taken zeal Her utmost rage em - ploy ;

Her utmost rage em-ploy; On me, let her ut - most rage em - ploy, On

p

me let her ut - most rage em - ploy; 'Twill be a

A dolce.

f *p dol.*

mercy there to kill, Where life can taste, . can taste no

f *p*

joy. 'Twill be . . a mer-cy there .

f *p* *mf* *pl*

. . to . kill, Where life can taste, . . can taste no joy.

mf *p* *mp*

B

On me, On me, let

blind mis-taken zeal Her ut-most rage employ, Her ut-most rage employ; On

me, let her ut - most . rage . em - ploy; On me, On me,

let blind mis-taken zeal, let blind mis-taken zeal Her utmost rage em-

- ploy; On me let her ut - most . . rage . . em - ploy

No. 45

QUARTETT.—O SPARE YOUR DAUGHTER

QUARTETT. *Andante.* STORGE.

STORGE Spare my child,

HAMOR. my love.

JEPHTHA. JEPHTHA.

ZEBUL. ZEBUL. Recorded

Accomp. *mf* *p* O spare your daughter,

Recall the impious vow e'er 'tis too late; Spare my child,

my love,

stands my vow in heav'n above. Recorded

O spare your daughter.

O spare my child, Recall the impious

O spare my love, O spare

stands my vow in heav'n a - bove.

O spare your daughter, recall the impious vow, e'er 'tis too late, e'er 'tis too

vow, Recall the impious vow e'er 'tis too late. O spare . . my child, O spare . .
 . . my love, O spare my love. Recall the impious vow e'er 'tis too late. O spare my
 Re - cord - ed stands my vow in heav'n, in heav'n above, in heav'n a -
 late. Re - call the impious vow, Recall the impious

. my child. Re - call the impious vow, Re - call the impious vow, e'er 'tis too late. O spare . my
 love, Recall the impious vow e'er 'tis too late. O spare my love, . . O spare my love.
 - bove, in heav'n a - bove. I'll hear no more, her doom is
 vow. O spare your daughter. Recall the impious vow

child. And think not heav'n . de - lights In Moloch's hor - - rid
 And think not heav'n . de - lights, And think not heav'n . de - lights In Moloch's hor - - rid
 fix'd. In Moloch's hor - - rid
 And think not heav'n . de - lights In Moloch's hor - - rid

A

rites. Recall the impious vow, Recall the impious vow, ere 'tis too late;

rites. Recall the impious vow, Recall the impious vow, ere 'tis too late;

I'll hear no more, her doom is fix'd, is fix'd as fate!

rites. Recall the impious vow, Recall the impious vow, ere 'tis too late;

late; Re-call the impious vow, Recall the impious vow, ere 'tis too late;

late; Re-call the impious vow, Recall the impious vow, ere 'tis too late;

her fate is fix'd, is fix'd as fate. I'll hear no more;

late: Re-call the impious vow, Recall the impious vow, ere 'tis too late;

And think not heav'n delights In Moloch's hor - rid rites. Recall the impious

And think not heav'n delights In Moloch's hor - rid rites. Recall the impious

more; I'll hear no more, her doom is fix'd.

And think not heav'n delights In Moloch's hor - rid rites. Recall the impious

vow, Re-call the impious vow, ere 'tis too late; Heav'n not de -
vow, Re-call the impious vow, ere 'tis too late; Heav'n not de -
is fix'd as fate. Record-ed stands my vow in heav'n,
vow, Re-call the impious vow, ere 'tis too late; Heav'n not de -

- lights in hor-rid rites: Recall the impious vow, Recall, Recall,
- lights in hor-rid rites: Recall the impious vow, Recall, Recall,
her doom is fix'd. I'll hear no more. I'll hear no more, I'll hear no
- lights in hor-rid rites: Recall the impious vow, Recall, Recall,

ere 'tis too late.
ere 'tis too late.
more. I'll hear no more: her doom is fix'd as fate.
ere 'tis too late.

No. 46.

RECIT.—SUCH NEWS FLIES SWIFTLY

RECIT. IPHIS.

TREBLE VOICE. Such news flies swiftly; I've heard the mournful cause Of all your sorrows. Of my father's

ACCOMP. *p*

8ves.

vow. Heav'n spoke its ap - pro - bation by success: Jephtha has triumph'd. Is - ra - el is free!

8ves.

No. 47.

RECIT.—FOR JOYS SO VAST.

RECIT. IPHIS.

TREBLE VOICE. For joys so vast, too lit - tle is the price Of one poor

RECIT. ACCOMP. *p*

ACCOMP.

life. But oh! . . . ac - cept it heav'n, A grateful vic - tim, and thy blessings

still Pour on my country, friends, and dearest fa - ther!

No. 48.

ARIA.—HAPPY THEY.

ARIA. IPHIS. *Larghetto e Piano.*

TREBLE VOICE.

Happy they: this vi - tal breath, With content I shall re-sign; With con-tent

ACCOMP.

Met. = j. 68.

... this vi-tal breath, With content I shall resign; this vital breath, With content I shall re-sign;

Fine. And not murmur or re-pine. Sinking in the arms of death. And not murmur or re-

pine, Sinking in the arms of death, in the arms of death. And not murmur or re-

pine, Sinking in the arms of death. Hap-py

Fin. Segno

No. 49.

DEEPER, AND DEEPER STILL.

Largo. Recit. JEPHTHA.

TENOR VOICE.

DEEPER, and deeper still, thy goodness, child, Pierceth a father's bleeding heart,

ACCOMP.

Mus. 72-*f*

and checks The cruel sentence on my falt'ring tongue. Oh! let me whisper it to the ra - ging

f *ff* *cres.*

winds, Or howling deserts: for the ears of men It is too shocking. Yet have I not

sf *be.*

vow'd? And can I think the great Je-ho-vah sleeps, Like Chemosh, and such fabled de - i - ties?

cres.

Ah! no: heav'n heard my thoughts, and wrote them down. It must be so. 'Tis

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "this that racks my brain, And pours in - to my breast a thousand". The piano part is marked *Concitato.* and *mf*. The key signature has one flat (B-flat), and the time signature is common time (C).

this that racks my brain, And pours in - to my breast a thousand

Concitato.
mf

Handwritten musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "pangs, That lash me in-to madness. Hor-rid thought! Hor-rid". The piano part is marked *Largo. 72 = ♩*, *f*, and *p*. The key signature has one flat (B-flat), and the time signature is common time (C).

pangs, That lash me in-to madness. Hor-rid thought! Hor-rid

Largo. 72 = ♩
f *p*
Largo.

Handwritten musical score for the third system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "thought! My on-ly daughter! So dear a child,". The piano part is marked *p*. The key signature has one flat (B-flat), and the time signature is common time (C).

thought! My on-ly daughter! So dear a child,

p

Handwritten musical score for the fourth system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Doom'd by a fa-ther! Yes: the vow is past. And Gi - le - ad hath triumph'd o'er his". The piano part is marked *f*. The key signature has one flat (B-flat), and the time signature is common time (C).

Doom'd by a fa-ther! Yes: the vow is past. And Gi - le - ad hath triumph'd o'er his

f

Handwritten musical score for the fifth system. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "foes. Therefore, to-morrow's dawn— to-morrow's dawn— I can no more!". The piano part is marked *p* and *ff*. The key signature has one flat (B-flat), and the time signature is common time (C).

foes. Therefore, to-morrow's dawn— to-morrow's dawn— I can no more!

p *ff*

No. 50

CHORUS.—HOW DARK, O LORD, ARE THY DECREES.

CHORUS. *Largo.*

TREBLE. CHORUS. *Largo.* How dark,

ALTO CHORUS. *Largo.* How dark,

TENOR, (See lower.) CHORUS. *Largo.* How

BASS CHORUS. *Largo.* How dark,

ACCOMP. *pp*

Met. ♩ = 66.

8ves.



How dark, O Lord, are thy de - crees! All

How dark, O Lord, are thy de - crees! All

dark, O Lord, are thy de - crees! All

How dark O Lord, are thy de - crees! All



hid, All hid from mor-tal sight! All hid from mor-tal sight! How

hid, All hid from mor-tal sight! All hid from mor-tal sight! How

hid, All hid from mor-tal sight! All hid from mor-tal sight! How

hid, All hid from mor-tal sight! All hid from mor-tal sight! How



A

dark, O Lord, are thy de - crees! All hid from mortal

dark, O Lord, are thy de - crees! All hid from mortal

dark, O Lord, are thy de - crees! All hid from mortal

dark, O Lord, are thy de - crees! All hid from mortal

sight! All hid from mor - tal sight! All hid from mor - tal

sight! All hid from mor - tal sight! All hid, All hid from mor - tal

sight! All hid, All hid from mor - tal sight! from mor - tal

sight' All hid, All hid, All hid, All

sight! from mor - tal sight! All hid from mor - - tal sight!

sight! from mor - tal sight! All hid from mor - tal sight!

sight! from mor - tal sight! All hid from mor - - tal sight!

hid from mor - tal sight! All hid from mor - - tal sight!

p
8ves.

B
Met. ♩ = 92

188

Larghetto.
Larghetto. mf
Larghetto. All our joys to sor-row turn - ing, And our tri - umphs in - to mourning.
Larghetto. mf
All our joys to . sorrow turn - ing, and our tri-umphs in - to

Larghetto.
p

Sves.

mf
All our joys to . sorrow
As the night suc-ceeds the day, As the night suc-ceeds the day.
mf
All our joys to
mourning. As the night suc-ceeds the day, As the night succeeds the day.

turn - ing, And our tri - umphs in - to mourning. As the night succeeds, suc -
sor - row turn - ing, And our tri - umphs in - to mourning. As the night suc -

C

ceeds the day. All our joys to . . . sorrow
As the night suc - ceeds the day.
- ceeds the day. All our joys to
As the night suc - ceeds, suc - ceeds the day, suc - ceeds the day. As the

C

8ves.

turn - ing, As the night suc - ceeds the day. All our joys to . . . sorrow
All our joys to . . . sorrow
. . . sor - row turn - ing, As the night suc - ceeds, As the night suc - ceeds, suc - ceeds the
night suc - ceeds the day. All our joys to .

8ves.

turn - ing, And our tri - umphs in - to mourn - ing, in - to mourn -
turn - ing, . And our tri - umphs in - to mourn - ing in - - to mourning,
day, All our tri - umphs in - to mourning, As the
. . . sor - row turn - ing, As the night suc -

8ves

ing, As the night suc-ceeds, suc-ceeds the day. As the night suc-
As the night succeeds, As the night suc-ceeds the day. As the night suc-
night, As the night suc-ceeds the day. As the night suc-
-ceeds the day, As the night suc-ceeds the day. As the night suc-

-ceeds the day.
-ceeds the day.
-ceeds the day
-ceeds the day.

D *A tempo ordinario.* Met. $\text{♩} = 80$
No cer-tain bliss, No so - lid peace, We mortals know, . On earth . be
A tempo ordinario. No cer - tain bliss, No so - - lid
A tempo ordinario.
A tempo ordinario. **f**

low, We mortals know . on earth . be-low, on earth be-low,
peace, No so-lid peace, We mortals know . on earth . be .
No cer - tain bliss, No so . . lid peace, No cer - tain bliss, No so - lid
No cer - tain bliss, No so - -

8ves.

We mortals know on earth . below, We mor - tals
- low, We mortals know on earth below, We mortals know . on earth . be-low, We mortals know on
peace, We mortals know . on earth . below, We mortals know on
- - lid peace. No so - lid peace, We mortals

Ped.

know on earth . be - low, We know on earth be - low; We mortals know be -
earth be - low, be - low, We know on earth be - low, We mortals know be -
earth be - low, be - low, We know on earth . be - low; No cer-tain bliss,
know on earth . be - low, We know on earth be - low; No cer-tain bliss,

8ves.

low, We mortals know be - low; No cer - - tain bliss We mortals
low We mortals know be - low; No cer - tain bliss, No cer - tain
No so - lid peace We mortals know be - low, No cer - tain
No so - lid peace We mortals know be - low, No cer - tain

8ves. 8ves.

know, . on earth . . be - low, We mor - tals know, On earth be - low.
bliss, No so - - lid peace We mor - tals know, On earth be - low.
bliss, No so - lid peace We mor - tals know, On earth be - - low.
bliss, No so - lid peace We mor - tals know, On earth be - low.

8ves.

E *Larghetto.* *p*
Larghetto. *p* Yet on this . max - im still o - bey, still o -
Larghetto. Yet on this max - im still o - bey, still o -
Yet on this . max - im still o - bey, on this max - im still o -
Larghetto. *p*
Larghetto. Met. $\text{♩} = 108.$ Yet on this . max - im still o -

p

Handwritten musical score for the first system, measures 1-12. It features five vocal staves and a grand staff. The lyrics are: "bey; is right. What e - ver is, is right. What e - ver is, is right." Dynamics include *f* and *p*. The grand staff includes a piano accompaniment with a *p* dynamic.

Handwritten musical score for the second system, measures 13-24. It features five vocal staves and a grand staff. The lyrics are: "is right. What e - ver is, is right. is right. is right. is right. is right. is right. Yet on this". Dynamics include *f* and *p*. The grand staff includes a piano accompaniment with *f* and *p* dynamics.

Handwritten musical score for the third system, measures 25-36. It features five vocal staves and a grand staff. The lyrics are: "Yet on this . . . max-im still o - bey; Yet on this . max - im still o - bey, still o - - bey; Yet on this . max - im, Yet on this max - im still o - - bey; . . . max - im still o - bey, on this max - im still o - - - bey;". Dynamics include *p*. The grand staff includes a piano accompaniment with a *p* dynamic.

8va.

F

Yet still o - bey. Yet still o - bey,
 What - e - - ver is, is right. What - e - - ver is, is
 What - e - - ver is, is right. What - e - - ver is, is
 What - e - - ver is, is right. What - e - - ver is, is

ff *8ves.*

What - e - ver is, is right.
 right. What - e - ver is, is right. Yet on this max - im
 right, is right. Yet . . on this
 right, is right. Yet

p *8ves.*

Yet . . on this maxim still o - bey; Yet . . on this
 still o - - bey, What - e - - ver is, . is right,
 max - im still o - bey. What - e - ver, What - e - - ver is, . is right. What -
 . . . on this max - im still, on . this max - im still o - bey, What -

max - im, . . on this max - im still o - bey, . .

Yet . . on this max - im still o - bey, . . What - e - ver is,

e - - ver is, is right. Yet still o - bey. . . What - e - ver is,

- - e - - ver is, is right. Yet still o - bey.



What - e - ver is, What - e - ver is, is right, What - e - ver is,

What - e - ver is, is right, . . . What - e - ver is,

What - e - ver is, is right, What - e - ver is,

What - e - ver is, is right, What - e - ver is,

8ves. 8ves.



is right, What - e - ver is, What - e - ver is, is right.

is right, What - e - ver is, What - e - ver is, is right.

is right, What - e - ver is, What - e - ver is, is right.

is right, What - e - ver is, What - e - ver is, is right.

8ves.



G. F. Handel
Jephtha

PART THE THIRD

No. 51.

HIDE THOU THY HATED BEAMS.

TENOR VOICE.

Andante.

Met. = ♩ 96.

ACCOMP.

f Andante.

JEPHTHA.

Hide thou thy ha - ted beams, O sun, in

(Voice alone)

clouds, in clouds, And dark - ness; Hide thou thy ha - - ted

8ves.

beams, thy ha - ted beams, O sun, in clouds, deep as is a fa - ther's

woe; Hide thou thy ha - ted beams, O sun, in clouds And dark - ness.

deep as is a fa - - ther's woe. deep as is a

fa - - ther's woe.

No. 52. RECIT.—A FATHER, OFF'RING UP HIS ONLY CHILD.

RECIT. JEPHTHA.

TENOR VOICE. A fa - ther, off - ring up his on - ly child,

ACCOMP. *p*

In vow'd re - turn for vic - to - ry and peace.

No. 53.

AIR.—WAPT HER, ANGELS.

AIR. JEPHTHA.
Andante Larghetto.

TENOR VOICE.

Andante Larghetto.

ACCOMP.

Met. ♩ = 88.

A

Waft her, angels, through the

skies, Waft her, angels, through the skies, Far above you azure

plain, Far above you a - zure plain; an-gels, Waft her through the

cres.

skies, Waft her through the skies, Far a - bove you a - zure plain, . . . Far a .

cres.

-bove you a - zure plain :

Fine. B
Glorious there, like you, to rise, There, like you, for e - ver

Fine. p

reign. Glorious there, like you, to rise, There, like you, for e - ver

reign, for e - ver reign, There, like you, for e -

ver reign. Waft her, angels through the skies.

p Dal Segno.

No. 54.

RECIT.—YE SACRED PRIESTS.

RECIT. IPHIS.

TREBLE VOICE

Ye sacred priests, whose hands ne'er yet were stain'd With human blood, why are ye thus a -

RECIT. ACCOMP.

ACCOMP

p

- fraid To ex - e - cute my father's will? The call Of heav'n with humble resignation I o - bey.

No. 55

AIR.—FAREWELL, YE LIMPID SPRINGS.

Larghetto. Met. 88 = ♩

TREBLE VOICE

ACCOMP

p

IPHIS.

Farewell, farewell, ye limpid springs and floods, Farewell, farewell, ye limpid

pp

springs and floods. Ye flow'ry meads and ma - - zy woods; Farewell, fare -

- well, thou bu - sy world, where reign short hours of joy, and years, and years of

This system shows the first line of the vocal melody and the piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a grand staff brace. The lyrics are: "- well, thou bu - sy world, where reign short hours of joy, and years, and years of".

pain. Farewell. Farewell, fare - well, ye lim-pid springs and

crex.

This system continues the vocal melody and piano accompaniment. The vocal line has a treble clef and the key signature remains one sharp. The lyrics are: "pain. Farewell. Farewell, fare - well, ye lim-pid springs and". A dynamic marking "*crex.*" is placed below the piano accompaniment.

floods, Farewell. fare-well, thou bu - sy world, thou bu - sy world, where reign Short

pp

This system continues the vocal melody and piano accompaniment. The vocal line has a treble clef and the key signature remains one sharp. The lyrics are: "floods, Farewell. fare-well, thou bu - sy world, thou bu - sy world, where reign Short". A dynamic marking "*pp*" is placed below the piano accompaniment.

hours . . of joy, and years . of pain, and years . . of

This system continues the vocal melody and piano accompaniment. The vocal line has a treble clef and the key signature remains one sharp. The lyrics are: "hours . . of joy, and years . of pain, and years . . of".

pain. Short hours of joy, and years of pain. Farewell, Farewell, Farewell!

Ad lib.

(with the voice.)

This system concludes the vocal melody and piano accompaniment. The vocal line has a treble clef and the key signature remains one sharp. The lyrics are: "pain. Short hours of joy, and years of pain. Farewell, Farewell, Farewell!". A dynamic marking "*Ad lib.*" is placed above the vocal line, and "*(with the voice.)*" is placed below the piano accompaniment.

A Met. ♩ = 152.
Andante Larghetto.

Bright - er scenes I seek a - bove, Bright - er scenes I

Andante Larghetto.

p *mf* *p*

seek a - bove in the realms of peace and love, In the realms of

peace and love. Bright - er scenes I seek a - bove, In the realms of

peace and love, In the realms of peace and love,

cres. *mf* *Dim.*

B

Bright - er scenes I . . . seek a - bove, . . . Brighter scenes I seek a - bove,

p

In the realms of peace and love. Bright - er scenes I seek a - bove,

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "In the realms of peace and love. Bright - er scenes I seek a - bove,". The piano accompaniment features a complex texture with multiple voices in both hands.

Bright - er scenes I seek a - bove, In the realms of peace and love,

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "Bright - er scenes I seek a - bove, In the realms of peace and love,". The piano accompaniment continues with similar complex textures.

In the realms of peace and love. Bright - er scenes I seek a - bove,

This system contains the third vocal line and piano accompaniment. The vocal line begins with the lyrics "In the realms of peace and love. Bright - er scenes I seek a - bove,". The piano accompaniment continues with similar complex textures.

Adagio.
In the realms of peace and love.

Adagio. *Tempo primo.*

This system contains the fourth vocal line and piano accompaniment. The vocal line begins with the lyrics "In the realms of peace and love." and is marked *Adagio.* The piano accompaniment is also marked *Adagio.* and includes a section marked *Tempo primo.*

This system contains the fifth vocal line and piano accompaniment. The vocal line is mostly blank, suggesting a long rest or a very faint vocal line. The piano accompaniment continues with complex textures.

No. 56.

DOUBTFUL FEAR.

CHORUS. *A tempo ordinario.*

TASSLE. *mf* Doubtful fear, . . . Doubtful fear and rev'-rent awe, and

ALTO. *mf* Doubtful fear, Doubt - ful fear and

TENOR, (two lower.) *mf* Doubtful fear, . . . Doubtful fear and

BASS. *mf* Doubtful fear, Doubt - ful

ACCOMP. *mf*

Met. ♩ = 88.

CHORUS. *A tempo ordinario.*

p

rev' - - - rent awe, Strike us, Lord, while here we bow, while here we

rev' - - - rent awe, Strike us, Lord, while here we bow, while here we

rev' - - - rent awe, Strike us, Lord, while here we bow, while here we

fear and rev' rent awe, Strike us, Lord, while here we bow, while

p

Sves.

mf

bow, . . . while here we bow; Doubtful fear, . . . Doubtful fear, Doubt-

bow, . . . while here we bow; Doubtful fear, Doubtful

bow, . . . while here we bow, while here we bow; Doubtful fear, Doubt - ful

here we bow, . . . while here we bow; Doubtful fear, Doubt - - ful

mf

Sves.

- - ful fear and rev'rent awe, and rev' - rent awe, Strike us, Lord, Strike us, Lord, while here we
 fear and rev'-rent, rev'-rent awe, Strike us, Lord, while here we
 fear and rev' - - - rent, rev' - rent awe, Strike us, Lord, Strike us, Lord, while here we
 fear and rev' - - - rent, rev' - rent awe, Strike us, Lord, Strike us, Lord, while here we

bow, while here we bow. Check'd by thy all - sa - cred
 bow, while here we bow. Check'd by thy all - sa - cred
 bow, while here we bow. Check'd by thy all - sa - cred
 bow, while here we bow. Check'd by thy all - sa - cred

law, Yet com-manded by the vow; Check'd by thy all - sa - cred law, Yet com - mand - ed by the
 law, Yet com-manded by the vow; Check'd by thy all - sa - cred law, Yet com - mand - ed by the
 law, Yet com-manded by the vow; Check'd by thy all - sa - cred law, Yet . command - ed by the
 law, Yet com-manded by the vow; Check'd by thy all - sa - cred law, Yet com - mand - ed by the

VOW. *f* And thy de - termin'd will de - clare, . . .
VOW. Hear our pray'r in this dis - tress, In this dis -
VOW.

f Hear our pray'r in this dis - tress, And
Thy will de - clare, And thy de - ter - min'd will, thy will de - clare.
- tress, in this dis - tress, And thy de - ter - min'd will declare,
Hear our
Ped.

thy de - ter - min'd will . . . declare, . . . thy determin'd will . . . de - clare. . .
Hear our
And thy de - ter - min'd will de - clare,
pray'r in this dis - tress, In this distress, In this distress, In this dis - tress, And
Ses. Rven

C

Hear our pray'r In this dis - tress,
 pray'r In this dis - tress. In this distress, And thy de - ter-min'd will de - clare, . .
 thy will de - clare, And thy de - termin'd will de - clare,
 thy de - ter-min'd will de - clare, thy will declare Hear

8ves.

And thy de - ter-min'd will de - clare, And thy de - ter-min'd will de - clare. Hear our
 . . And thy de - ter-min'd will, And thy de - ter - min'd will de - clare. Hear our
 And thy de - ter-min'd will de - clare, And thy de - termin'd will de - clare. Hear our
 our pray'r in this dis - tress, And thy de - termin'd will, thy will de - clare. Hear our

8ves.

pray'r, Hear our pray'r, Hear, In this dis - tress, In this dis - tress,
 pray'r, Hear our pray'r, Hear, In this dis - tress, In this dis - tress, Hear our
 pray'r, Hear our pray'r, Hear, Hear, Hear, Hear our pray'r,
 pray'r, Hear our pray'r, Hear, Hear, Hear, Hear our pray'r, Hear our

8ves.

D

Hear our pray'r In this dis-tress, In this distress,
 pray'r In this dis-tress, In this dis-tress, In this distress, And
 In this dis-tress, In this dis-tress, In this distress,
 pray'r In this dis-tress, In this dis-tress, In this distress, Hear our

8ves.

And thy de-ter-min'd will, thy will de-clare, And
 thy de-ter-min'd will . . . de - clare. Hear our
 Hear our pray'r In this dis-tress, In this dis-tress, In this dis-
 pray'r In this dis-tress, In this dis-tress, Hear our pray'r In this dis-tress, . Ped.

8ves. Ped.

thy de-ter-min'd will de-clare, And thy de-ter-min'd will de-clare.
 pray'r In this dis-tress, And thy de-ter-min'd will de-clare.
 - tress, In this distress, And thy de-ter-min'd will de-clare.
 And thy de-ter-min'd will de-clare.

Handel's "Jephtha."

SINFONIA.

No. 57.

Allegro.
f

Accomp.

1st. 2nd.

No. 58.

RECIT.—RISE, JEPHTHA.

RECIT. ANGEL.

TREBLE VOICE.

Accomp

p

Rise, Jephtha, and, ye rev'rend priests, with-hold the slaught'rous hand No

vow can dis-an-nul the law of God. Nor such was its in-tent When rightly scann'd; yet

still shall be fulfill'd. Thy daughter, Jephtha. thou must de-di-cate To

God, in pure And vir-gin state for e-ver, As not an ob-ject meet for

sa-cri-fice, Else had she fall'n an holocaust to God. The Ho-ly Spirit, that dic-ta-ted thy

vow, Bade thus ex-plain it, and ap-proves your faith

No. 59.

AIR.—HAPPY, IPHIS, SHALT THOU LIVE

TRIBLE VOICE. *Air. Andante.*

ACCOMP. *Andante.* *f*

Met. $\text{♩} = 55.$

ANGEL.

Hap - py, I - phis, shalt . thou live; hap - py.

Hap - py, shalt thou live; While to thee the vir - - gin choir Tune their

harpa of gold-en wire, And their year - ly tri - bute give, Their

year - ly tri - bute give. While to . . thee the . . vir - gin

choir, Tune . . their harps of gold-en wire, And their

year - ly tri - bute give.

B
Hap - py I - phis, shalt thou live;

While to thee the vir - gin choir, Tune their harps of

gold - en wire, And their year - ly tri - bute, And their year - ly

tri - bute give, And their tri - bute, And their tri - bute, And their

year - ly tri - bute give, And their year - ly tri - bute give.

C
Hap - py I - phis, all thy days, (Pure an - ge - lic, vir - gin state!)

Shalt thou live, and a - ges late, Crown thee with im - mor - tal

praise, Crown thee with im - mor - tal praise, Crown thee with im - mor - tal praise.

A - ges late . . . Crown thee with im - mor - - tal praise.

D

Hap - - py, I - phis, shalt thou live! Hap - py, Happy,

shalt thou live; And a - ges late, And a - ges late, Crown thee

with im - mor - tal praise, Crown thee with im - mor - tal praise, Crown thee

Adagio.

with im - mor - - tal praise.

f *Tempo primo.*

No. 60

Sops.—FOR EVER BLESSED BE THY HOLY NAME.

Larghetto. JEPHTHA.

VOICE. For e-ver blessed be Thy ho-ly name, Lord God of Is - ra -

ACCOMP. *Larghetto.* *p*

- - el! Lord God of Is - ra-el! For ever, For e-ver blessed

be thy ho-ly name, For e-ver, For e-ver bless - ed be thy ho-ly name, Lord God of

Is - ra-el! Lord God of Is - - ra-el!

No. 61

CHORUS—THEME SUBLIME OF ENDLESS PRAISE.

CHORUS. *Alla Breve.*

TREBLE. CHORUS Theme sub - lime of end - less praise,

ALTO. CHORUS. Theme sub - lime of end - less . praise, of end - less

TENOR. two lower. CHORUS. Theme sub - -

BASS. CHORUS. Theme sub - lime of

ACCOMP. CHORUS. *Alla Breve, ma non troppo presto.*

Mot. 120=



8va.

Theme sub - lime of end - less praise, of end - less

praise, Theme sub - lime of end - less praise, of

- lime of end - less praise, of end - less praise, of end - less, end - less

end - less praise, of end - less praise.

8ves.



end - less praise. Theme sub - lime of end - less

end - less praise. Theme sub - lime of

praise, Theme sub - lime of end - less, end - less praise, Theme sub -

Theme sub - lime of end - less praise, of end - less praise. Theme sub -

8ves.



A Met. 138. = ♩

praise, of end - less praise, of end - less praise.
end - less praise, . . . of end - less praise.
- lime of end - less praise, of end - less praise. *f*
- lime of end - less praise, of end - less praise. Just and righteous are

Met. 138. = ♩

f
8ves.

f Just and righteous are
f Just and
Just and righteous are thy ways, righ - teous are thy
thy ways; Just are thy ways, . . . righ - teous are thy

thy ways; Just and righteous are thy ways; righ - teous
righteous are . . . thy ways, are thy ways; Just and
ways; Just and righ - teous are thy ways;
ways; Just and righteous are thy ways; Just and

8ves.

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

Just and
righteous are . . thy ways; . Just and righ - - teous are thy ways;
Just are thy ways, . . and righ - teous; Just and righteous are thy ways;
Just and righteous are . thy ways;
Ped. Sves.

righteous are . . thy ways, are thy ways; Just and righ - - teous
Just and righ - teous are thy ways; Just and righ - teous
Just are thy ways, Just are thy ways; Just and righ - teous
Just are thy ways, . . are thy ways; Just and righ - teous

B

are thy ways; And thy mer-cies still en - dure.
are thy ways; And thy mer-cies still en - dure,
are thy ways; And thy mer-cies still en - dure,
are thy ways; And thy mer-cies still en - dure,

Sves. Ped.

still en - dure, And thy mer-cies still en - dure, And thy mer-cies
And thy mer-cies still en - dure, And thy mer-cies
And thy mer-cies still en - dure, And thy mer-cies
still en - dure, And thy mer-cies still en - dure, And thy mer-cies

still en - dure, And thy mer-cies still en - dure, And thy mer-cies
still en - dure, still en - dure, And thy mer-cies
still en - dure, And thy mer-cies still en - dure, And thy mer-cies
still en - dure, still en - dure, And thy mer-cies

still en - dure. C

still en - dure E - ver faith - ful, e - - ver sure, e - - -

still en - dure.

still en - dure.

The first system of the musical score consists of four vocal staves and a grand staff. The vocal parts are in a minor key with a common time signature. The lyrics are: "still en - dure." followed by "still en - dure E - ver faith - ful, e - - ver sure, e - - -". The grand staff provides the instrumental accompaniment.

E - ver faith - ful, e - - ver sure e - - -

ver e - ver faithful, e - ver, e - - - ver sure, e - ver sure, e - ver

The second system continues the vocal and instrumental parts. The lyrics are: "E - ver faith - ful, e - - ver sure e - - -" and "ver e - ver faithful, e - ver, e - - - ver sure, e - ver sure, e - ver".

- ver e - ver faith - - - ful, e - ver sure, e - ver

faith - ful, e - ver sure, e - ver faith - - - ful, e - ver sure, e - ver

E - ver faith - ful, e - - - ver sure, e - - -

The third system concludes the page. The lyrics are: "- ver e - ver faith - - - ful, e - ver sure, e - ver", "faith - ful, e - ver sure, e - ver faith - - - ful, e - ver sure, e - ver", and "E - ver faith - ful, e - - - ver sure, e - - -".

sure, e - ver sure, E ver
sure, e - ver sure, E - ver faith - ful, e - ver
- ver, E - ver faith - ful, e - ver faith -
E - ver faith - ful, e - ver sure, e - ver

Ped. Sves.

faith - ful, e - ver sure, e - ver sure. **D**
sure, e - ver sure, e - ver sure, e - ver sure, e - ver sure.
ful, e - ver sure, e - ver sure, e - ver sure.
e - ver, e - ver faith - ful, e - ver sure. And thy mer - cies

Sves.

E - ver, e - ver sure, E - ver faith - ful, e - ver sure,
E - ver faith - ful, e - ver sure, E - ver faith - ful, e - ver sure,
And thy mer - cies still en - dure, e - ver sure, E - ver faith - ful, e - ver sure,
still en - dure, And thy mer - cies still en - dure,

Ped.

Handwritten musical score for the first system. It features three vocal staves (Soprano, Alto, Tenor) and a grand staff for the keyboard accompaniment. The lyrics are: "e - ver sure, e - ver sure. E - ver faith - ful, e - - - ver". The keyboard part includes the instruction "8vea.".

Handwritten musical score for the second system. It features three vocal staves and a grand staff for the keyboard accompaniment. The lyrics are: "E - ver faith - ful, E - ver faith - ful, e - ver sure, e - - - ver faith - ful, e - ver sure, e - - - ver". The keyboard part includes the instruction "8vea.".

Handwritten musical score for the third system. It features three vocal staves and a grand staff for the keyboard accompaniment. The lyrics are: "sure. And thy mer - cies still en - dure, E - ver faith - ful, e - ver sure. sure. And thy mer - cies still en - dure, E - ver faith - ful, e - ver sure. sure. And thy mer - cies still en - dure, E - ver faith - ful, e - ver sure. sure. And thy mer - cies still en - dure, E - ver faith - ful, e - ver sure." The keyboard part includes the instruction "Adagio." and the signature "Piel" at the bottom left.

No. 62.

RECIT.—LET ME CONGRATULATE.

RECIT. ZEBUL.

VOICE. *Recit.* Let me son-gra-tulate this hap-py turn, My honour'd brother, Judge of

ACCOMP. *p*

Is-ra-el; Thy faith, thy courage, con-stancy and truth, Nations shall sing; and

in their just applause, All join to ce-le-brate thy daughter's name.

No 63.

SONG.—LAUD HER, ALL YE VIRGIN TRAIN.

VOICE. *Allegro.*

ACCOMP. *Allegro. f*

Met. ♩ = 116.

ZEBUL.

Laud her, all ye . virgin train, . . In glad songs of choicest strain:

Handel's "Jephtha.

Laud her, all ye . . . vir-gin train, . . . In glad songs

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are "Laud her, all ye . . . vir-gin train, . . . In glad songs".

In glad songs . . . of choicest strain.

f *p* *f*

This system contains the next two staves of music. The lyrics are "In glad songs . . . of choicest strain." Dynamic markings *f*, *p*, and *f* are present in the piano part.

Ye blest an - gels . . . all a - round, . . . Laud her in . . . me -

p

This system contains the next two staves of music. The lyrics are "Ye blest an - gels . . . all a - round, . . . Laud her in . . . me -". A dynamic marking *p* is present in the piano part.

- lo - dious sound. Vir - tues that to you . . . be-long, Love and truth demand the

This system contains the next two staves of music. The lyrics are "- lo - dious sound. Vir - tues that to you . . . be-long, Love and truth demand the".

song. Love and truth de - mand the song, . . .

This system contains the next two staves of music. The lyrics are "song. Love and truth de - mand the song, . . .".

Love and . . . truth de - mand the song.

This system contains the final two staves of music on the page. The lyrics are "Love and . . . truth de - mand the song.".

No 64

RECIT.—O LET ME FOLD THEE

RECIT. STORGE

VOICE. O let me fold thee in a mother's arms, And with sub-missive joy.

ACCOMP. *p*

my child, re-ceive Thy de-sig-na-tion to the life of heav'n.

No. 65.

AIR.—SWEET AS SIGHT TO THE BLIND.

VOICE. AIR. *Allegro.*

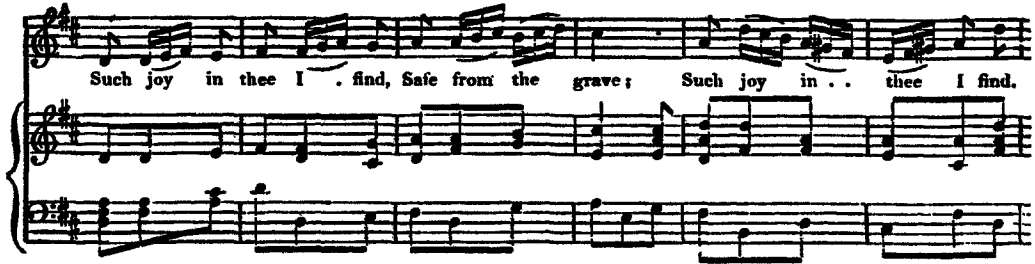
ACCOMP. *f*

Mot. 100 = ♩

STORGE.

Sweet as . . sight to the blind, Or free-dom to the slave,

p




Such joy in thee I . . find, Safe from the grave; Such joy in . . thee I find.

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "Such joy in thee I . . find, Safe from the grave; Such joy in . . thee I find."



Safe from the grave; Sweet as . . sight to the blind, Or free - dom to the slave;

This system contains the second two staves of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "Safe from the grave; Sweet as . . sight to the blind, Or free - dom to the slave;". There are triplets in the piano accompaniment, and a *pp* dynamic marking is present.



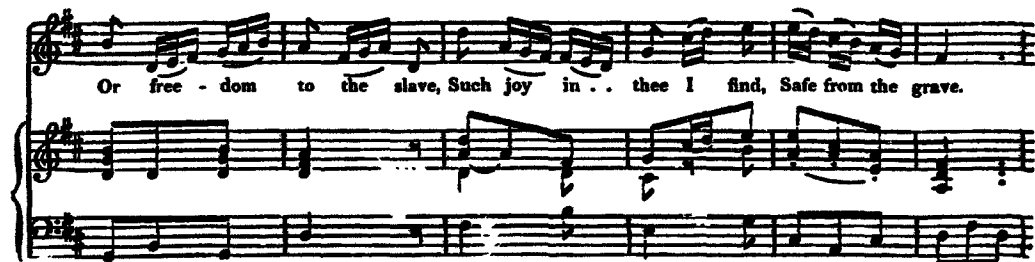
Such joy in thee I . . find, Safe from the grave; Such joy in . . thee I find,

This system contains the third two staves of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "Such joy in thee I . . find, Safe from the grave; Such joy in . . thee I find,".



Safe from the grave. Sweet as sight to the blind,

This system contains the fourth two staves of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "Safe from the grave. Sweet as sight to the blind,". There is a *f* dynamic marking in the piano accompaniment.



Or free - dom to the slave, Such joy in . . thee I find, Safe from the grave.

This system contains the fifth two staves of music. The vocal line continues in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are: "Or free - dom to the slave, Such joy in . . thee I find, Safe from the grave."

Still I'm . . . of . . . thee pos - sess'd. Such is kind . . . Heav'n's de - cree,

ff

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Still I'm . . . of . . . thee pos - sess'd. Such is kind . . . Heav'n's de - decree,". A dynamic marking of *ff* (fortissimo) is placed at the beginning of the piano part.

That hath thy pa - rents bless'd In bless - ing thee. Still I'm . . . of . . .

This system contains the second two staves of music. The vocal line continues with the lyrics: "That hath thy pa - rents bless'd In bless - ing thee. Still I'm . . . of . . .". The piano accompaniment continues with a similar rhythmic pattern.

thee . . . pos - sess'd, Such is . . . kind . . . Heav'n's de - cree, That hath thy

This system contains the third two staves of music. The vocal line continues with the lyrics: "thee . . . pos - sess'd, Such is . . . kind . . . Heav'n's de - decree, That hath thy". The piano accompaniment continues.

pa - rents bless'd In . . . bless - ing thee.

f

This system contains the fourth two staves of music. The vocal line concludes with the lyrics: "pa - rents bless'd In . . . bless - ing thee." A dynamic marking of *f* (forte) is placed in the piano part. The system ends with a double bar line.

This system contains the fifth two staves of music, which are instrumental. The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line.

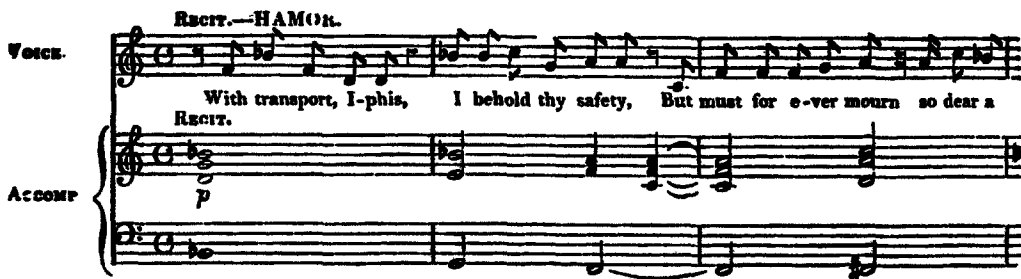
No. 66.

RECIT.- WITH TRANSPORT, IPHIS.

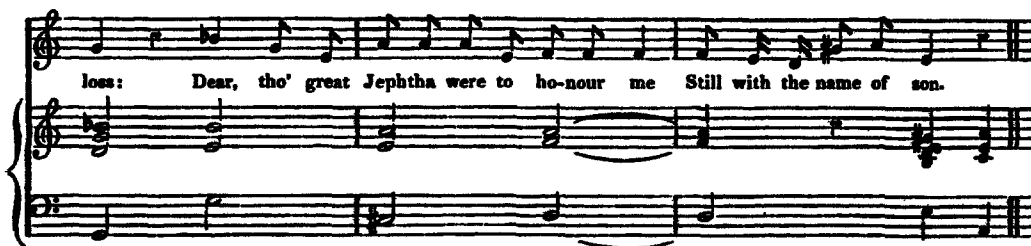
RECIT.—HAMOR.

Voice. With transport, I-phis, I behold thy safety, But must for e-ver mourn so dear a

Accomp. *p*



loss: Dear, tho' great Jephtha were to ho-nour me Still with the name of son.



No. 67

AIR.—'TIS HEAV'N'S ALL-RULING POWER.

AIR. *Andante.*

Voice.


Accomp. *mf*



A HAMOR

'Tis heav'n's all - rul - ing pow'r, That





checks the ris - ing sigh; Yet let . . me still a - dore And think . .



an an - gel by Yet let me still a - - dore,



And think . an an - gel by.



B
'Tis Heav'n's all - rul - ing pow'r



That checks the ris - ing sigh; Yet let . . me still a - dore,

And think an an - gel by, And think an an - gel .

This system contains the first two staves of music. The vocal line (treble clef) begins with the lyrics "And think an an - gel by, And think an an - gel .". The piano accompaniment (grand staff) features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

by: Yet let me still a - dore,

This system contains the next two staves. The vocal line continues with "by: Yet let me still a - dore,". The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic structure.

And think . . . an an - gel

This system contains the third and fourth staves. The vocal line has a brief rest followed by "And think . . . an an - gel". The piano accompaniment features a more active right hand with sixteenth-note runs.

by, And think an an - - gel by.

This system contains the fifth and sixth staves. The vocal line resumes with "by, And think an an - - gel by.". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

This system contains the final two staves of music on the page. The vocal line is mostly silent, while the piano accompaniment continues with intricate sixteenth-note passages in the right hand and a consistent bass line in the left hand.

Handel — Jephtha Part III

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Fine. \hat{C}

While thus each . . charm and beau - teous

Fine. *p*

line, With more than hu - man lus - tre shine. While thus each charm . .

and

beau - teous line, With more than hu - man lus - tre shine, .

Adagio. Da Capo

With more than hu - man las - tre shine.

Adagio. Da Capo

No. 68.

RECIT.—MY FAITHFUL HAMOR.

RECIT. IPHIS.

VOICE. My faith - ful Ha - mor, may that Pro - vi - dence Which gent - ly

ACCOMP. *p*

claims, or for - ces our sub - mis - sion, Di - rect thee to some hap - pier choice.

No. 69.

AIR.—FREELY I TO HEAV'N RESIGN.

VOICE. *Allegro.*

ACCOMP. *f*

Met. 100 -

Freely I to heav'n re - sign, to heav'n re - sign,

p *mf*

All that is.. in Ha - - mor mine.

pl *mf* *p*

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *pl* (pianissimo), *mf* (mezzo-forte), and *p* (piano).

Joys tri - um - phant crown thy days, And thy name e - ter - nal praise,

p

This system contains the second vocal line and piano accompaniment. The vocal line continues from the first system. The piano accompaniment continues with a steady accompaniment. Dynamics include *p* (piano).

e - ter - nal praise.

tr

This system contains the third vocal line and piano accompaniment. The vocal line continues with a trill (*tr*) on the word "praise". The piano accompaniment continues with a steady accompaniment.

Joys tri - um - phant crown thy days, And thy name e - ter - nal praise.

f

This system contains the fourth vocal line and piano accompaniment. The vocal line continues with a forte (*f*) dynamic. The piano accompaniment continues with a steady accompaniment.

This system contains the fifth vocal line and piano accompaniment. The vocal line is mostly silent, with some notes. The piano accompaniment continues with a steady accompaniment.

B

Free-ly I to heav'n re - sign, I to heav'n re - sign,

p

All that is in Ha - mor mine Joys tri - um - phant crown thy days,

p

And thy name e - ter - nal praise,

p

. And thy name e - ter - nal praise; Joys tri - um - phant crown thy days,

p

. And thy name e - ter - nal praise.

f

C

Jays tri - um - phant crown thy days, And thy name e - ter - nal praise, e -

- ter - nal praise, And thy name e - ter - nal praise.

Fine.

Fine.

D

Great the bliss as - sign'd to me; Great - er still at - tend on thee

Great - er still at - tend

on thee; Great the bliss as-sign'd to me,

Adagio.
Great - er still at - tend on thee. Great - er still at - tend . . on thee.
Adagio.

Tempo Primo.
f Tempo Primo.

Dal Segno.

No. 76

QUINTETT.—ALL THAT IS IN HAMOR MINE

QUINTETT. *Andante.* SOLO IPHIS.

VOICE. *Andante.* All that is in Hamor mine, Freely I to heav'n re -

VOICE. *Andante.* sign, to heav'n re - sign, . . . Freely I to heav'n re - sign.

ACCOMP. *f* *p* *p*

Met. 88 = ♩

HAMOR.

All that is in I - phis

All . . . that is in Hamor mine, Freely I to heav'n re -

mine, Freely I to heav'n re - sign, to heav'n re - sign, . . . Freely I to heav'n re -

sign; All that is in Hamor mine, Free-ly I to heav'nre-sign; All that is in Hamor

- sign; All that is in I - phis mine, Free-ly I to heav'nre-sign. All that is in I - phis

mine, All that is in Hamor mine, Freely I to heav'n re - sign, Freely I to heav'n re -
mine, All that is in I - phis mine, Freely I to heav'n re - sign; All . .

- sign, to heav'n re - sign; All that is . . in Hamor mine, Freely
that is . . in Iphis mine, Freely I re - sign, to heav'n re - sign, . . Freely

I to heav'n resign; All that is in Hamor mine, Freely I to heav'n re - sign; All that
I to heav'n resign; All that is in Iphis mine, Freely I to heav'n re - sign; All that

Adagio. *Tem. 1mo.*
is in Hamor mine, Freely I to heav'n re - sign.
Adagio. *Tem. 1mo.*
is in I - phis mine, Freely I to heav'n re - sign. *Tem. 1mo.*

A IPHIS.
Duteous to the will su -

preme, Still my Hamor I'll es - teem. **HAMOR.**
Duteous to Al-mighty pow'r, Still my I - phis I'll a -

-dore. **STORGE.**

Joys tri - umphant crown thy days, And thy name e - ter - nal praise.
JEPHTHA.

Joys tri - umphant crown thy days, And thy name e - ter - nal praise.
ZEBUL.

Joys triumphant crown thy days, And thy name e - ter - nal praise.

B IPHIS.
 HAMOR.
 All that is in Hamor mine, Free-ly I to heav'n re - sign; All
 All that is in I-phis mine, Free-ly I to heav'n re - sign, All I freely re -

. I freely resign; All . . . I freely re-sign, . I re-sign, Freely I to heav'n re-sign.
 - sign, All I freely re-sign, All . . . re - - sign, Freely I to heav'n re-sign.

Duteous to the will su preme, Still my Hamor I'll es - teem.
 Du-teous to Al - mighty

Still my Ha-mor, Still my Ha-mor I'll es -
 pow'r, Still my I - phis I'll a - dore, Still my I-phis, Still my I - phis, I'll a -

C

trou.

dore.

Joys tri-umphant crown thy days, And thy name e - ter-nal praise.

Joys tri-umphant crown thy days, And thy name e - ter-nal praise.

Joys triumphant crown thy days, And thy name e - ter-nal praise.

Adagio.

Duteous to the will su - preme, Still my Ha - mor,

Duteous to the will su - preme, *Adagio.* Still my I - phis,

Adagio.

P *Adagio. Voice alone.*

Tempo Primo.

Joys triumphant crown thy days, And thy name e - ter - nal praise.

Joys triumphant crown thy days, And thy name e - ter - nal praise.

Joys triumphant crown thy days, And thy name e - ter - nal praise.

Joys triumphant crown thy days, And thy name e - ter - nal praise.

Joys triumphant crown thy days, And thy name e - ter - nal praise.

Tempo 1mo.

f *Tempo Primo.*

Sves.

No. 71.

CHORUS.—YE HOUSE OF GILEAD.

CHORUS. *Allegro*

TREBLE. CHORUS. *Allegro.*

ALTO. CHORUS. *Allegro.*

TENOR. *See lower.* CHORUS. *Allegro.*
Ye house of Gi - - lead, with one voice, In bless - ings ma-ni - fold re -

BASS. CHORUS. *Allegro.*
Ye house of Gi - - lead, with one voice, In bless - ings ma-ni - fold re -

ACCOMP. *f* CHORUS. *Allegro.*

Met. 182 =

The first system of the musical score includes staves for Treble, Alto, Tenor, Bass, and Accompaniment. The vocal parts begin with the lyrics 'Ye house of Gilead, with one voice, In blessings manifold re-'. The tempo is marked 'Allegro' and the dynamics are 'f'.

Ye house of Gi - lead, with one voice, In bless - ings manifold re -

Ye house of Gi - lead, with one voice, In bless - ings manifold re -

joice.

joice.

The second system continues the vocal lines and accompaniment. The lyrics 'joice.' are written below the vocal staves. The musical notation shows the continuation of the 'Allegro' tempo.

joice, Ye house of Gi - - lead, with one . . voice, In

joice, Ye house of Gi - - lead, with one voice, In

Ye house of Gi - lead, with onc voice . . In

Ye house of Gi - lead, with one voice . . In

18va. 18va.

The third system concludes the vocal parts with the lyrics 'joice, Ye house of Gilead, with one voice, In'. The accompaniment continues with the same rhythmic pattern. The system ends with '18va.' markings.

bless - - ings ma - ni - fold re - joice

bless - - ings ma - ni - fold re - joice, re - joice. Ye house of Gi - - lead,

bless - - ings ma - ni - fold re - joice, re - joice. Ye house of Gi - - lead,

bless - - ings ma - ni - fold re - joice.

8ves.

A

Ye house of Gi - - lead, Ye house of Gi - - lead,

with one voice, with one voice, Ye house of Gi - - lead,

with one voice, with one voice, Ye house of Gi - - lead,

Ye house of Gi - - lead, with one voice, Ye house of Gi - - lead,

8ves.

A

with one voice, In bless - ings ma - ni - fold re - joice,

with one voice, In bless - ings ma - - ni - fold . . re - joice, re -

with one voice, In bless - ings ma - - ni - fold . re - joice, re -

with one voice, . In bless - ings ma - - ni - fold re - joice,

re - joice, re-joyce In blessings ma - ni - fold re - joice.
- joice, re - joice, re-joyce, In blessings ma - ni - fold re - joice.
- joice, re - joice, re-joyce, In blessings ma - ni - fold re - joice.
re-joyce, re - joice, re-joyce, In blessings ma - ni - fold re - joice.

Allegro. Met. 100 = ♩ **B**
Freed from
Allegro. Freed from
Met. 100 = ♩ Freed from
Allegro. Freed from
f
8ves.

war's de - struc-tive sword, Peace her plen - ty 'round shall . . . spread, . . .
war's de - struc-tive sword, Peace her plen-ty 'round shall
war's de - struc-tive sword,
war's de - struc-tive sword,

Peace her plen - ty 'round shall . spread, shall spread, While in vir - tue's
spread, . . . 'round shall spread, While in vir - tue's
Peace her plen - ty 'round shall . . spread, . . While in vir - tue's
Peace her plen - ty 'round shall . . spread, While in vir - tue's

p

path you tread, Freed from war's de - struc - tive sword ;
path you tread, Freed from war's de - struc - tive sword ;
path you tread, Freed from war's de - struc - tive sword ;
path you tread, Freed from war's de - struc - tive sword ;

C_f

f

Pedals.

Freed, Freed, Freed from war's de - struc - tive
Freed, Freed, Freed from war's de - struc - tive
Freed, Freed, Freed from war's de - struc - tive
Freed, Freed, Freed from war's de - struc - tive

Ped. Ped.

D

sword, Peace her plen - ty 'round shall spread,
sword, Peace her plen - ty 'round shall . . spread,
sword, Peace her plen - ty 'round shall . . spread,
sword,

spread, Peace her . . plen - ty 'round shall spread, While in
Peace her plen - ty . . 'round shall spread, 'round shall spread, While in
Peace her plen - ty 'round shall . . spread, 'round shall spread, While in
Peace her plen - ty 'round shall . . spread, . . While in

vir - tue's path you tread.
vir - tue's path you tread.
vir - tue's path you tread.
vir - tue's path . . you tread.

E Allegro. Met. 100 = ♩

Allegro.
So are they blest who fear . . the Lord, Amen, A

Allegro. So are they blest . who

E Allegro.
Allegro. Met. 100 = ♩

So are they
men, Hal - le - lu - jah,
fear . . the Lord, Amen, A - - men, A - - men,
So are they blest . who fear . the Lord, Amen, A - -

Ped. Sves.

blest . . who fear . . the Lord,
Hal - le - lu - jah, Hal - le - lu -
A - - men, Hal - le - lu - jah, Amen, A
men, So are they blest . . who fear . the

Ped.

F

So are they blest . . . who fear . . . the Lord, Amen, A - - - jah, Hal-le - lu - jah, So are they blest . . . who - men, Hal-le - lu - jah, Lord, Amen, A - - - men,

- men, Hal-le - lu - jah, fear the Lord, Amen, A - - - men, Hal - le - lu - So are they blest . . . who fear . . . the

Amen, A - - - men, Hal-le-lu - jah Hal - le - lu jah, . . . Hal - le - lu Lord, Amen, A - - - So are they blest . . . who fear . . . the Lord,

Pod.

Sves.

Hal - le - lu - jah. So are they blest who fear . . .
jah, . . . So are they
men. So are they blest, Hal - le lu - jah, . . .
Amen, A . . . men, So are they blest . . . who

Ped. Svea.

the Lord, So are they blest . . . who fear the
blest . . . who fear . . . the Lord, So are . . . they blest . . . who fear the
So are they blest . . . who fear, who fear the
fear . . . the Lord, So are they blest, So are they blest who fear the

Svea.

Lord, who fear the Lord, Hal - le - lu - jah, A - - - men.
Lord, who fear the Lord, Hal - le - lu - jah, A - - - men.
Lord, who fear the Lord, Hal - le - lu - jah, A - - - men.
Lord, who fear the Lord, Hal - le - lu - jah, A - - - men.

Ped. Svea.