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**Jephta und seine Tochter**

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Erster Theil

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# JEPHTHA UND SEINE TOCHTER

Oratorium  
von

**CARL REINTHALER.**

## ERSTER THEIL.

Einleitung. I. Die Noth der Kinder Israel.

Andante sostenuto.

### Nº 1. Chor.

(Das Volk.)

Flauti.  
Oboi.  
Clarineti in B.  
Fagotti.  
Corni in Es.  
Corni in C.  
Trombe in C.  
Timpani in C.G.  
Tromboni. (Alto, Tenore, Basso.)  
Violino I.  
Violino II.  
Viola.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Violoncello.  
Basso.

Andante sostenuto.

pp legato  
dim. ppp  
mf  
cresc.

Andante sostenuto.

pp legato  
dim. ppp  
mf  
cresc.

Andante sostenuto.

pp legato  
dim. ppp  
mf  
cresc.

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Allegro con fuoco.

The musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with piano accompaniment and a vocal line. Dynamic markings include *f*, *ff*, *dim.*, *p*, and *pp*. The second system continues the piano accompaniment with dynamics *mf* and *f*. The third system features a vocal line with lyrics "cre - scen - do" and piano accompaniment with dynamics *ff*, *dim.*, *mf*, and *p*. The fourth system shows piano accompaniment with dynamics *ff*, *dim.*, *mf*, and *p*. The fifth system includes piano accompaniment with dynamics *ff*, *dim.*, *mf*, and *p*, and a vocal line with lyrics "cre - scen - do" and a *cresc.* marking. The sixth system continues the piano accompaniment with dynamics *ff*, *dim.*, *mf*, and *p*. The seventh system features piano accompaniment with dynamics *ff*, *dim.*, *mf*, and *p*, and a vocal line with lyrics "cre - scen - do" and a *cresc.* marking. The eighth system continues the piano accompaniment with dynamics *ff*, *dim.*, *mf*, and *p*. The tempo marking "Allegro con fuoco." is repeated at the beginning and end of the score.

The musical score consists of multiple staves. The upper section features an organ part with dynamic markings *mf*, *f*, *più f*, and *ff*. The lower section includes vocal lines with lyrics: "Ste-he auf, Herr, - er -", "Lord, a - rise, Lord, - lift", and "Ste-he auf, Herr, - er -", "Lord, a - rise, Lord, - lift". The organ part continues with *più f* and *ff* markings, and is labeled "coll'Organo." at the bottom.

he - be dich, — ste - he auf, Herr, — er - he - be dich — wi - der den Grimm dei - ner Fein -  
 up thyself, — Lord, a - rise, Lord, — lift up thyself, — be - cause of the rage, the rage of thine e -

he - be dich, — ste - he auf, Herr, — er - he - be dich — wi - der den Grimm dei - ner Fein -  
 up thyself, — Lord, a - rise, Lord, — lift up thyself, — be - cause of the rage, the rage of thine e -

**A**

ne - de!  
ne - mies!

ne - - mies!

ne - de!  
ne - mies!

Ste - he auf, Herr, er - hebe dich, stehe auf, Herr, er -  
Lord, a - rise, Lord, lift up thyself, Lord, arise, Lord, lift

sempre *f*

sempre *f*

sempre *f*

sempre *f*

**A** senza Organo.

Musical score for organ and voice. The score consists of multiple staves for the organ and two staves for the voice. The organ part includes treble and bass clefs. The voice part includes a soprano and bass line. Dynamics include *f*, *mf*, and *ff*. The lyrics are:

Stehe auf, Herr, er - he - be dich, stehe auf, Herr, er - he - be dich, stehe auf, Herr, er - he - be  
 Lord, a - rise, Lord lift up thyself, Lord, a - rise, Lord, lift up thyself, Lord, a - rise, Lord, lift up thy -  
 hebe dich, stehe auf, er - hebe dich, er - he - be dich, stehe auf, Herr, er - he - be  
 up thyself, Lord, arise, lift up thyself, lift up thy - self, Lord, arise, Lord, lift up thy -

auf, Herr, er - he - be dich      wi - der den Grimm deiner Fein - de,      ste - he auf, Herr, er - he - be dich,  
 rise, Lord, lift up thyself,      be - cause of the rage of thine enemies,      Lord, a - rise, Lord, lift up thyself,  
 dich, Herr, er - he - be dich      wi - der den Grimm deiner Fein - de,      ste - he auf, er - he - be dich,  
 self, Lord, lift up thyself,      be - cause of the rage of thine enemies,      Lord, arise, lift up thyself,  
 dich, Herr, er - he - be dich      wi - der den Grimm deiner Fein - de,      ste - he auf, Herr, er - he - be dich,  
 self, Lord, lift up thyself,      be - cause of the rage of thine enemies,      Lord, a - rise, Lord, lift up thyself,  
 auf, Herr, er - he - be dich      wi - der den Grimm deiner Fein - de,      ste - he auf, Herr, er - he - be dich,      stehe  
 rise, Lord, lift up thyself,      be - cause of the rage of thine enemies,      Lord, a - rise, Lord, lift up thyself,      Lord a -



er - he - bedich, er - hebe dich, er - hebe dich, er - he - be dich, er - he - be dich!  
 lift up thyself, lift up thyself, lift up thy - self, lift up thy - self, lift up thy - self!

er - he - be dich, er - hebe dich, er - hebe dich, ste - he auf, er - he - be dich!  
 lift up thy - self, lift up thyself, lift up thy - self, Lord, a - rise, lift up thy - self!

stehe auf, Herr, ste - he auf, ste - he auf, er - he - be dich!  
 Lord, a - rise, Lord, Lord, a - rise, Lord, a - rise, lift up thy - self!

auf, Herr, er - he - bedich, er - hebe dich, er - hebe dich, ste - he auf, er - he - be dich!  
 rise, Lord, lift up thyself, lift up thyself, lift up thy - self, Lord, a - rise, lift up thy - self!

*più f* *ff*

**B**

The musical score consists of several systems of staves. The top system includes a vocal line and an organ accompaniment. The organ part features a prominent sixteenth-note pattern in the right hand, starting with a *dim.* (diminuendo) marking and moving through *p* (piano), *sp* (sforzando), and *f* (forte) dynamics. The vocal line includes lyrics in both German and English. The organ part continues with similar rhythmic patterns and dynamic markings, including *mf* (mezzo-forte) and *f*.

**Lyrics:**  
 Sie zer - tre - ten dein Volk und  
 They vex and op - press the  
 and pla - gen dein Er - be,  
 the chil - dren of I - srael,  
 Sie zer - tre - ten dein Volk und pla - gen dein Er - be, sie zer - tre - ten dein  
 They vex and op - press the chil - dren of I - srael, they vex and op -  
 and pla - gen dein Er - be,  
 the chil - dren of I - srael,

**B** senza Organo.

pla - gendein Er - be, sie tre - ten dein Volk und pla - gendein Er - be, stehe auf, er - hebe dich, stehe  
 chil - dren of I - srael, they vex and op - press the chil - dren of Israel, Lord, a - rise, lift up thyself, Lord, a -  
 sie zer - tre - ten dein Volk und pla - gen dein Er - be, stehe auf, er - hebe dich, stehe  
 they vex and op - press the chil - dren of Israel, Lord, a - rise, lift up thyself, Lord, a -  
 Volk und pla - gendein Er - be, sie tre - ten dein Volk und pla - gen dein Er - be, er - hebe dich, stehe  
 press the chil - dren of I - srael, they vex and op - press the chil - dren of Israel, lift up thyself, Lord, a -  
 sie zer - tre - ten dein Volk und pla - gendein Er - be, stehe auf, er - hebe dich, stehe  
 they vex and op - press the chil - dren of Israel, Lord, a - rise, lift up thyself, Lord, a -

pizz. arco. f coll' Organo.

The musical score is arranged in a system of staves. At the top, there are several staves for instrumental accompaniment, including strings and woodwinds. Below these are the vocal parts, starting with a soprano line and followed by other voices. The lyrics are written below the vocal staves, alternating between German and English. The German lyrics are: "auf, er - hebe dich wi - der den Grimm deiner Fein - de, wi - der den Grimm deiner Fein - de," and "cre - scen - do". The English lyrics are: "rise, lift up thyself, be\_cause of the rage of thine e - ne\_mies, of the rage of thine e - ne\_mies," and "cre - scen - do". The score includes various musical notations such as dynamics (p, f, ff, mf), articulation (accents), and phrasing slurs. The bottom of the page features a small number "9582".

C

*un poco ritard. Poco più moderato.*

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *p*, *mf*, and *f*.

*un poco ritard. Poco più moderato.*

Musical score for the second system, including vocal lines with lyrics "de - cre - scendo" and piano accompaniment with "pizz." and "divisi." markings.

Vocal staves for the third system, with lyrics "de! mies!" repeated across four staves.

Musical score for the fourth system, including vocal lines with German and English lyrics and piano accompaniment.

C

*un poco ritard. Organo tasto solo tenuto. Poco più moderato.*

Die Hel - den in  
The migh - ty of

Die Hel - den in I - srael sind gefallen im Streit, sie liegen auf den Hö - hen erschla - gen, — sie  
The mighty of I - sra - el are fal - len in the bat - tle, they are slain — up - on the high pla - ces, — they are

schlagen,  
pla - ces, die Hel - den in I - sra - el sind ge - fal - len im Streit, ge - fal - len im  
the migh - ty of I - sra - el — are fal - len, are fal - len, fal - len in the

senza Organo.

The musical score consists of multiple staves. The vocal parts include:

- First Voice (Soprano):** *mf* *cre*
- Second Voice (Alto):** *mf* *cre*
- Third Voice (Tenor):** *mf* *cre*
- Fourth Voice (Bass):** *p* *mf* *cre*
- Violin:** *p* *mf* *cresc.*
- Viola:** *arco.* *p* *cre*
- Cello:** *mf* *cresc.*
- Bassoon:** *mf* *cresc.*
- Double Bass:** *mf* *cresc.*

**Lyrics:**

Die Hel - den in I - srael, sie liegen auf den Hö - hen, sie liegen auf den  
 The migh - ty of I - srael are fal - len in the bat - tle, are fal - -  
 I - sra - el sind ge - fallen im Streit, sie liegen auf den Hö - hen er - schla - - - gen, sie liegen auf den  
 I - sra - el are fal - len in the bat - tle, they are slain - up - on the high pla - - - ces, they are slain - up -  
 liegen auf den Hö - hen, sie liegen auf den Hö - hen, sie liegen auf den Hö - hen er - schlagen, sie liegen auf den  
 slain, slain up - on - the high pla - ces, the mighty of I - sra - el are fal - len, they are slain - up -  
 Streit, sie liegen auf den Hö - hen er - schla - gen, ge - fal -  
 bat - tle, are fal - len, fallen in the bat - tle, are fal - -  
*mf*

The musical score is for a piece in G major and 3/4 time. It features a vocal line with lyrics in German and English, and a piano accompaniment. The vocal line begins with a melodic phrase: "scen - do - di - minuen - do". The piano accompaniment provides harmonic support with chords and melodic lines. Dynamic markings such as *dim.*, *mf*, and *f* are used throughout. The lyrics describe the defeat of the heroes of Israel: "Hö - hen er - schla - gen, sie liegen auf den Hö - hen er - schlagen, die Hel - den in I - srael sind ge - fal - len, ge - len, are fal - len, die Helden in I - srael sind ge - fal - len, ge - len, the high pla - ces, they are slain up - on the high pla - ces, the migh - ty of I - srael are - ty of I - srael are - ty of I - srael are fal - len in the".



sind ge-fallen im Streit, sie lie-gen auf den Hö-hen er-schla-gen, auf den Hö-  
 fal-len in the bat-tle, they are slain up-on the high pla-ces, they are slain up-  
 Streit, sie lie-gen auf den Hö-hen er-schla-gen, sie lie-gen auf den Hö-hen er-schla-  
 bat-tle, they are slain, they are slain up-on the high pla-ces, they are slain up-  
 fal-len im Streit, sie lie-gen auf den Hö-hen er-schla-gen, sie lie-gen auf den  
 fal-len in the bat-tle, they are slain up-on the high pla-ces, they are slain up-

**D**

hen er - schla - - gen.      Wa - rum ver - stössest du uns und lässest uns zu  
 on the high pla - - ces.      O why hast Thou cast us off? Why hidest Thou thy

Hö - hen er - schla - - gen.      Wa - rum ver - stössest du uns und lässest uns zu  
 on the high pla - - ces.      O why hast Thou cast us off? Why hidest Thou thy

- gen, er - schla - - gen.      Wa - rum ver - stössest du uns und lässest uns zu  
 on the high pla - - ces.      O why hast Thou cast us off? Why hidest Thou thy

Hö - hen er - schla - - gen.      Wa - rum ver - stössest du uns?  
 on the high pla - - ces.      O why hast Thou cast us off?

**D**

The musical score consists of several staves. The top section includes a vocal line and piano accompaniment. The piano part features complex textures with sixteenth-note patterns and dynamic markings such as *f*, *dim.*, *p*, *cresc.*, and *sf*. The vocal line is in German and English, with lyrics: "Schan - den wer - den? Wa - rum ver - stössest du uns und läs - sest uns zu face from us? O why hast Thou cast us off? Why hi - dest Thou thy". The score includes various musical notations like slurs, accents, and dynamic markings.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features dynamic markings such as *f*, *mf*, *dim.*, and *p*. The vocal line includes lyrics in German and English. The second system continues the piano accompaniment with similar dynamic markings. The third system shows the vocal line with lyrics and piano accompaniment, including the marking *più f*. The fourth system continues the vocal line and piano accompaniment. The fifth system shows the vocal line with lyrics and piano accompaniment, including the marking *più f*. The sixth system continues the vocal line and piano accompaniment. The seventh system shows the vocal line with lyrics and piano accompaniment, including the marking *più f*. The eighth system continues the vocal line and piano accompaniment. The ninth system shows the vocal line with lyrics and piano accompaniment, including the marking *più f*. The tenth system continues the vocal line and piano accompaniment. The eleventh system shows the vocal line with lyrics and piano accompaniment, including the marking *più f*. The twelfth system continues the vocal line and piano accompaniment.

Schan - den wer - - den? warum ver - stössest du uns? wa - rum ver -  
*face* from us? O why hastThou cast us off? O why hastThou  
*dim.* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Schan - den wer - - den? wa - rum? wa - rum ver -  
*face* from us? O why? O why hastThou  
*f* *p* *f* *f* *f* *f* *f* *f* *f*

läs - sest uns zu Schan - - den werden? wa - rum? wa - rum ver -  
*hi - destThou thy face* from us? O why? O why hastThou  
*f* *p* *mf* *f* *f* *f* *f* *f* *f*

läs - sest uns zu Schan - - den werden? wa - rum ver - stössest du uns, wa - rum ver - stö -  
*hi - destThou thy face* from us? O why hastThou cast us off? O why hastThou cast  
*f* *f* *f* *f* *f* *f* *f* *f* *f*

*più f* *più f* *più f* *più f*

Tempo primo.

The musical score consists of several systems of staves. The upper systems are for instrumental accompaniment, likely strings and woodwinds, with dynamic markings of *cresc.*, *f*, and *ff*. The lower systems are for vocal parts, with lyrics in German and Latin. The lyrics are:
   
 stössest du uns? warum ver - stö - ssest du uns? Stehe auf! stehe auf, Herr, er -
   
 cast us off? O why hast Thou cast us off? Lord, a - rise! Lord, a - rise, Lord, lift
   
 The score concludes with the instruction *coll' Organo.* and *Tempo primo.*

Tempo primo.

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The next four staves are piano accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom four staves are piano accompaniment in bass clef, providing harmonic support. The key signature has two flats, and the time signature is 4/4.

The second system of the musical score includes vocal lines with lyrics in German and English, and piano accompaniment. The lyrics are:
   
German: *hebe dich wider den Grimm deiner Fein - de, stehe auf, er - he - be dich, ste - he auf, er - he - be dich, er -*
  
English: *up thyself, be - cause of the rage of thine enemies, Lord, a - rise, lift up thy - self, Lord, a - rise, lift up thy - self, lift*
  
The piano accompaniment continues with the same rhythmic pattern as in the first system. The system concludes with a *ff* (fortissimo) dynamic marking.

E

he - be dich, er - he - be dich!  
 up thy - self; lift up thy - self!  
 und pla - gendein  
 the chil - dren of

he - be dich, er - he - be dich!  
 up thy - self; lift up thy - self!  
 Sie zer - tre - ten dein Volk und  
 They vex and op - press the

he - be dich, er - he - be dich!  
 up thy - self; lift up thy - self!  
 Sie zer - tre - ten dein Volk,  
 They vex and op - press.

E

Er - be, und pla - gen dein Er - be, sie tre - ten dein Volk und pla - gen dein  
 I - srael, the chil - dren of I - srael, they vex and op - press the chil - dren of  
 Sie zer - tre - ten dein Volk und pla - gen dein Er - be, sie tre - ten dein Volk und pla - gen dein  
 They vex and op - press the chil - dren of I - srael, they vex and op - press the chil - dren of  
 pla - gen dein Er - be, und pla - gen dein Er - be, sie tre - ten dein Volk, dein  
 chil - dren of I - srael, the chil - dren of I - srael, they vex and op - press thy  
 sie zer - tre - ten dein Volk, sie tre - ten dein Volk und pla - gen dein  
 they vex and op - press, they vex and op - press the chil - dren of



Er - be, stehe auf, er - he - be dich, stehe auf, er - hebe dich wi - der den Grimm deiner  
I - srael, Lord, a - rise, lift up thyself, Lord, a - rise, lift up thyself, be - cause of the rage of thine

Er - be, stehe auf, er - he - be dich, stehe auf, er - hebe dich, ste - he auf, er - he - be dich, ste - he  
I - srael, Lord, a - rise, lift up thyself, Lord, a - rise, lift up thyself, Lord, a - rise, lift up thy - self, Lord, a -

Er - be, stehe auf, er - he - be dich, stehe auf, er - hebe dich, *ff* ste - he  
peo - ple, Lord, a - rise, lift up thyself, Lord, a - rise, lift up thyself. Lord, a -

Er - be, stehe auf, er - he - be dich, stehe auf, er - hebe dich, ste - he auf, er - he - be dich, ste - he auf, er -  
I - srael, Lord, a - rise, lift up thyself, Lord, a - rise, lift up thyself, Lord, a - rise, lift up thy - self, Lord, a - rise, lift

*ff*

Fein - de, wi - der den Grimm deiner Fein - de, ste - he auf, er - he - be  
 e - ne - mies, be - cause of the rage of thine e - ne - mies, a - rise, O Lord, a -  
 auf, er - he - be dich, stehe auf wi - der den Grimm deiner Fein - de, wi - der den  
 rise, lift up thyself, be - cause of the rage of thine e - ne - mies, be - cause of the  
 auf, er - he - be dich wi - der den Grimm deiner Fein - de, wi - der den  
 rise, lift up thy - self, be - cause of the rage of thine e - ne - mies, be - cause of the  
 he - be dich wi - der den Grimm deiner Fein - de, ste - he auf, er - he - be  
 up thy - self, be - cause of the rage of thine e - ne - mies, Lord, a - rise, lift up thy -

dich, ste-he auf, er-he-be dich, ste-he auf, er-he - - - be  
 rise, a - rise, O Lord, a - rise, a - rise, O Lord, a -  
 Grimm deiner Fein - - de, ste-he auf, er - he - - - be  
 rage of thine e - - ne - mies, Lord, a - rise, O Lord, a -  
 Grimm deiner Fein - - de, ste-he auf, er - he - be dich, er - he - - be  
 rage of thine e - - ne - mies, Lord, a - rise, O Lord, a - rise, O Lord, a -  
 dich, ste - he auf, er - he - - be dich, ste - he auf, er - he - be dich, er - he - - be  
 self, Lord, a - rise, lift up thy - self, Lord, a - rise, O Lord, a - rise, O Lord, a -

The musical score is arranged in two systems. The first system consists of 12 staves: the top four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics 'dich! rise!'; the next four are organ staves (Right Hand, Left Hand, Pedal); and the bottom four are more organ staves. The second system consists of 6 staves: the top two are vocal staves with lyrics 'dich! rise!'; the next two are organ staves; and the bottom two are more organ staves. The organ part features a complex texture with many sixteenth notes and triplets. The score concludes with a double bar line and a repeat sign.

senza Organo.

# Nº 2. Recitativ und Arie.

(Ein Prophet.)

Allegro. Andante. Recit. Allegro.

Oboi.

Clarinetten in B.

Fagotti.

Corni in C.

Trombe in D.

Timpani in G. D.

Tromboni. (Alto. Tenore. Basso.)

Violino I.

Violino II.

Viola.

Tenore Solo. Prophet.

Tenore Solo. The Prophet. So spricht der Herr :

Violoncello e Basso. Thus saith the Lord:

Allegro. Andante. Recit. Allegro.

Viol. I. Recit.

Viol. II. p

Viola. p

Ha - ben euch nicht auch die E - gyp - ter. und die Phi - li - ster bezwungen, und ich

Did not I de - li - ver you from the E - gyp - tians and from the Phi - listines, and I de -

Recit.

Allegro. *tr tr* Recit.

half euch aus ih - ren Hän - den, da ihr zu mir schriet. Doch habt ihr mich ver -  
 li - ver'd you out of their hands, be - cause ye cri - ed to me. Yet ye have for - -

Allegro. Recit.

lassen und andern Göttern ge - dienet, und ihr seid fett und satt ge - wor - den, und habt des Got - tes ver -  
 sa - ken me and ser - ved o - ther Gods, and ye are wa - xen fat and grown thick, and ye for - get the

Andante.

gessen, der euch ge - macht hat, und den Fels eures Heils habt ihr ge - ring ge - ach - tet! Ge - het  
 Lord, which made you, and light - ly es - teem - ed the Rock of your sal - va - tion. Now

Andante. *p* *attacca.*

30 Allegro.

Oboi.  
Clar. *f*  
Fag. *f*  
Corni in G.  
Trombe. *fp*  
Timp. *f*

hin, gehet hin, schreiet die Götter an, die ihr er-wäh-let habt! lasst sie euch  
go, go, cry un-to the gods, which ye have cho-sen! let them de-

*f* *p* *mf* *f* *p* *mf* *pp*

Allegro. *p* *mf* *p* *mf* *p*

hel-fen zur Zeit eu-rer Trüb-sal, lasst sie euch hel-fen zur Zeit eu-rer Trüb-sal! gehet  
li-ver you in the time of your trou-ble, let them de-li-ver you in the time of your trou-ble!

*mf* *f* *p* *mf* *cresc.* *p* *cresc.* *cresc.* *cresc.* *p* *cresc.*

**A**

hin, gehet hin, schrei et die Götter an, die ihr erwählet habt! lasst sie euch

Go, go, cry un-to the gods, which ye have cho - sen! let them de -

**B**

hel - fen zur Zeit eurer Trüb - sal: Ich will euch nicht mehr hel -

li - ver you in the time of your trou - ble: I will de - li - ver you no

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*poco cresc.*

fen, denn ihr habt meinen Bund ver - las - sen, denn ihr habt meinen  
 more, *pizz.* for ye have for - sa - ken my co - ve - nant, for ye have for -

*poco cresc.*

Bund ver - las - sen und an - dern Göt - tern ge - die - net, und  
 sa - ken my co - venant and ser - ved o - ther gods, and

scen - do

scen - do

an - dern Göt - tern ge - die - net . Gehet

ser - ved o - ther gods, o - ther gods! Now

*argro.*

*f*

*C*

hin, gehet hin, schrei - et die Götter an, die ihr er - wä - let habt ! lasst sie euch.

go, go, cry un - to the gods, which ye have cho - sen ! let them do -

*f* *sp* *fp* *pp* *pp*

9582

Tempo.

D

hel - fen zur Zeit eu - rer Trüb - sal: Ich will euch nicht mehr hel - fen.

li - ver you in the time of your trou - ble: I will de - li - ver you no more.

*pp divisi.*

*p*

*Tempo.*

*poco ritard.*

*poco ritard.*

*poco ritard.*

*poco ritard.*

*attacca subito.*

### N° 3. Chor. (Das Volk.)

Andante sostenuto.

Flauti. *mf* *cresc.*

Oboi *mf* *f* *dim.*

Clarineti in B. *mf* *f* *dim.* *p*

Fagotti. *p* *p* *mf* *f* *dim.*

Corni in G. *p* *cresc.* *dim.*

Corni in D. *p* *cresc.* *dim.*

Trombe in D.

Timpani in D. *p* *mf*

Violino I. *pizz.*

Violino II. *pizz.*

Viola. *pizz.*

Soprano. *mf* *dim.*  
Herr, wir haben ge-sün-digt,  
We have sinned a- gainst Thee,

Alto. *mf*  
Herr, wir haben ge-sündigt, denn wir haben unsern  
We have sinned against Thee, *f* yea, because we have for-

Tenore. *p*  
Herr, wir haben ge-sündigt, Herr, wir ha-ben gesün- digt,  
We have sinned against Thee, we have sinned against Thee,

Basso. *p*  
Herr, wir haben ge-sündigt, Herr, Herr, wir haben ge-sün- digt,  
We have sinned a- gainst Thee, Lord, we have sinned a- gainst Thee,

Violoncello. *p*

Basso. *p*

Andante sostenuto.

Musical score for a choral and instrumental piece, page 36. The score includes vocal lines with German and English lyrics, and instrumental parts for strings and woodwinds. Dynamics include *mf*, *f*, *più f*, and *al*. Performance instructions include *arco.* and *cresc.*

Lyrics (German/English):  
 denn wir haben unsern Gott ver - las - sen, wir haben unsern  
 yea, because we have for - saken our God, yea, because we have for -  
 Gott ver - las - sen, denn wir ha - ben unsern Gott, wir haben unsern  
 saken our God, the Lord, yea, because we have for - saken, because we have for -  
 denn wir haben unsern Gott ver - las - sen, denn wir haben unsern  
 yea, because we have for - saken our God, the Lord, yea, because we have for -  
 denn wir haben unsern Gott ver - las - sen, denn wir haben unsern  
 yea, because we have for - saken our God, the Lord, yea, because we have for -

The musical score consists of approximately 12 staves. The upper staves feature instrumental accompaniment, likely for strings or woodwinds, with dynamic markings such as *ff*, *dim.*, *p*, and *pp*. The lower staves are vocal parts with German and English lyrics. The lyrics are:  
Gott verlas - sen, denn wir haben unsern Gott ver. las - sen. Wir haben ge - sün - digt.  
sa - ken our God, yea, because we have for - sa - ken our God. We have sinned a - gainst Thee.  
Gott verlas - sen, — unsern Gott ver - las - sen. —  
sa - ken our God, we have sin - ned a - gainst Thee. —  
Gott ver - las - sen, denn wir haben unsern Gott ver - las - sen.  
sa - ken our God, yea, because we have for - sa - ken our God. —  
Gott verlas - sen, — unsern Gott ver - las - sen. Wir haben ge - sündigt.  
sa - ken our God, we have sin - ned a - gainst Thee. We have sinned a - gainst Thee.  
The score concludes with a *morendo* marking.

# Nº 4. Cavatine.

(Eine Jungfrau.)

Larghetto.

Flauto Solo.

Clarineti in B.

Fagotti.

Violino I.

Violino II.

Viola.

Alto Solo.

Alto Solo.

Violoncello e Basso.

Eine Jungfrau.

A Maiden.

Der Herr verstösst nicht e\_wig\_lich, der Herr ver-

The Lord casts us not off for aye, the Lord casts

Larghetto.

stösst nicht e\_wig\_lich, mit un\_end\_licher Gnade, mit un\_end\_li\_cher Gna\_de er\_barmt, er -

us not off for aye, but mer-ci\_ful and gracious, but mer-ci\_ful and gra\_cious he shall have, he shall

mf p pp

*mf* *dim.* **A**

*mf* *dim.*

*mf* *dim.*

*f* *dim. p* *pp*

*f* *dim. p* *pp*

*f* *dim. p*

barmt er sich wie - der. Der Herr ver - stösst nicht e - wig - lich.

have com - pas - sion. The Lord casts us not off for aye.

*f* *dim. p* **A**

*pp* *pp*

*pp* *pp*

*pp*

*pp*

So wir ihn su - chen von gan - zem Herzen, so wir ihn su - chen von gan - zem Herzen,

If we but seek him with all our hearts, if we but seek him with all our hearts,

Celli. *pp*

Bassi.



*p* *cresc.* *p*  
*pp* *cresc.* *p*  
*pp* *cresc.* *p*  
*p* *cresc.* *p* *pp*  
*p* *cresc.* *p* *pp*  
*p* *cresc.* *p* *pp*  
*p* *cresc.* *p* *pp*

wird er sich fin-den lassen, wird er sich finden lassen, wird er sich fin-den las - sen; so wir ihn  
 we shall sure-ly find him, we shall sure-ly find him, we shall sure-ly find - him; if we but

*p* *cresc.* *p* *pp*

*pp* *l.*  
*pp*

su - chen von gan - zem Herzen, so wir ihn suchen von gan - zem Herzen, wird er sich fin-den las -  
 seek him with all our hearts, if we but seek him with all our hearts, we shall sure-ly find

*poco ritard.*      *a tempo.*      **Recit.**

*poco ritard.*      *a tempo.*      **Recit.**

**Prophet.**  
**Tenore Solo.**  
 So ge-het hin, zerreisset eure Kleider, und  
 The Prophet.  
 Now de-part, rend your garments, and

sen, wird er sich fin-den las - - - sen.  
 him, we shall sure-ly find - - - him.

*poco ritard.*      *a tempo.*      **Recit.**

rei-ni-get euch! Kommt vor das An-ge-sicht des Herrn mit Ge-bet und mit Fle-hen!  
 make you clean, let us come before the presence of the Lord with prayer and with sup-pli-ca-tion!

# Nº 5. Chor mit Tenor-Solo.

(Das Volk. Prophet.)

Andante maestoso.

The musical score is arranged in a standard orchestral layout. The instruments and vocal parts are listed on the left side of the page, with their corresponding staves on the right. The score is in 6/4 time and B-flat major. The tempo is marked 'Andante maestoso'. The woodwind section includes Flauti, Oboi, Clarinetti in B., Fagotti, Corni in Es., and Corni in C. The brass section includes Trombe in Es. and Tromboni (Alto, Tenore, Basso). The string section includes Violino I, Violino II, Viola, Violoncello, and Basso. The vocal parts include Tenore Solo, Soprano, Alto, Tenore, and Basso. The score features various musical notations such as dynamics (p, p dolce, p I. Solo), articulation (p), and performance instructions (con sordino, espressivo, Prophet.).

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in Es.

Corni in C.

Trombe in Es.

Timpani in Es. B.

Tromboni. { Alto. Tenore. Basso.

Violino I. Andante maestoso. con sordino. p

Violino II. con sordino. p

Viola. espressivo. p

Tenore Solo. Prophet. p

Soprano. C

Alto. R

Tenore. O

Basso. U

Violoncello. p dolce

Basso. p

Andante maestoso.

The musical score is arranged in systems. The top system contains vocal staves with lyrics and piano accompaniment. Dynamics include *mf*, *crescendo*, *dim.*, and *p*. The second system continues the piano accompaniment with dynamics *mf*, *dim.*, and *dolce*. The third system shows further piano accompaniment with dynamics *p*, *cresc.*, *dim.*, and *p*. The fourth system continues the piano accompaniment with dynamics *pp*, *p*, and *pp*. The fifth system contains vocal staves with lyrics and piano accompaniment. Dynamics include *f*, *pp*, and *p*. The lyrics are: Herr, Lord, Gott, God. The sixth system continues the piano accompaniment with dynamics *f*, *pp*, and *p*. The seventh system contains vocal staves with lyrics and piano accompaniment. Dynamics include *f*, *pp*, and *p*. The lyrics are: Herr, Lord, Gott, God. The eighth system continues the piano accompaniment with dynamics *f*, *pp*, and *p*. The lyrics are: Herr, Lord, Gott, God.

du al lein bist der Kö nig von I sra el, du al lein, du al lein unsre Zuflucht für und  
 Thou a lone art the King of I sra el, Thou a lone our dwelling place in all ge ne ra

Gott, du al lein bist der Kö nig von I sra el, du al lein, du al lein unsre Zuflucht für und  
 God, Thou a lone art the King of I sra el, Thou a lone our dwelling place in all ge ne ra

du al lein bist der Kö nig von I sra el, du al lein, du al lein unsre Zuflucht für und  
 Thou a lone art the King of I sra el, Thou a lone our dwelling place in all ge ne ra

*f coll Organo.* *dim. p* *f dim. p* *senza Organo.* *p*

**A**

*f dim. p*

*f dim. p*

*f dim. p*

*f dim. p*

*f dim. p*

*mf dim. p*

*f dim. p*

*f dim. p*

*mfpp*

*mfpp*

*f* *fp*

*mfpp* *pizz.*

*mfpp*

*mfpp*

*f* *fp* *pizz.*

*f* *fp* *pizz.*

Du kannst schla - - gen. du kannst hei - - len,

Thou canst kill us and make a - live,

für! - lions! -

für! - lions! -

für! - lions! -

für! - lions! -

*f* *fp* *pizz.*

*f* *fp* *pizz.*

**A** *f* c. Org. *fp* senza Org.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in German and English. The middle system features a complex instrumental accompaniment with multiple staves, including a section marked 'arco.' and 'mf p'. The bottom system continues the instrumental accompaniment. The score includes various musical notations such as dynamics (p, mf p, pp), articulation (accents), and performance instructions (arco.).

*l.*  
*p l.*  
*p*  
*pp*  
*arco.*  
*mf p*  
*mf p*  
*mf p*

du kannst töd - ten und kannst le - bendig ma - - chen; du führst in die Höl - - le  
Thou canst wound us and Thou mayst heal; Thou bring - est down to the grave

**B**

und führest her - aus,  
and lift - est up.

*p*  
Herr, er - bar - me dich un - ser,  
Lord, have mer - cy up - on us,

*p*  
Herr, er - bar - me dich un - ser,  
Lord, have mer - cy up - on us,

*p*  
Herr, er - bar - me dich, er - bar - me  
Lord, have mercy, have mer - cy up -

*p*  
Herr, er - bar - me dich, er - bar - me dich,  
Lord, have mercy, have mer - cy up - on us, Lord, have mercy up -

arco. pizz. arco. pizz. arco.



1.

*mf* *cresc.* *f*

*mf* *f* *mf* *f*

*mf* *mf* *f*

*mf* *f* *f*

*mf* *mf* *f*

*mf* *cresc.* *dim.* *f*

Herr, er - bar - me dich, er - bar - me dich, Herr, er - bar - me dich, Herr, er - bar - me dich  
 Lord, have mercy, have mer - cy - up - on us, Lord, have mercy up - on us, Lord, have mercy up -

*mf* *cresc.* *mf* *f*

Herr, er - bar - me dich, er - bar - me dich, Herr, Herr, er - bar - me dich un - ser,  
 Lord, have mercy, have mer - cy - up - on us, Lord, have mercy up - on us,

dich, o Herr, er - bar - me dich. Herr, er - bar - me dich, er - bar - me dich, Herr, er - bar - me dich  
 on us, have mercy up - on us, Lord, have mercy, have mer - cy - up - on us, Lord, have mercy up -

un - ser, Herr, er - bar - me dich un - ser, Herr, er - bar - me dich un - ser, Herr,  
 on us, Lord, have mer - cy up - on us, Lord, have mercy up - on us, Lord,

*f*

un - ser, er - bar - me dich, Herr, er - barme dich un - ser!  
 on us, have mercy up - on us, have mercy up - on us!  
 Herr, er - bar - me dich, Herr, er - barme dich un - ser!  
 Lord, have mer - cy up - on us, have mercy up - on us!  
 un - ser, Herr, Herr, er - bar - me dich, Herr, er - barme dich un - ser!  
 on us, Lord, Lord, have mercy up - on us, have mercy up - on us!  
 Herr, er - bar - me dich, er - bar - me dich, Herr, er - barme dich un - ser!  
 Lord, have mercy, have mer - cy up - on us, have mercy up - on us!

Das zerstoßene Rohr  
 A bruised reed

1. *p*

*mf*

*p*

*arco.*

*arco.*

*p*

wirst du nicht zer-bre - chen, und das glimmende Docht nicht ver - lö - sehen. O hilf deinem Volk und sei deinen Knechten

shalt Thou not break, and the smo - king flax shall Thou not quench. — O save, save Thy peo - ple, O Lord, and be gra - cious

gnä - - dig! Herr, Gott Zebaoth, trö - ste uns. lass leuchten dein Angesicht, so ge - nesen wir, - lass leuchten dein  
 un - to Thy ser - vants! Lord, Lord, God of Hosts, turn us a - gain. and cause Thy - face to shine, and we shall be sav'd, - and cause Thy -

The musical score consists of multiple staves. The vocal line includes the following lyrics:  
Angesicht...so ge-nesen wir, Du allein bist der Kö-nig, bist der König von I-sra-el,  
face to shine...and we shall be sav'd. Thou alone art the King, art the King of I-sra-el,

The piano accompaniment includes various dynamics such as *p*, *pp*, *ppp*, *mf*, and *dim. p*. It also features triplets and pizzicato markings.

du allein bist der Kö - nig, bist der König von I - sra - el.  
 Thou a lone art the King, art the King of I - sra - el.

Du al - lein bist der Kö - nig,  
 Thou a - lone art the King,  
 Du al - lein bist der Kö - nig,  
 Thou a - lone art the King,  
 Du al - lein bist der Kö - nig,  
 Thou a - lone art the King,  
 Du al - lein bist der Kö - nig,  
 Thou a - lone art the King,  
 arco.

f c. Org.

bist der Kö\_nig von I\_sra\_el, du al\_lein, du al\_lein!  
 art the King of I\_sra\_el, Thou a\_lone, Thou a\_lone!

senza Org.      c. Org.

**D** *Listesso tempo.*

*f* *dim.*  
*f* *dim.*  
*f* *dim.*  
*f* *dim.*  
*f* *dim.*  
*f* *dim.*  
*f* *dim.*  
*f* *dim.*  
*f* *dim.*  
*f* *dim.*  
*f* *dim.*

*mf* *p* *f*  
*mf* *p* *f*

*Listesso tempo.*  
*f*  
*f*  
*f*

Du allein bist der König von I - sra - el, der Kö - nig von I - sra -  
Thou alone art the King of I - sra - el, the King of I - sra -

*f*  
Du al - - lein - - bist der König, bist der König von I - sra - -  
Thou a - - lone - - art the King, art the King of I - sra - -

*senza Organo.*

**D** *Listesso tempo.*  
9582



el, du al-lein der Kö-nig von I-sra-el, Thou a-lone, the King of I-sra-el, Du allein bist der König von I-sra-el, der Kö-nig von I-sra-el, der Kö-nig von I-sra-el, Thou alone art the King of I-sra-el, the King of I-sra-el, the King of I-sra-el, el, du al-lein, du al-lein bist der König von I-sra-el, el, Thou a-lone, Thou a-lone art the King of I-sra-el, Du al-lein bist der König, bist der König von I-sra-el, bist der Kö-nig von I-sra-el, Thou a-lone art the King, art the King of I-sra-el, art the King, the King of I-sra-el

el, du al - lein, du al - lein bist der Kö - nig bist der Kö - nig von I - sra - el,  
 el, Thou a - lone, Thou a - lone art the King of I - sra - el, art the King of I - sra - el,  
 el, du allein bist der Kö - nig von I - sra - el, du allein bist der König von I - sra - el, du al - lein,  
 el, Thou a - lone art the King of I - sra - el, Thou alone art the King of I - sra - el, Thou a - lone,  
 du allein bist der König von I - sra - el, der Kö - nig von I - sra - el, du al - lein der Kö -  
 Thou alone art the King of I - sra - el, the King of I - sra - el, Thou a - lone the King -  
 el, du al - lein, du al - lein, du allein bist der König von I - sra - el, der Kö -  
 el, Thou a - lone, Thou a - lone, Thou alone art the King of I - sra - el, the King -

The musical score consists of several systems of staves. The top system includes vocal parts with lyrics 'cre - scen - do' and organ accompaniment. The middle system continues the vocal parts with lyrics 'du al - lein, du al - lein, du allein der Kö - nig von I - sra - el.' The bottom system includes organ accompaniment with dynamic markings like 'mf', 'f', 'cresc.', and 'ff'. The score is written in a key signature of two flats and a common time signature.

**E** Organo colle voci, ma non troppo forte.

*f* *f*

*p* *p* *f* *f* *f* *f*

Hilf dei - nem Vol - - ke, dei - nem Vol - - ke,  
Lórd, save Thy peo - - ple, save Thy peo - - ple,

König von I - sra - el. Hilf dei - nem Vol - - ke,  
King of I - sra - el. Save, save Thy peo - - ple,

Vol - ke, hilf dei - nem Volk, du al - lein bist der Kö - nig von I - sra -  
peo - ple, Lórd, save Thy peo - - ple, Thou a - lone art the King of I - sra -

Hilf dei - nem Volk, du allein bist der Kö - nig von I - sra - el, hilf dei - nem  
Lórd, save Thy peo - ple, Thou art the King of I - sra - el, save Thy peo - ple, O

*più f* *ff* *f* *dim.*  
*più f* *ff* *f* *dim.*  
*più f* *ff* *f* *dim.*  
*più f* *ff* *f* *dim.*  
*più f* *ff* *f*  
*mf* *f* *mf* *dim.* *p*  
*f* *dim.* *mf* *dim.* *p*  
*ff* *f* *f*  
*ff* *f* *f*  
 B - hilf dei - nem Volk, hilf dei - nem Volk, du allein bist der  
 save Thy peo - ple, O Lord, save Thy peo - ple, O Lord, Thou alone art the  
 B hilf dei - nem Volk, du allein bist der Kö - nig von I - sra - el, hilf  
 save Thy peo - ple, O Lord, Thou alone art the King of I - sra - el, save,  
 B el, hilf dei - nem Volk, hilf deinem Volk,  
 el, save Thy peo - ple, save Thy peo - ple,  
 Volk, du allein bist der Kö - nig von I - sra - el, der Kö - nig von I - sra - el,  
 Lord, Thou alone art the King of I - sra - el, the King of I - sra - el,  
*ff* *ff*

*f* *p* *f* *sf* *f*

*f* *p* *f* *sf* *f*

*f* *p* *f* *sf* *f*

*f* *p* *f* *sf* *f*

*f* *p* *f* *sf* *f*

*f* *p* *mf* *p* *f*

*f* *p* *mf* *p* *f*

*ff* *3* *f* *3* *f*

*ff* *3* *f* *3* *f*

*ff* *3* *f* *3* *f*

*d.o.* *d.* *b2.* *e.*

**K** Kö - nig, bist der König von I - sra - el, du al - lein, Herr,  
*King,* *art the King of I - sra - el,* *Thou a - lone,* *Lord,*

**B** *save* *ff* *ff* *ff*  
 dei - nem Volk, dei - nem Volk, hilf dei - nem Volk, Herr,  
*Thy peo - ple, O Lord, O Lord, Thy people, O Lord, Thou*

**B** *save* *ff* *ff* *ff*  
 hilf dei - nem Volk. dei - nem Volk. du al - lein bist der Kö -  
*Thy peo - ple, O Lord, O Lord, Thou a - lone. art the King of*

**B** *save* *ff* *ff* *ff*  
 hilf dei - nem Volk. du al - lein bist der Kö - nig, du al -  
*Thy peo - ple, O Lord, Thou a - lone art the King, art the King, Thou a -*

*ff* *f* *f* *f*

*ff* *f* *f* *f*

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The piano part features complex textures with many sixteenth notes and rests. Dynamics such as *f*, *mf*, *cresc.*, *ff*, and *dim.* are used throughout. The lyrics are in German and Latin/Greek, including: "du al-lein, hilf dei-nem Volk, hilf dei-nem Volk!", "Thou a-lone, save Thy peo-ple, O Lord, save Thy people, O Lord!", "I-nig, du al-lein, hilf dei-nem Volk, hilf dei-nem Volk!", "I-sra-el, Thou a-lone, save Thy peo-ple, O Lord, save Thy people, O Lord!". The score concludes with a final chord marked with a large 'F'.

The musical score consists of multiple staves. The upper staves are for the organ, with dynamic markings such as *f*, *mf*, *p*, *ff*, and *dim.*. The lower staves are for the voice, with lyrics in German and English. The lyrics are: "Du allein bist der Kö - nig, der König von I - sra - el, Thou alone art the King, art the King of I - sra - el, du allein bist der Thou alone art the". The score includes various musical notations like notes, rests, and dynamic markings.

senza Org.

coll'Organo pieno.

senza Org.



The musical score consists of several systems. The top system includes a grand staff with five staves (three treble and two bass) and a separate bass staff. The music is in a minor key and 4/4 time. Dynamics range from *f* (forte) to *ff* (fortissimo). The organ part features complex textures with triplets and sixteenth-note patterns. The vocal part includes lyrics in German and English.

**Lyrics:**  
 König, der König von I - sra - el, du al - lein, du al - lein un - sre Zu -  
 King art the King of I - sra - el, Thou a - lone, Thou a - lone art the King  
 bist der König von I - sra - el, du al - lein, du al - lein un - sre Zu -  
 art the King of I - sra - el, Thou a - lone, Thou a - lone art the King

*f*  
coll' Organo pieno.

senza Org. coll' Organo pieno. *ff*

flucht für und für!  
of I sra el!

flucht für und für!  
of I sra el!

flucht für und für!  
of I sra el!

flucht für und für!  
of I sra el!

dim. senza Org. pp

II. Jephthas Erwählung.

Nº 6. Arie mit Frauenchor.

(Mirjam, die Tochter Jephtha, und ihre Gespielen auf den Bergen.)

Allegro moderato.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Mirjam.

Soprano Solo.

Soprano Solo.

Soprano I.

Soprano II.

Alto.

Arpa.

Violoncello e Basso.

Allegro moderato.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The middle system features a complex instrumental texture with multiple staves, including a prominent bass line with triplets and a tenor line. The bottom system shows a grand staff with piano accompaniment and a bass line with triplets. Dynamics such as *mf*, *f*, *pp*, and *tr* are indicated throughout. The lyrics are in German and English.

Da I-sra-el aus Egypten zog. das Haus Jakob  
 When I-sra-el out of Egypt went, the house of Ja-cob

I. *p* *p* *p* *p* *p*

I. *p* *tr*

I. *p*

*pizz.*  
*mf*  
*pizz.*  
*mf*  
*pizz.*  
*mf*

aus dem frem - den Lan - de, da ward Judascin Hei - lighum, Isra - el, I - sra - el seine Herrschaft, I - sra - el, I - sra -

from a - mong the strange peo - ple, Ju - dah was his sanc - tu - ary, I - sra - el, I - sra - el his do - mi - nion, I - sra - el, I - sra -

*f* *mf* *f* *mf* *f* *mf*

**A**

el seine Herrschaft, Das Meer sah es und flo - he, der Jordan wandte sich zu -  
 el his do - mi - nion. The sea saw it, and fled, and fled, the Jor - dan was dri - ven

*arco.*  
*p*  
*f*  
*dim. p*  
*f*  
*dim. p*

**A**  
*mf*  
*f*  
*pp*

3  
pp  
mfpp  
3 3 6  
pp mfpp  
3 3 6  
pp mfpp  
3 3 6  
pp mfpp  
3 3 6  
pp mfpp

rück, die Ber - ge hüpften wie die Lämmer und die Hü - gel wie die jungen Schaa - fe,  
back, the left - ty mountains like rams skip - ped and the lit - tle hills like young lambs leap - ed,

3  
mfp  
3  
mfp  
3  
mfp  
3  
mfp

*mf cresc. - - al fp f dim.*

*mf cresc. - - al fp f dim.*

*cresc. - - al fp f dim. f*

*cre - - scendo al f p f f*

*cre - - scendo al f p f f*

*cre - - scendo al f p f f*

und die Hü - gel wie die jun - gen Schaa - - fe.

and the lit - tle hills like young lambs leap - - ed.

Da I - sra - el aus Egypten  
When Isra - el out of Egypt

Da I - sra - el aus Egypten  
When Isra - el out of Egypt

Da I - sra - el aus Egypten  
When I - sra - el out of Egypt

*mf p f B*



I. *p* *p* *f* *mf*  
*p* *p* *mf*  
*p* *p* *mf*  
*p* *p*  
*p* *p*  
*tr* *tr* *pizz.* *arco.*  
*tr* *tr* *mf* *pizz.* *arco.*  
*tr* *tr* *mf* *pizz.* *arco.*  
*mf* *mf* *f* *mf*  
 zog, das Haus Jakob aus dem frem - den Lan - de, da ward Juda sein Heilig - thum, Isra - el, I - sra - el sei - ne  
 went, the house of Jacob from a - mong the strange peo - ple, Ju - dah was his sanctu - ary, Isra - el, I - sra - el his do -  
*mf* *mf* *f*  
 zog, das Haus Jakob aus dem frem - den Lan - de, da ward Juda sein Heilig - thum, Isra - el, I - sra - el  
 went, the house of Jacob from among the strange peo - ple, Ju - dah was his sanctu - ary, Isra - el, I - sra - el  
*mf* *mf* *f*  
 zog, das Haus Ja - kob aus dem frem - den Lan - de, da ward Juda sein Heilig - thum, Isra - el, I - sra - el  
 went, the house of Jacob from among the strange peo - ple, Ju - dah was his' sanctu - ary, Isra - el, I - sra - el  
 Celli. *tr* *tr*  
*p* Bassi. *f* *p* *p*

The musical score consists of several systems. The first system shows the piano accompaniment with various dynamics like *p* and *mf*. The second system continues the piano part with *pizz.* and *arco.* markings. The third system introduces the vocal line with the lyrics: "Was war dir, du Meer, dass du". The fourth system continues the vocal line with the lyrics: "Herr - schaft, Isra - el, I - sra - el sei - ne Herr - schaft." and "mi - - nion, Isra - el, I - sra - el his do - mi - - nion." The fifth system repeats the vocal line with different dynamics. The sixth system shows the piano accompaniment for the vocal line. The seventh system continues the piano part with *pizz.* and *arco.* markings.

Was war dir, du Meer, dass du

What ail - eth thee, O thou sea, that thou

Herr - schaft, Isra - el, I - sra - el sei - ne Herr - schaft.  
mi - - nion, Isra - el, I - sra - el his do - mi - - nion.

seine Herrschaft, Isra - el, I - sra - el seine Herrschaft.  
his do - mi - nion, Isra - el, I - sra - el his do - mi - nion.

seine Herrschaft, Isra - el, I - sra - el seine Herrschaft.  
his do - mi - nion, Isra - el, I - sra - el his do - mi - nion.

The musical score consists of several staves. At the top, there are two empty staves for vocal parts. Below them are two staves for piano accompaniment, with the right hand starting on a treble clef and the left hand on a bass clef. The piano part features various dynamics such as *p*, *pp*, *mf*, and *fp*, along with performance instructions like *cresc.* and *tr.*. There are also triplets and slurs throughout the piano part.

The vocal part is written in a single staff with a treble clef. The lyrics are in German and English. The German lyrics are: flo - hest, und du Jor - dan, dass du dich wand - test? Vor dem Herrn. The English lyrics are: fled - dest, and thou Jor - dan, that thou wast dri - ven back? Trem - ble thou.

At the bottom of the page, there are three empty staves for piano accompaniment, with the right hand on a treble clef and the left hand on a bass clef. The piano part features various dynamics such as *p*, *mf*, and *fp*, along with performance instructions like *cre - scendo* and *tr.*. There are also triplets and slurs throughout the piano part.

beb - te die Er - - de, vor dem Herru, dem Got - - te - - Ja - - kobs,  
 earth be-fore the Lord, at the pre - sence of the God of - - Ja - - cob,

*f dim.* *f dim.* *f dim.* *f dim.* *f dim.* *f dim.* *f dim.* *f dim.*

*cresc.* *f dim.* *p* *pp* *cresc.* *f dim.* *p* *pp* *cresc.* *fp*

*cresc.* *f dim.* *p* *pp* *cresc.* *fp*

*cresc.* *f dim.* *p* *pp* *cresc.* *fp*

*cresc.* *f dim.* *p* *pp* *cresc.* *fp*

*f dim.* *p* *fp*

Musical score for a vocal and piano piece, page 76. The score includes vocal lines with German and English lyrics, piano accompaniment, and a grand staff at the bottom. Dynamics range from *pp* to *ff*, and there are various musical markings like *cresc.* and *f*.

vor dem Herrn, dem Got - te Ja - - - - - kobs...  
 at the pre - sence of the God of Ja - - - - - cob.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features intricate textures with triplets and dynamic markings such as *pp*, *p*, and *f*. The vocal line includes lyrics in German and English. The middle section features a *Solo* for the first violin, marked with *mf*. The lower systems continue the piano accompaniment and include parts for *Celli.* and *Bassi.* with dynamic markings like *f* and *mf*. The score is in G major and 3/4 time, with various articulations and performance instructions throughout.

Da I\_sra - el aus E-gypten zog,

When I\_sra - el out of E-gypt went,

Da I\_sra - el aus E\_gyp\_ten zog.  
When I\_sra - el out of E-gypt went,

Da I\_sra - el aus E\_gyp\_ten zog.  
When I\_sra - el out of E-gypt went,

Da I\_sra - el aus E\_gypten zog.  
When I\_sra - el out of Egypt went,

das Haus Ja - kob  
the house of Ja - cob

das Haus Ja - kob  
the house of Ja - cob

das Haus Ja - kob  
the house of Ja - cob

The musical score consists of several staves. The top staves are for the piano accompaniment, featuring various textures and dynamics such as *p*, *pp*, *f*, *mf*, and *p*. The bottom staves are for the voice, with lyrics in German and English. The German lyrics are: "da ward Juda sein Heilig-thum, Isra-el, I-sra-el sei-ne Herr-"; "Ju-dah was his-sanctu-ary, I-sra-el, I-sra-el his do-mi-"; "aus dem frem-den Lan-de, da ward Juda sein Hei-lig-thum, Isra-el, I-sra-el sei-ne Herr-"; "aus dem frem-den Lan-de, da ward Juda sein Hei-lig-thum, Isra-el, I-sra-el sei-ne Herr-"; "aus dem frem-den Lan-de, da ward Juda sein Hei-lig-thum, Isra-el, I-sra-el sei-ne Herr-"; "aus dem frem-den Lan-de, da ward Juda sein Hei-lig-thum, Isra-el, I-sra-el sei-ne Herr-". The English lyrics are: "from a-mong the strange peo-ple, Ju-dah was his sanctu-ary, Isra-el, I-sra-el his do-mi-"; "from among the strange peo-ple, Ju-dah was his sanctu-ary, Isra-el, I-sra-el his do-mi-"; "from among the strange peo-ple, Ju-dah was his sanctu-ary, Isra-el, I-sra-el his do-mi-"; "from among the strange peo-ple, Ju-dah was his sanctu-ary, Isra-el, I-sra-el his do-mi-"; "from among the strange peo-ple, Ju-dah was his sanctu-ary, Isra-el, I-sra-el his do-mi-"; "from among the strange peo-ple, Ju-dah was his sanctu-ary, Isra-el, I-sra-el his do-mi-". The score includes performance instructions like *tr*, *pizz.*, and *arco.* for the piano parts.

The musical score is arranged in systems. The top system contains instrumental parts with dynamic markings *f*, *p*, *pp*, and *f*, and tempo markings *rit.* and *a tempo.*. The vocal parts follow, with lyrics in German and English. The German lyrics are: "schaft, I - sra - el seine Herr - schaft." and "nion, I - sra - el, I - sra - el his do - mi - nion." The English lyrics are: "rael his do - mi - nion." and "rael his do - mi - nion." The bottom system includes a piano part with the marking *arco.* and dynamic markings *p*, *rit.*, *pp*, and *f a tempo.*



N<sup>o</sup> 7. Recitativ und Arie.

(Jephtha.)

Moderato.

Violino I.

Violino II.

Viola.

Basso Solo.

Jephtha.

Wie sollten wir des Herren Lied singen in fremdem Lande? meine Brü - der sind's, die mich hassen, und

Jephtha.

How shall we sing the Lord's song in a strange land? My brethren are those, who hate me,

Violoncello e Basso.

Moderato.

Recit.

haben mich ausgestossen aus meines Vaters Hause. Nun hat sie Gott dahin - ge - geben, dass sie be - ben unter der Fein - de

and ex - pel me out of my father's house. Now the Lord de - li - ver'd them, trembling and in fear, in - to the hand of their

Recit.

Moderato.

Hand, Aug' um Aug', Zahn um Zahn: es thut ih - nen der Herr, wiesie an mir ge - than, es thut ihn der Herr, wie sie an mir ge - than.

e - nemies, eye for eye, tooth for tooth, the Lord doeth unto them, as they have done unto me, the Lord doeth unto them, as they have done unto me.

Moderato.

Recit.

rit.

Andante con moto. Lento.

Oboi.

Clarinetten in B.

Fagotti.

Corni in E.

Tromboni.

Violino I.

Violino II.

Viola.

Basso Solo.

Basso Solo.

Violoncello e Bass.

*Jephtha.*  
Sie hörten nicht die Stimme meines Rufens, sie hörten  
*Jephtha.*  
They did not hear the voice of my supplications, they did not

Andante con moto. *mf* *p* Lento. *f* *p*

Andante con moto.

*p* *f* *dim.* *p*

*p* *f* *dim.* *p*

*p* *f* *dim.* *p*

*f* *p* *p* *mf* *p*

*f* *p* *p* *mf* *p*

*f* *p* *p* *mf* *p*

nicht die Stimme meines Rufens, und trieben mich hinweg in wilder  
hear the voice of my supplications, and drove me out in anger and

*f* *p* *p* *mf* *p*

Andante con moto.

Wuth vom Hau - - se des Va - ters, vom Hau - - se des Va - ters, hin - aus zur dür - ren Wü - ste,  
 wrath from the house of my fa - ther, from the house of my fa - ther, in a dry and thirs - ty wil - der - ness,

da kein Was - ser war, hin - aus zur dür - ren Wü - ste, da kein Was - ser war, da kein Wasser war.  
 where no wa - ter was, in a dry and thirs - ty wil - der - ness, where no wa - ter was, where no wa - ter was.

*f* *dim.* *pp* *dolce*

*f* *dim.* *pp* *dolce*

*f* *dim.* *p* *f* *dim.* *Muta in C.* *dolce*

*f* *dim.* *p* *f* *dim.*

*sf* *f* *pp*

*sf* *f* *pp*

*sf* *f* *pp*

*p* *pp*

Ich weinte, ich flehte, ich weinte, ich flehte:  
 I wept, I implored them, I wept, I implored them:

**B**

*dolce* *I.*

*dolce* *pp*

*pp*

*pp*

*pp dolce*

*pp*

*pp*

O mei - ne Brü - der, lasst mich blei - ben, mei - ne Brü - der, lasst mich  
 O my breth - ren, let me dwell, my breth - ren, let me

**B** *pp*

blei - ben in den Hüt - ten Ja - kobs, o lasst mich wohnen in der Hut des Herrn, o lasst mich blei -  
 dwell in the tents of Ja - cob, O let me dwell in the se - - cret place, O let me dwell

**C** *poco rit.*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Muta in E.

- - ben in der Hut des Herrn, o lasst mich blei - - - ben in der Hut des  
 in the se - - cret place of the Lord, O let me dwell in the se - - cret place of the

*pp* **C** *pp* *poco rit.*

Tempo. Lento. *colla parte.* Lento. *colla parte.*

Herrn. Sie hörten nicht die Stimme meines Rufens, sie hörten nicht die Stimme,  
 Lord. They did not hear the voice of my suppli - ca - tions, they did not hear the voice,

Tempo. Lento. *f colla parte.* Lento. *sf colla parte.*

die Stimme meines Ru - fens. Meine Hül - fe war ferne, der Herr hatte sein An - gesicht ver -  
 the voice of my suppli - ca - tions. There was none to - help me, the Lord hid His face in the time of

Tempo.

Allegro con fuoco.

Recit. Allegro con fuoco. Recit.

borgen. Da nahm ich meine Seele in meine Hand, ich floh hin aus aus  
 trouble. Then I put my life in to my hands. I fled

Recit. Allegro con fuoco. Recit.

a tempo. Lento.

der Ver-heissung Lan - de und bin nun hier ein Fremd-ling worden unter den Hei - den.  
 from the land of pro - - mise and I have be - come a stran - ger here among the na - tions.

a tempo. ff Lento. p pp

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# N<sup>o</sup> 8. Recitativ und Cavatine.

87

Flauti. *Quasi Adagio.* (Mirjam.) *Recit.*

Oboi. *p*

Clarinetten in B. *p* *Muta in C.*

Fagotti. *p* *Muta in E.*

Corni in C. *p*

Violino I. *Quasi Adagio.* *Recit.* *pp*

Violino II. *pp*

Viola. *pp*

Soprano Solo. *Mirjam.* *Lass mei-ne Re-de*

Soprano Solo. *Mirjam.* *Let my words be*

Violoncello e Basso. *pp*

Viol. I. *Quasi Adagio.* *Quasi a tempo Adagio.* *Recit.*

Viol. II.

Viola.

et was vor dir gel-ten: Ver-giss, mein Va-ter, was Ue-bels dir ge-schahn. Der Herr sucht heim sein Volk durch  
wor-thy in thine eyes: For-get, my fa-ther, the e-vil which be-fell thee. The Lord hath vi-si-ted his peo-ple with

*Quasi a tempo Adagio.*

schwe-re Ge-rich-te: so nei-ge dein Herz zu dei-nen Brüdern, die reu-ig sich zu ihm ge-wandt; hilf dei-nem  
hea-vy judg-ments: Therefore in-cline thy heart un-to thy brethren, who did turn un-to the Lord; save thy



Recit.

Volk, und lass den Grimm fah-ren, dass der Herr nicht Unglück ü-ber uns er-wecke in unserm eig-nen Hau-se! Ge-  
 people, and cease from anger and wrath, that the Lord may not raise up e-vil a- gainst thee out of thine own house. Lo,

Recit.

attacca.

Moderato alla marcia.

seg-net wirst du sein, so — du ausziehst, ge-seg-net wirst du sein, so — du ein-ziehst zu deines Va-ters  
 bless-ed shalt thou be, when — thou comest in, and bless-ed shalt thou be, when thou goest out — of thy father's

Moderato alla marcia.

Haus, ge-seg-net sein, so — du einziehst zu dei-nes Va-ters Haus, — zu dei-nes Va-ters  
 house, Lo, blessed shalt thou be, bless-ed, when thou go-est out — of thy fa-ther's

A

Haus. Der Herr wird deine Feinde vor dir schlagen:  
 house. The Lord shall cause thine enemies to be smitten before thee:  
 arco. Bassi.

I. Solo.  
*p*

A

durch Einen Weg werden sie ausziehen wider dich, und durch sieben  
 they shall come out against thy face one way, and flee be-

*dim.*  
*pp* *p* *sp* *sp* *p* *sp* *sp* *p* *sp*

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We - ge vor dir flie - hen; durch Ei - nen Weg werden sie auszieh wider dich, und durch  
 fore - thee se - ven ways; they shall come out a - gainst thy face one way, and

sie - ben We - ge vor dir flie - hen.  
 flee - be - fore thee se - ven ways.

9582 *p* *cresc.* *f* *ff*

*sp*

*pp*

*pp*

*pp*

*pp*

*pp*

Ge - seg - net wirst du sein, so - du ausziehst, ge - seg - net wirst du sein, so - du ein - ziehst zu deines Vaters Haus,

Lo, blessed shall thou be, when thou comest in, and blessed shall thou be, when thou goest out of thy father's house,

*pizz.*

*Celli arco.*

*colla parte.* *Tempo.* *poco rit.* *Tempo.*

*p*

*p*

*p*

*p*

*p*

*p*

*ad lib.* *rit.*

ge - seg - net sein, so - du einziehst zu dei - nes Va - ters Haus.

Lo, blessed shall thou be, when thou goest out of thy fa - ther's house.

*arco.*  
*p Bassi.*

*colla parte.* *Tempo.* *poco rit.* *f* *Tempo.*

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# Nº 9. Männerchor mit Bass-Solo.

(Die Aeltesten der Kinder Israel. Jephtha.)

Andante con moto.

*p*

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in D.

Trombe in D.

Timpani in D.A.

Tromboni.  
Alto.  
Tenore.  
Basso.

Violino I.

Violino II.

Viola.

Basso Solo.

Tenore I.

Tenore II.

Basso I.

Basso II.

Violoncello.

Basso.

Violino I. *p* *f* *p* *cresc.* *p* *f* *fp*

Violino II. *p* *f* *p* *cresc.* *p* *f* *p*

Viola. *p* *f* *fp* *f* *p* *cresc.* *p* *f* *p*

Basso Solo. *Jephtha.* *f* *fp* *f* *p* *cresc.* *p* *f* *p*

Tenore I. *mf* *Jephtha, in gro-sser Trüb-sal*  
*Jephtha, in pain and in great distress we*

Tenore II. *mf* *Jephtha, in gro-sser Trüb-sal*  
*Jephtha, in pain and in great distress we*

Basso I. *mf* *Jephtha, in gro-sser Trüb-sal*  
*Jephtha, in pain and in great distress we*

Basso II. *mf* *Jephtha, in gro-sser Trüb-sal*  
*Jephtha, in pain and in great distress we*

Violoncello. *p* *f* *fp* *p* *f* *dim. p*

Basso. *p* *f* *fp* *p* *f* *dim. p*

Andante con moto.

**A** **B** 1. *mf*

kommen wir zu dir: komm und hilf uns streiten, komm und hilf uns strei - ten! Jeph - tha, in  
 turn a - gain to thee: come and help us fight, come and help us, help us fight! Jeph - tha, in

kommen wir zu dir: komm und hilf uns strei - ten! Jeph - tha, in  
 turn a - gain to thee: come and help us, help us fight, help us fight, in in

kommen wir zu dir: komm und hilf uns strei - ten, komm und hilf uns strei - ten! Jeph - tha, in  
 turn a - gain to thee: come and help us fight, come, come, and help us, help us fight! Jeph - tha, in

kommen wir zu dir: komm und hilf uns strei - ten, komm und hilf uns strei - ten! Jeph - tha, in  
 turn a - gain to thee: come and help us fight, come and help us fight, come and help us, help us fight!

**A** **B**

The first system of the musical score consists of ten staves. The top four staves are vocal parts, and the bottom six are instrumental accompaniment. The music is written in a key with one flat and a 2/4 time signature. Dynamic markings include *p* (piano) and *f* (forte). The instrumental parts feature complex rhythmic patterns and arpeggiated figures.

Seid

The second system contains vocal lines with lyrics in German and English, followed by instrumental accompaniment. The lyrics are: "gro - sser Trüb - sal kommen wir zu dir: komm, komm und hilf uns strei - ten! / pain and in great distress we turn a gain to thee: come, come and help us fight!". The instrumental parts continue with similar rhythmic patterns as in the first system. Dynamic markings include *mf*, *cresc.*, *p*, *f*, and *dim. p*.

Musical score for voice and piano. The score includes vocal lines in German and English, piano accompaniment, and a basso continuo line. Dynamics include *sf*, *ff*, *f*, *ff*, and *p*. The lyrics are:

ihr's nicht, die mich hassen,      und habt mich aus\_ge\_stossen      aus      mei\_nes Va\_ters  
 Dit not, ye hate me,      and ex\_pel me out      of my fa\_thers

The piano part features a prominent arpeggiated figure in the right hand and a supporting bass line in the left hand. The basso continuo line provides a harmonic foundation for the vocal melody.



Haus, und nun kommt ihr zu mir, weil ihr in Trübsal seid, und nun kommt ihr zu mir,  
 house, and why are ye come un\_to me, now when ye are in pain, and why are ye come un\_to me,

cre - - - scendo. *dim.*  
 cre - - - scendo. *f p*  
 cre - - - scendo. *f p*  
 cre - - - scendo. *f p*

C *f p* *f p* *f p* *f p*

D

I.

Musical score for the first system, featuring multiple staves with various musical notations including dynamics like *mf* and *p*.

Musical score for the second system, featuring multiple staves with various musical notations including dynamics like *f* and *p*.

weil ihr in Trübsal seid, weil ihr in Trübsal seid ?  
 now when ye are in pain, now when ye are in pain ?

Darum kommen wir wieder zu  
 Therefore we return, we turn a - gain - to

Darum kommen wir wieder zu  
 Therefore we return, we turn a - gain - to

D

dir, dass du mit uns ziehest, und seist unser Haupt, und seist unser  
 thee, that thou may-est go with us, and be our head, and be our  
 dir, thee, dass du mit uns ziehest, mit uns ziehest, und seist unser Haupt, und seist unser  
 dir, thee, that thou may-est go with us, may-est go with us, and be our head, and be our  
 dir, dass du mit uns ziehest, mit uns ziehest, und seist unser Haupt, und seist unser  
 thee, that thou may-est go with us, may-est go with us, and be our head, and be our

E

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *f* and *p*. A trill (*tr*) is indicated in the lower strings.

So ihr wollt, dass ich mit euch

If ye bring me home a - gain, to

Haupt ü - ber al - le, die in Gi - le - ad woh - nen.  
 head o - ver all, o - ver all the inhabitants of Gi - le - ad.

Haupt, un - ser Haupt ü - ber al - le, die in Gi - le - ad woh - nen.  
 head, be our head o - ver all, o - ver all the inhabitants of Gi - le - ad.

Haupt, un - ser Haupt ü - ber al - le, die in Gi - le - ad woh - nen.  
 head, be our head o - ver all, o - ver all the inhabitants of Gi - le - ad.

Haupt, un - ser Haupt ü - ber al - le, die in Gi - le - ad woh - nen.  
 head, be our head o - ver all, o - ver all the inhabitants of Gi - le - ad.

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, and *sp*.

E

zie - he, und euch die Feinde in eu-re Hän - de ge - be, so macht mich zu eurem Haupt,  
 fight with you, and the Lord de - li - ver the e - ne - - mies be - fore me, shall I be your head,

*cre - - scendo.*  
*cre - - scendo.*  
*cre - - scendo.*  
*cre - - scendo.*

The musical score is arranged in two systems. The first system contains the vocal line and piano accompaniment. The vocal line includes the lyrics: "und eurem Rich - ter in I - sra - el mein Le - ben lang." and "and judge in I - sra - el all the days of my life?". The piano accompaniment features a complex texture with various dynamics such as *pp*, *p*, *f*, and *tr*. A fermata is placed over a measure in the piano part. The second system contains four vocal staves, each with the lyrics: "Der Herr sei Rich - ter zwi - schen" and "The Lord be wit - ness be -". The piano accompaniment continues with dynamics *f*, *p*, and *f*. A fermata is also present over a measure in the piano part of the second system.

The musical score consists of several systems. The upper systems feature piano accompaniment with various dynamics such as *p*, *cresc.*, *f*, and *pp*. The lower systems contain vocal lines with lyrics in both German and English. The lyrics are:
   
 uns, wo wir nicht thun, wie du ge\_sagt hast, wo wir nicht thun, wie du ge\_sagt hast.
   
 tween us, if we do not so ac\_cor\_ding, not so ac\_cor\_ding to thy word.
   
 The score also includes the word *cre-scendo.* written across the vocal lines.

III. Der Kampf.  
N<sup>o</sup> 10. Chor.

Allegro con fuoco.

(Die Feinde.)

Flauti.  
Oboi.  
Clarineti in B.  
Fagotti.  
Corni in F.  
Corni in C.  
Trombe in F.  
Timpani in EC.  
Tromboni. { Alto.  
Tenore.  
Basso.  
Violino I.  
Violino II.  
Viola.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Violoncello.  
Basso.

Allegro con fuoco.

Allegro con fuoco.

Allegro con fuoco.



This page of musical notation is a score for a multi-instrument ensemble, likely a string quartet or a similar chamber group. It consists of 18 staves, arranged in two systems of nine staves each. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first system (staves 1-9) features a variety of rhythmic patterns, including triplets and sixteenth-note runs. The second system (staves 10-18) continues these patterns, with some staves showing more complex rhythmic figures. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout the score. The page number '104' is located at the top left, and the number '9582' is printed at the bottom center.

Wir eilen da her wie ein Ad ler flie get, wie ein Ad ler flie get.  
 We shall come with speed as the ea gle fli eth, as the ea gle fli eth.

Wir eilen da her wie ein Ad ler flie get, wie ein Ad ler flie get.  
 We shall come with speed as the ea gle fli eth, as the ea gle fli eth.

Wir eilen da her wie ein Ad ler flie get, wie ein Ad ler flie get.  
 We shall come with speed as the ea gle fli eth, as the ea gle fli eth.

Wir eilen da her wie ein Ad ler flie get, wie ein Ad ler flie get. Wir  
 We shall come with speed as the ea gle fli eth, as the ea gle fli eth. We shall

Wir ei - len da - her wie ein Ad - ler flieget, und rei - ten auf  
 We shall come with speed as the ea - gle fli - eth, and ri - ding on

Wir ei - len da - her wie ein Ad - ler flieget, und rei - ten auf  
 We shall come with speed, as the ea - gle fli - eth, and ri - ding on

Wir ei - len da - her wie ein Ad - ler, wie ein Ad - ler flieget, und rei - ten auf  
 We shall come with speed as the ea - gle, as the ea - gle fli - eth, and ri - ding on

ei - len da - her, wir ei - len da - her wie ein Ad - ler flieget, und rei - ten auf  
 come with speed, we shall come with speed as the ea - gle fli - eth, and ri - ding on

9582 A



The first system of the musical score consists of six staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom four staves are for piano accompaniment, with the top two in treble clef and the bottom two in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *f* (forte) and *p* (piano). There are several triplet markings (3) over groups of notes.

The second system of the musical score consists of six staves, primarily for piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* (fortissimo).

The third system of the musical score consists of six staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom four staves are for piano accompaniment. The vocal lines include German and English lyrics. Dynamics include *ff* (fortissimo).

und rei - ten auf Ros - sen, ge - rü - stet wi - der dich, ge - rü - stet wi - der  
 and ri - ding on hor - ses, to fight, to fight with thee, to fight, to fight with

rei - ten auf Ros - sen, und rei - ten, und rei - ten auf Rossen, wie ein  
 ri - ding on hor - ses, and ri - ding, and ri - ding on horses, as the

Ros - sen, und rei - ten, und rei - ten, und rei - ten auf Rossen, wir ei - len da - her wie ein  
 hor - ses, and ri - ding, and ri - ding, and ri - ding on horses, we shall come with speed as the

rei - ten auf Ros - sen, und rei - ten auf Ros - sen, wir ei - len da - her wie ein  
 ri - ding on hor - ses, and ri - ding on hor - ses, we shall come with speed as the

dich, wir ei - lenda - her wie ein Ad - ler flie - get, und rei - ten auf Ros - sen, ge -  
 thee, we shall come with speed as the ea - gle fli - eth, and ri - ding on hor - ses, to  
 Ad - ler flieget, wir ei - lenda - her wie ein Ad - ler flie - get, und rei - ten auf Ros - sen, ge -  
 ea - gle fli - eth, we shall come with speed as the ea - gle fli - eth, and ri - ding on hor - ses, to  
 Ad - ler flieget, ge - rü - stet wi - der dich, ge - rü - stet wi - der  
 ea - gle fli - eth, to fight, to fight with thee, to fight, to fight with  
 Ad - ler flieget, ge - rü - stet wi - der dich, und rei - ten auf Ros - sen, und rei - ten auf  
 ea - gle fli - eth, to fight, to fight with thee, and ri - ding on hor - ses, and ri - ding on

rü - stet wi - der dich, und rei - ten auf Rossen, ge - rüstet wi - der dich!  
*fight, to fight with thee, and ri - ding on hor.ses, to fight, to fight with thee!*

rü - stet wi - der dich, und rei - ten auf Rossen, ge - rüstet wi - der dich!  
*fight, to fight with thee, and ri - ding on hor.ses, to fight, to fight with thee!*

dich, und rei - ten auf Rossen, ge - rüstet wi - der dich!  
*thee, and ri - ding on hor.ses, to fight, to fight with thee!*

Ros - sen, und rei - ten, und rei - ten auf Rossen, ge - rüstet wi - der dich!  
*hor - ses, and ri - ding, and ri - ding on hor.ses, to fight, to fight with thee!*

**B**

*mf poco* - - - *a poco* - - - *cresc.* - - - *al* - -

*mf poco* - - - *a poco* - - - *cresc.* - - - *al* - -

*mf poco* - - - *a poco* - - - *cresc.* - - - *al* - -

*mf poco* - - - *a poco* - - - *cresc.* - - - *al* - -

*mf poco* - - - *a poco* - - - *cresc.* - - - *al* - -

*mf poco* - - - *a poco* - - - *cresc.* - - - *al* - -

*mf* - - - *mf* - - - *mf* - - - *mf* - - - *mf* - - - *mf* - - -

*f* *sempre* *cre* *scen* *do*

*f* *sempre* *cre* *scen* *do*

*f* *sempre* *cre* *scen* *do*

*f* *sempre* *cre* *scen* *do*

*f* *sempre* *cre* *scen* *do*

*f* *sempre* *cre* *scen* *do*

*f* *sempre* *cre* *scen* *do*

*f* *sempre* *cre* *scen* *do*

Unsre Pfei.le sind scharf, und die Bo.gen ge - spannt, unsre Pfei.le sind scharf, und die Bo.gen ge -  
 Our arrows are sharp, and all our bows bent, our arrows are sharp, and all our bows

Unsre Pfei.le sind scharf, und die Bo.gen ge - spannt, unsre Pfei.le sind scharf, und die Bo.gen ge -  
 Our arrows are sharp, and all our bows bent, our arrows are sharp, and all our bows

Unsre Pfei.le sind scharf, und die Bo.gen ge - spannt, unsre Pfei.le sind scharf, und die Bo.gen ge -  
 Our arrows are sharp, and all our bows bent, our arrows are sharp, and all our bows

Unsre Pfei.le sind scharf, und die Bo.gen ge - spannt, unsre Pfei.le sind scharf, und die Bo.gen ge -  
 Our arrows are sharp, and all our bows bent, our arrows are sharp, and all our bows

*f* *sempre* *cre* *scen* *do*

*f* *sempre* *cre* *scen* *do*



spannt; und die Bo-gen ge-spannt!  
 bent, and all our bows bent!

spannt!  
 bent!

spannt!  
 bent!

spannt!  
 bent!

Wir ei-len da-her, wie ein Ad-ler flie-get, wie ein  
 We shall come with speed as the eagle fly-eth, as the

flie-het! flee ye! flie-het! flee ye!

flie-het! flee ye! flie-het! flee ye!

Wir ei-len da-her, wie ein Ad-ler flie-get, wie ein  
 We shall come with speed as the eagle fly-eth, as the

9582

flichet! flee ye! flichet! flee ye! flichet! flee ye! unsre Pfei - le sind scharf, und die Bo - genge.  
 our arrows are sharp, and all our bows.  
 Wir ei - len da - her wie ein Ad - ler flie - get, get,  
 We shall come with speed as the ea - gle fli - eth, eth,  
 ei - len da - her wie ein Ad - ler flie.get, wie ein Ad - ler flie - get, get,  
 come with speed as the ea - gle fli.eth, as the ea - gle fli - eth, eth,  
 Ad - ler flie - get,  
 ea - gle fli - eth,

9582

spannt,  
bent,

und die Bo-gen, die  
and all our bows,

unsre Pfei-le sind scharf, und die Bo-gen ge-spannt, und die Bo-gen ge-spannt, und die Bo-gen, die  
our ar-rows are sharp, and all our bows bent, and all our bows bent, and all our bows,

unsre Pfei-le sind scharf, und die Bo-gen ge-spannt, und die Bo-gen ge-spannt, und die Bo-gen ge-spannt,  
our ar-rows are sharp, and all our bows bent, and all our bows bent, and all our bows bent,

unsre Pfei-le sind scharf, und die Bo-gen ge-spannt, und die Bo-gen ge-spannt, und die  
our ar-rows are sharp, and all our bows bent, and all our bows bent, and

ff

9582

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations, including notes, rests, and dynamic markings such as *f*, *ff*, and *fff*. A common time signature 'C' is visible at the top right of the instrumental section.

Bo - gen ge - spannt, unsre Pfei.le sind scharf, und die Bo - gen ge - spannt!  
 all our bows bent, our arrows are sharp, — and all our bows bent!

Bo - gen ge - spannt, unsre Pfei.le sind scharf, und die Bo - gen ge - spannt!  
 all our bows bent, our arrows are sharp, — and all our bows bent!

unsre Pfei.le sind scharf, und die Bo - gen ge - spannt!  
 our arrows are sharp, — and all our bows bent!

Bo - gen ge - spannt, unsre Pfei.le sind scharf, und die Bo - gen ge - spannt!  
 all our bows bent, our arrows are sharp, — and all our bows bent!

Musical score for voices with lyrics. The lyrics are in German and English. The score includes vocal lines with notes and rests, and dynamic markings such as *ff* and *f*. A common time signature 'C' is visible at the bottom right of the vocal section.

flie - het! flie - het! flie - het! flie - het! flie - het! flie - het! he - bteuch ei  
 flee - ye! flee - ye! flee - ye! flee - ye! flee - ye! flee - ye! flee a - way

flie - het! flie - het! flie - het! flie - het! flie - het! flie - het! flie - het!  
 flee - ye! flee - ye! flee - ye! flee - ye! flee - ye! flee - ye! flee - ye!

flie - het! he - bteuch ei - lenda - von! he - bteuch ei - lenda - von!  
 flee - ye! flee a - way with haste! flee a - way with haste!

flie - het! flie - het! flie - het! he - bteuch ei - lenda - von! flie -  
 flee - ye! flee - ye! flee - ye! flee a - way with haste! flee -

The first system of the musical score consists of multiple staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by dense, rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *sf*, and *ff* are used throughout. A key signature change to D major is indicated at the end of the system.

The second system features vocal lines and piano accompaniment. The lyrics are in German and include the following text:

lends da - von! flie\_het! hebt euch ei - lends da - von! hebt euch ei - lends da - von!  
 with haste! flee ye! flee a - way with haste! flee a - way with haste!

flie - het! hebt euch ei - lends da - von! hebt euch ei - lends da - von! hebt euch ei - lends da - von!  
 flee ye! flee a - way with haste! flee a - way with haste! flee a - way with haste!

flie - het! hebt euch ei - lends, ei - lends da - von! hebt euch ei - lends da - von!  
 flee ye! flee a - way with haste! flee a - way, flee a - way with haste!

het! flie - het! flie\_het! hebt euch ei - lends da - von! hebt euch ei - lends da - von!  
 ye! flee ye! flee ye! flee ye! flee a - way with haste, flee a - way with haste!

The piano accompaniment continues with complex rhythmic patterns and dynamic markings like *ff*, *f*, and *sf*. A key signature change to D major is indicated at the end of the system.

Wir ei - len da - her wie ein Ad - ler flieget, wie ein Ad - ler flie -  
 We shall come with speed as the ea - gle fli - eth, as the ea - gle fli -

Wir ei - len da - her wie ein Ad - ler flieget, wie ein Ad - ler flie -  
 We shall come with speed as the ea - gle fli - eth, as the ea - gle fli -

Wir ei - len da - her wie ein Ad - ler flieget, wie ein Ad - ler flie -  
 We shall come with speed as the ea - gle fli - eth, as the ea - gle fli -

Wir ei - len da - her wie ein Ad - ler flieget, wie ein Ad - ler flie -  
 We shall come with speed as the ea - gle fli - eth, as the ea - gle fli -

get, und rei - ten auf Rossen, und rei - ten auf Rossen,  
 eth, and ri - ding on hor.ses, and ri - ding on hor.ses,

get, und rei - ten ge - rü.stet wi.der dich, und rei - ten auf  
 eth, and ri - ding to fight.to fight with thee, and ri - ding on

get, und rei - ten auf Rossen, und rei - ten auf Rossen, ge - rü.stet wi.der dich, und  
 eth, and ri - ding on hor.ses, and ri - ding on hor.ses, to fight,to fight with thee, and

get, und rei - ten auf Rossen, ge - rü.stet wi.der dich, ge - rü.stet wi.der  
 eth, and ri - ding on hor.ses, to fight,to fight with thee, to fight,to fight with



und rei - ten auf Rossen, und rei - ten auf Rossen, ge -  
 and ri - ding on hor.ses, and ri - ding on hor.ses, to  
 Rossen, ge - rüstet wi - der dich, und rei - ten, und rei - ten auf Rossen, und rei - ten auf Rossen, ge -  
 hor.ses, to fight, to fight with thee, and ri - ding, and ri - ding on hor.ses, and ri - ding on hor.ses, to  
 rei - ten auf Rossen, ge - rüstet wi - der dich, und rei - ten auf Rossen, ge - rüstet wi - der dich, ge -  
 ri - ding on hor.ses, to fight, to fight with thee, and ri - ding on hor.ses, to fight, to fight with thee, to  
 dich, und rei - ten auf Rossen, ge - rüstet wi - der dich, und rei - ten, und rei - ten auf Rossen, ge -  
 thee, and ri - ding on hor.ses, to fight, to fight with thee, and ri - ding, and ri - ding on hor.ses, to

This page of musical notation includes a multi-measure rest at the beginning. The piano accompaniment is divided into two systems, each with a treble and bass line. The vocal part consists of four staves, likely representing different voices, with German lyrics above and English translations below. The music is marked with dynamic instructions such as *sf*, *cresc.*, and *ff*.

**Lyrics:**  
 First system: *rü - stet* *wi - der* *dich,* *ge - rü - stet* *wi - der* *dich,* *ge - rü - stet*  
 Second system: *fight, to* *fight with* *thee,* *to fight, to* *fight with* *thee,* *to fight* - - *stet*  
 Third system: *rü - stet* *wi - der* *dich,* *ge - rü - stet* *wi - der* *dich,* *ge - rü* - - *stet*  
 Fourth system: *fight, to* *fight with* *thee,* *to fight, to* *fight with* *thee,* *to fight* - - *stet*  
 Fifth system: *rü - stet* *wi - der* *dich,* *ge - rü - stet* *wi - der* *dich,* *ge - rü* - - *stet*  
 Sixth system: *fight, to* *fight with* *thee,* *to fight, to* *fight with* *thee,* *to fight* - - *stet*  
 Seventh system: *rü - stet* *wi - der* *dich,* *ge - rü - stet* *wi - der* *dich,* *ge - rü* - - *stet*  
 Eighth system: *fight, to* *fight with* *thee,* *to fight, to* *fight with* *thee,* *to fight* - - *stet*



# Nº 11. Quartett.

Andante. (Abends, im Lager der Kinder Israel.)

Clarinetten in B. *I. Solo.* *p*

Fagotti. *p*

Cornen in B basso. *p*

Violino I. (con Sordino.) *pp*

Violino II. (con Sordino.) *pp*

Viola. (con Sordino.) *pp* *divisi.* *pp*

Andante.

Soprano Solo.

Alto Solo.

Tenore Solo. *Prophet.*

Basso Solo. *Jephtha.* Stär - ket die müden Hän - de, und er -

Soprano Solo.

Alto Solo.

Tenore Solo. *The Prophet.*

Basso Solo. *Jephtha.* Strength - - en ye the weak hands, and con -

Violoncello. *pp* *divisi.* *pp*

Basso. *pp* *Andante.*

A

quickt die strauchelnden Knie\_e, sagt \_den verzagten Her\_zen: Seid ge\_trost, fürchtet euch nicht, seid ge\_trost, fürchtet euch nicht!

firm the fee - ble knees, say \_to them that are of a fearful heart: Be strong, fear not, be strong, fear not!

A

Corni.

*a piena voce, ma dolce.*

Stär.ket die mü.den Hän.de, und er.quickt die strauchelnden Knie\_e, sagt den verzagten Her\_zen, sagt

Stär.ket die mü.den Hän.de, und er.quickt die strauchelnden Knie\_e, die strauchelnden Knie\_e, sagt den verzagten,

Stär.ket die mü.den Hän.de, und er.quickt die strauchelnden Knie\_e, die strauchelnden Knie\_e, sagt den verzagten,

Stär.ket die mü.den Hän.de, und er.quickt die strauchelnden Knie\_e, sagt den verzagten Her\_zen, sagt

Strength - en ye the weak hands, and con - firm the fee - ble knees, say to them that are of a fear - ful heart, say -

Strength - en ye the weak hands, and con - firm the fee - ble knees. the fee - ble knees, say to the fear - ful heart, say -

Strength - en ye the weak hands, and con - firm the fee - ble knees, the fee - ble knees, say to them, that are of a

Strength - en ye the weak hands, and con - firm the fee - ble knees, say to them that are of a fear - ful heart. say -

*a piena voce, ma dolce.*

Clarinetten,  
Fagotti,  
Corni,  
Violini,  
Viola.

— den verzag-ten Her-zen: Seid ge-trost, fürchtet euch nicht, seid ge-trost, fürchtet euch nicht! seht, eu-er

sagt den verzag-ten Her-zen: Seid ge-trost, fürchtet euch nicht, seid ge-trost, fürchtet euch nicht! seht, eu-er

sagt den verzag-ten Her-zen: Seid ge-trost, fürchtet euch nicht, seid ge-trost, fürchtet euch nicht! seht, eu-er

— den verzag-ten Her-zen: Seid ge-trost, fürchtet euch nicht, seid ge-trost, fürchtet euch nicht! seht, eu-er

— to them, that are of a fear-ful heart: Be strong, fear not, be strong, fear not! behold, your

— to them, that are of a fear-ful heart: Be strong, fear not, be strong, fear not! behold, your

fear-ful heart, a fear-ful heart: Be strong, fear not, be strong, fear not! behold, your

— to them, that are of a fear-ful heart: Be strong, fear not, be strong, fear not! behold, your

divisi.  
pp

Gott kommt, er kommt zur Ra\_ che, seht, eu\_ er Gott kommt, er kommt zur Ra - che, zur Ra - che,  
 Gott kommt, er kommt zur Ra\_ che, seht, eu\_ er Gott kommt, er kommt zur Ra - che, er wird euch  
 Gott kommt, er kommt zur Ra\_ che, seht, eu\_ er Gott kommt, er kommt zur Ra\_ che, zur Ra -  
 Gott kommt, er kommt zur Ra\_ che, seht, eu\_ er Gott kommt, er kommt zur Ra\_ che, zur Ra - che, er wird euch  
 God will come, will come with ven\_ geance, behold, your God will come, will come and save you, and save you,  
 God will come, will come with ven\_ geance, behold, your God will come, will come and save you, He will come and  
 God will come, will come with ven\_ geance, behold, your God will come, will come and save you, and save  
 God will come, will come with ven\_ geance, behold, your God will come, will come and save you, and save you, and

C

The musical score consists of several systems. The top system shows the piano accompaniment with dynamic markings *pp* and *sempre pp*. The vocal staves follow, with lyrics in German and English. The German lyrics are: "er wird euch hel - fen, er wird euch hel - fen. hel - fen, hel - fen, er wird euch hel - fen. che, er wird euch helfen, wird euch hel - fen. hel - fen, wird euch helfen, wird euch hel - fen." The English lyrics are: "He will come and save you, and save you. save you, save you, and save you. you. He will come and save you. save you, He will come and save you." The score includes various dynamic markings such as *pp*, *p*, *dim.*, and *sempre pp*, as well as performance instructions like *dolce e cantabile* and *Strength - en ye the weak hands, and con-*.

C *pp*

*sempre pp*



- ket die müden Hän-de, und er-quickt die strauchelnden Knie-e, sagt den verzagten Her-zen, sagt  
 Hän-de, und er-quickt, und er-quickt die strauchelnden Knie-e, die strauchelnden Knie-e, sagt den verzagten  
 quickt die strauchelnden Kniee, und er-quickt, er-quickt die strauchelnden Knie-e, sagt den verzagten  
 dol.  
 Stär - ket die müden Hände, und er-quickt die strau-cheln-den Knie-e, sagt  
 - - en ye the weak hands, and con-firm the fee-ble knees, - - say to them, that are of a fear-ful heart, say -  
 weak hands, and con-firm, and con-firm the fee-ble knees, - the fee-ble knees, say to them, that are of a  
 firm the fee-ble knees, and con-firm, con-firm the fee-ble knees, say - to them, that are of a  
 dol.  
 Strength - - en ye the weak hands, and con-firm the fee-ble knees, - - say -

D

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features chords marked *p dol.* and *pizz.*

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features chords marked *cresc.* and *pizz.*

— den verzagten Herzen: Seid ge-trost, fürchtet euch nicht, seid ge-trost, — ge-trost, — ge-trost, —  
 Her-zen, sagt — den verzagten: Ge-trost, fürchtet euch nicht, seid ge-trost, seid ge-  
 Her-zen, sagt — den verzagten: Ge-trost, fürchtet euch nicht, seid ge-trost, seid ge-trost, seid ge-  
 — den verzagten Her-zen: Seid ge-trost, fürchtet euch nicht, seid ge-trost, seid ge-trost, seid ge-

*crescendo.*  
 — to them, that are of a fearful heart: Be strong, fear not, be strong, — be strong, — be strong, —  
 fear-ful heart, of a fearful heart: Be strong, fear not, be — strong, be —  
 fear-ful heart, of a fearful heart: Be strong, fear not, be — strong, be — strong, be —  
 — to them, that are of a fearful heart: Be strong, fear not, be — strong, be — strong, strong. —

D

*p*

*arco.*

*pp*

*arco.*

*pp*

*arco.*

*pp*

*pp*

*pp*

*sf* fürch - tet euch nicht, *p* fürch - tet euch nicht!

*sf* trost, fürch - tet euch nicht, *dol.* seid ge - trost; *p* fürch - tet euch nicht!

*sf* trost, fürch - tet euch nicht, *p* seid ge - trost, *dol.* seid ge - trost, *p* fürchtet euch nicht!

*sf* trost, fürch - tet euch nicht, *p* seid ge - trost, *dol.* seid ge - trost, *p* fürch - tet euch nicht!

*sf* fear not, *p* be strong, fear not!

*sf* strong, fear not, *dol.* be strong, *p* be strong, fear not!

*sf* strong, fear not, *p* be strong, *dol.* be strong, *p* fear not!

*sf* fear not, *p* be strong, *dol.* be strong, *p* be strong, fear not!

*arco.*

*p*

*pp*

*p*

*pp*

N<sup>o</sup> 12. Recitativ.  
(Jephtha.)

Oboi.  
 Clarinetten in C.  
 Fagotti.  
 Corni in D.  
 Trombe in D.  
 Tromboni. (Alto, Tenore, Basso.)  
 Violino I.  
 Violino II.  
 Viola.  
 Basso Solo.  
 Violoncello e Basso.

L'istesso tempo.  
 con Sordino.  
 Jephtha.  
 Celli divisi.  
 L'istesso tempo.

This block contains the orchestral accompaniment for the first section of the recitative. It includes staves for Oboes, Clarinets in C, Bassoons, Horns in D, Trumpets in D, Trombones (Alto, Tenor, Bass), Violin I, Violin II, Viola, Bass Solo, and Cello/Double Bass. The music begins with a 'Recit.' section and transitions into a 'Tempo.' section. Dynamics like *pp* and *p* are used. The strings play with mutes ('con Sordino').

Der Morgen graut, der Tag bricht an.  
 The morning dawns, the day begins to break.

Auf, Krieger! waffnet euch zum Streite!  
 Arise, men of war! gird yourselves unto the battle!

Recit. *pp* Tempo. Recit.

9582

This block contains the vocal line for Jephtha. It is written on a single staff with lyrics in German and English. The tempo is marked as 'Recit.' (recitative) and 'Tempo.'. Dynamics include *pp* and *mf*. The score ends with the number 9582.

Allegro risoluto.

Recit.

Tempo.

Recit.

Allegro risoluto.  
senza sordino.

Recit.

Tempo.

Recit.

Kämpft muthig im Ge\_wüh\_le der Schlacht !  
Wagt eu\_re Seelen in den

Strive bold\_ly in the roar of the bat\_tle!  
Jeopard your lives un\_to the

Allegro risoluto.  
Tempo.

Recit.

quasi Recit.

Tempo.

Recit.

Tempo.

quasi Recit.

Tempo.

Recit.

Tod !  
death!

Vom Himmel wird wi\_der die Feinde ge\_strit\_ten,  
die Ster.ne in ihren Läuften werden

They shall fight from heaven a\_gainst the e\_nemies,  
the stars in their cour\_ses shall

Tempo.

quasi Recit.

Tempo.

Recit.

Tempo. Recit. Tempo. Recit.

Tempo. Recit. Tempo. Recit.

kämpfen wider sie, dass ih\_rer Ros\_se Füße be\_ben un\_ter dem  
*fight, shall fight a\_gainst them, and their horse hoofs shall be bro\_ken by means of the prancings, the*

Tempo. Recit. Tempo. Recit.

Tempo. Recit. Tempo. Tempo. Recit. Tempo.

Tempo. Recit. Tempo. Tempo.

Zagen ih\_rer mäch\_tigen Rei\_ter! Mein Schwert geht vor euch her, der Sieg wird un\_ser sein!  
*pran\_cings of their mighty ones! My sword go\_eth be\_fore\_you, the vic\_to\_ry shall be with us!*

f Tempo. Recit. ff Tempo. Tempo. attaca subito.

9582

# N<sup>o</sup> 13. Doppelchor.

(Die Feinde. Die Kinder Israel.)

Allegro moderato.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in G.

Corni in E.

Trombe in E.

Timpani in E.H.

Tromboni. } Alto. Tenore. Basso.

Violino I.

Violino II.

Viola.

Soprano. **C O R O I.**

Alto.

Tenore.

Basso.

Soprano. **C O R O II.**

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Allegro moderato.

Auf, auf! das ist der Tag, der Tag, dass Baaldie Fein - de in un - sre Hand ge - ge - ben!  
 Up, up! this is the day, that Ba - laam hath de - li - ver'd the e - nemies in our hands!  
 Auf, auf! das ist der Tag, der Tag, dass Baaldie Fein - de in un - sre Hand ge - ge - ben!  
 Up, up! this is the day, the day, that Ba - laam hath de - li - ver'd the e - nemies in our



The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in German and English, and a piano accompaniment. The middle system features a complex instrumental arrangement with multiple staves. The bottom system continues the instrumental accompaniment. The lyrics are as follows:

Auf, auf! das ist der Tag, auf, auf! das ist der Tag, der Tag, dass Baal die Fein - de in un - sre Hand ge -  
 Up, up! this is the day, up, up! this is the day, that Ba - laam hath de - li - ver'd, that Ba - laam hath de -  
 Auf, auf! das ist der Tag, auf, auf! das ist der Tag, der Tag, dass Baal die Fein - de in un - sre Hand ge -  
 hands! ben! Auf, auf! das ist der Tag, der Tag, dass Baal die Fein - de in un - sre Hand ge -  
 Up, up! this is the day, that Ba - laam hath de - li - ver'd, that Ba - laam hath de -

ff s

ff s p

ge - ben, in un - sre Hand, in un - sre Hand ge - ben!

li - ver'd the e - ne - mies, the e - ne - mies in our hands!

ge - ben, in un - sre Hand, in un - sre Hand ge - ben!

ge - ben, in un - sre Hand, in un - sre Hand ge - ben!

li - ver'd the e - ne - mies, the e - ne - mies in our hands!

Ver - za - ge nicht, - du

Be - not dis - may'd, - o

Ver - za - ge nicht, - du

Be - not dis - may'd, - o

mf

pizz. p

klei - ne Schaar, Gott ist mit dir, — wird Sieg ver - leihn, — ver - za - ge nicht, du klei - ne Schaar,  
 I - sra - el, — God is with thee, — He is thy strength, be not dis - may'd, o I - sra - el, —

klei - ne Schaar, Gott ist mit dir, — wird Sieg ver - leihn, — ver - za - ge nicht, du klei - ne Schaar,  
 I - sra - el, — God is with thee, — He is thy strength, be not dis - may'd, o I - sra - el, —

arco.  
 p  
 arco.  
 p

Lasst uns das Schwert aus -  
I will pur - sue, will o - ver -

Lasst uns das Schwert aus - zie -  
I will pur - sue, will o - ver - take, I will pur -

Lasst uns das Schwert aus - zie - hen, lasst uns das  
I will pur - sue, will o - ver - take - - - them, I will pur -

Gott ist mit dir, - wird Sieg ver - leihn.  
God is with thee, - He is thy strength.

Gott ist mit dir, - wird Sieg ver - leihn.  
God is with thee, - He is thy strength.

The page contains a complex musical score with multiple staves. The top section features instrumental parts with dynamic markings such as *f*, *cresc.*, and *ff*. The middle section contains vocal lines with lyrics in German and English. The bottom section features more instrumental parts with dynamic markings like *ff* and *mf*.

**Lyrics:**

zie - hen, aus - zie - hen, und an ih - nen küh - len,  
 take, will o - ver - take them, I will draw my sword,  
 hen, lasst uns das Schwert aus - zie - hen, und an ih - nen küh - len,  
 sue, will o - ver - take them, I will draw my sword,  
 Schwert, das Schwert aus - zie - hen, und an ih - nen küh - len,  
 sue, will o - ver - take them, I will draw my sword,  
 Schwert, das Schwert aus - zie - hen, und an ih - nen küh - len,  
 sue, will o - ver - take them, I will draw my sword,  
 Ver - za - ge nicht, du klei - ne Schaar, Gott ist mit  
 Be - not dis - may'd, o I - sra - el, God is with  
 Ver - za - ge nicht, du klei - ne Schaar, Gott ist mit  
 Be - not dis - may'd, o I - sra - el, God is with

küh - len un - sern Muth, und an ih - nen küh - len, küh - len un - sern Muth!  
 I will draw my sword, and my lust shall be sa - tis - fied, and my lust shall be sa - tis - fied!  
 küh - len un - sern Muth, und an ih - nen küh - len un - sern  
 I will draw my sword, and my lust shall be sa - tis - fied!  
 küh - len un - sern Muth, und an ih - nen küh - len, küh - len un - sern  
 I will draw my sword, and my lust shall be sa - tis - fied, sa - tis - fied!  
 küh - len un - sern Muth, und an ih - nen küh - len, küh - len un - sern Muth!  
 I will draw my sword, and my lust shall be sa - tis - fied, shall be sa - tis - fied!  
 dir, wird Sieg ver - leihn.  
 thee, He is thy strength.  
 dir, wird Sieg ver - leihn.  
 thee, He is thy strength.

Auf, auf! das ist der Tag, auf! das ist der Tag, auf! das ist der Tag, in  
 Up, up! this is the day, up, up! this is the day, up! this is the day, that  
 Muth! Auf! das ist der Tag, auf, auf! das ist der Tag, auf! das ist der Tag, in  
 Up! this is the day, up, up! this is the day, up! this is the day, that  
 Muth! Auf, auf, das ist der Tag, der Tag, dass Baal die Fein - de in  
 Up, up, this is the day, that Ba - laam hath de - li - ver'd, that  
 Auf! das ist der Tag, auf, auf! das ist der Tag, der Tag, dass Baal die Fein - de, die  
 Up! this is the day, up, up! this is the day, that Ba - laam hath de - li - ver'd, that

Tag, das ist der Tag, in un\_sre Hand, in un\_sre Hand ge - ge -  
 day, this is the day, that Ba\_laam hath de\_liver'd the e\_nemies in - - to our

un\_sre Hand ge - ge - ben, in un\_sre Hand, in un\_sre Hand, in un\_sre Hand ge -  
 Ba\_laam hath de - li - ver'd the e - ne - mies, de - li - ver'd the e - ne - mies, the e\_nemies in our

un\_sre Hand ge - ge - ben, in un\_sre Hand, in un\_sre, un\_sre Hand, in un\_sre Hand ge -  
 Ba\_laam hath de - li - ver'd the e - ne - mies, de - li - ver'd the e - ne - mies, the e\_nemies in our

Fein de in un\_sre Hand ge - ge - ben, in un\_sre Hand, in un\_sre Hand ge -  
 Ba - - laam, that Ba\_laam hath de - li - ver'd the e - ne - mies, the e\_nemies in our



The musical score consists of multiple staves. The top section features instrumental accompaniment with a forte (*ff*) dynamic. The middle section contains vocal parts with lyrics in German and English. The lyrics are: "ge - ben! hands!" and "Herr, die Fein - de bedrängen uns, hilf uns, hilf uns im har - ten, Lord, the e - nemies trouble us, save us, save us with a migh - ty". The dynamic for the vocal parts is mezzo-forte (*mf*). The bottom section continues with instrumental accompaniment, also marked *mf*.

*poco* *a* *poco* *cre - scen - do* *f*  
*poco* *a* *poco* *cre - scen - do* *f*  
*poco* *a* *poco* *cre - scen - do* *f*

har - ten Streit, hilf uns! Herr, die Fein - de be - drängen uns, hilf  
 migh - ty arm, save us! Lord, the e - nemies trouble us, save  
*mf* Herr, die Fein - de be - drängen uns, hilf uns, hilf uns, hilf  
 Lord, the e - nemies trouble us, save us, save us, save  
 uns im har - ten Streit! Herr, die Fein - de be - drängen uns, hilf uns, hilf  
 us with a migh - ty arm! Lord, the e - nemies trouble us, save us, save  
 Streit, im har - ten Streit, o hilf uns, o hilf uns, hilf  
 arm, with a migh - ty arm, o save us, o save us, save  
*poco* *a* *poco* *cre - scen - do* *f*

Auf, auf! das ist der Tag, auf, auf! das ist der Tag, der Tag, dass Baal die  
 Up, up! this is the day, up, up! this is the day, that Ba-laam hath de-

uns im har-ten Streit, hilf uns im har-ten Streit,  
 us with a migh-ty arm, save us with a migh-ty arm,

Herr,  
 Lord,

hilf save

The musical score consists of multiple staves. The top section features instrumental accompaniment with dynamics like *cresc.* and *dim.*. Below this, there are four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in German and English. The lyrics describe the defeat of Baal and the power of God's arm. The bottom section continues with instrumental accompaniment and a final vocal line.

**Lyrics:**

Fein - de in un - sre Hand ge - ge - ben, der Tag, dass Baal die  
 li - ver'd the e - nemies in our hands, that Ba - laam hath de -

Fein - de in un - sre Hand ge - ge - ben, der Tag, dass Baal die Fein - de in  
 li - ver'd the e - nemies in our hands, that Ba - laam hath de - li - ver'd, de -

Fein - de in un - sre Hand ge - ge - ben, der Tag, der Tag, dass Baal die Fein - de in  
 li - ver'd the e - nemies in our hands, this is the day, that Ba - laam hath de - li - ver'd, de -

Fein - de in un - sre Hand ge - ge - ben, der Tag, dass Baal die Fein - de in un - sre  
 li - ver'd the e - nemies in our hands, that Ba - laam hath de - li - ver'd, that Ba - laam hath de -

helf uns im har - ten, har - ten Streit,  
 save us with a migh - ty, migh - ty arm,

helf uns im har - ten, har - ten Streit,  
 save us with a migh - ty, migh - ty arm,

Herr, Lord, hilf uns im har - ten Streit!  
 save us with a migh - ty arm!

uns im har - ten Streit,  
 us with a migh - ty arm,

The musical score consists of multiple staves for voices and instruments. The lyrics are written below the vocal staves. The text is in German and Latin, including the phrase "cre - scen - do" repeated several times. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation like accents and slurs. The lyrics are as follows:

Fein - de in un - sre Hand ge - ge - ben ! Lasst uns das  
 li - ver'd the e - nemies in our hands! I will pur - sue, das  
 un - sre, un - sre Hand ge - ge - ben ! Lasst uns das Schwert, das  
 li - ver'd the e - nemies in our hands! I will pur - sue, das  
 un - sre, un - sre Hand ge - ge - ben ! Lasst uns das Schwert, das  
 li - ver'd the e - nemies in our hands! I will pur - sue, das  
 Hand, in un - sre Hand ge - ge - ben ! Lasst uns das Schwert, das  
 li - ver'd the e - nemies in our hands! I will pur - sue, das  
 hilf save uns, hilf save uns im  
 us, us, us im har - ten,  
 Herr, hilf save uns im har - ten, Streit, im  
 Lord, save us with a migh - ty arm, with a  
 hilf save uns, hilf save uns im  
 us, us, us with a

**F**

Schwert aus-zie-hen, und an ihnen kü-h-len, kü-h-len unsern Muth, und an ih-nen  
 sue-will o-ver-take them, I will draw my sword, I will draw my sword, and my lust shall be

Schwert aus-*ff*zie-hen, und an ihnen kü-h-len, kü-h-len unsern Muth, und an ih-nen  
 o-ver-take them, I will draw my sword, I will draw my sword, and my lust shall be

Schwert aus-*ff*zie-hen, und an ihnen kü-h-len, kü-h-len unsern Muth,  
 o-ver-take them, I will draw my sword, I will draw my sword,

Schwert aus-*ff*zie-hen, und an ihnen kü-h-len, kü-h-len unsern Muth,  
 o-ver-take them, I will draw my sword, I will draw my sword,

har-migh-ty Streit! arm!

har-migh-ty Streit! arm!

har-migh-ty Streit! arm!

har-migh-ty Streit! arm!

**F**

küh - len, küh - len, küh - len, küh - len unsern Muth!  
 be, shall be sa - tis - fied, shall be sa - tis - fied! Auf!  
 küh - len, küh - len, küh - len, küh - len unsern Muth!  
 sa - tis - fied, sa - tis - fied, shall be sa - tis - fied! Up!  
 und an ih - nen küh - len, küh - len unsern Muth!  
 and my lust shall be sa - tis - fied, shall be sa - tis - fied! Auf!  
 und an ih - nen küh - len, küh - len unsern Muth!  
 and my lust shall be sa - tis - fied, shall be sa - tis - fied! Up!  
 Herr, die Fein - de be - drängen uns,  
 Lord, the e - nemies trouble us,  
 Herr, die Fein - de be - drängen uns,  
 Lord, the e - nemies trouble us,

dim. 9582

ff

das ist der Tag,                      das ist der Tag                      in un\_sre Hand ge\_ ge                      ben!  
 this is the day,                      this is the day                      de\_ li\_ ver'd in our hands!

this is the day,                      this is the day, that                      Balaam hath de\_ li\_ ver'd the e\_nemies in our hands!

das ist der Tag,                      das ist der Tag, der                      Tag, dass Baal die Fein\_ de                      in un\_sre Hand ge\_ ge                      ben!  
 this is the day,                      this is the day, that                      Balaam hath de\_ li\_ ver'd the e\_nemies in our hands!

be\_ drängen uns !  
 they trouble us !  
 be\_ drängen uns !  
 they trouble us !



L'istesso tempo. (♩=♩.)

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (f, dim., mf, sf) and articulation marks.

Musical score for the second system, continuing the instrumental parts with dynamic markings like dim., sf, mf, and cresc.

Weh! der Herr ist nicht mit uns! We he! Lasst uns fliehn! lasst uns  
 Woe! the Lord is not with us! Woe! he! Let us flee! let us  
 We he! Weh! der Herr ist nicht mit uns! Lasst uns fliehn! lasst uns  
 Woe! Woe! the Lord is not with us! Woe! the Lord is not with us! Let us flee! let us  
 Weh! der Herr ist nicht mit uns! der Herr, der Herr ist nicht mit uns! Lasst uns fliehn!  
 Woe! the Lord is not with us! the Lord, the Lord is not with us! Let us flee!  
 Weh! We he! der Herr ist nicht mit uns! Lasst uns fliehn!  
 Woe! Woe! he! the Lord is not with us! Let us flee!

Musical score for the third system, including the tempo marking 'L'istesso tempo (♩=♩.)' and dynamic markings.

Musical score for a choral and instrumental ensemble. The score consists of multiple staves. The upper section features piano accompaniment with dynamics like *dim.* and *f*. The lower section contains vocal parts with lyrics in German and English: *fliehn! / flee!*, *lasst uns fliehn! / let us flee!*, and *lasst uns fliehn! / let us flee!*. The piece concludes with *attacca subito.*

# Nº 14. Recitativ.

(Jephtha.)

Flauti .  
Fagotti .  
Violino I.  
Violino II.  
Viola .  
Basso Solo .  
Basso Solo .  
Violoncello e Basso .

Recit. Allegro molto. Recit.

Jephtha.  
Hö - re mich, Herr, gewaltiger Gott ! Giebst du die Fein - de heu - te noch in mei.ue  
Hear me, Lord, Lord, God of Hosts! If Thou shalt without fail de - li - ver the e - nemies in to my

Allegro. Recit. (quasi Andante.)

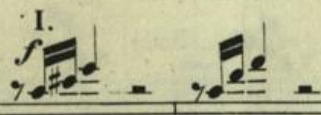
Hand:  
hands:  
Allegro.

Recit. (quasi Andante.)  
Was - zu mei - ner Haus - thür her. aus mirent - ge - gen gehet, wenn ich in  
Then it shall be, that what - so - e - ver co - meth forth of the doors of my house to meet me, when I re -

Recit. (quasi Andante.)  
Frie - den wie - der - keh re, das soll des Herrn sein, und will's zum Brand - op - fer opfern !  
turn in peace, shall sure - ly be the Lord's, and I will of - fer it up for a burnt of - fer - ing.

V.e.B.  
Vc.

Allegro.



Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Tromboni. {  
Alto.  
Tenore.  
Basso.

Allegro.

Violino I.

Violino II.

Viola.

Basso Solo. Jephtha.

Violoncello.

Basso.

Allegro.

*crescendo*

The musical score consists of several systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a *crescendo* marking and a *f* dynamic. The vocal line begins with a *sf* dynamic and is marked *Recit. (quasi in tempo.)*. The second system continues the piano accompaniment with a *dim.* marking. The third system shows the vocal line with *al* (allegretto) markings and a *f* dynamic. The fourth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The fifth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The sixth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The seventh system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The eighth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The ninth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The tenth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The eleventh system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The twelfth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The thirteenth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The fourteenth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The fifteenth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The sixteenth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The seventeenth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The eighteenth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The nineteenth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction. The twentieth system shows the vocal line with a *Recit. (quasi in tempo.)* instruction.

**Recit.**  
(quasi in tempo.)

**Recit.**  
(quasi in tempo.)

Die Stimme des

The voice of the

**Recit.**  
(quasi in tempo.)

a tempo.

Recit. (quasi in tempo.)

The first system of the musical score consists of seven staves. The top three staves are treble clefs, and the bottom four are bass clefs. The music is marked 'a tempo.' and 'Recit. (quasi in tempo.)'. It features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include 'mf' (mezzo-forte) and 'f' (forte). There are also trills marked 'tr' in the lower staves.

a tempo.

Recit. (quasi in tempo.)

The second system continues the musical score with seven staves. It includes vocal lines and piano accompaniment. The music is marked 'a tempo.' and 'Recit. (quasi in tempo.)'. Dynamic markings include 'mf' and 'f'. The piano part features a complex rhythmic accompaniment with many sixteenth notes.

Herrn er - ge - het mit Macht, —

die Stimme des

Lord thundereth with pow - er,

the voice of the

The third system of the musical score consists of two staves, both in bass clef. It features piano accompaniment with dynamic markings including 'mf' (mezzo-forte).

a tempo.

mf Recit. (quasi in tempo.)

a tempo.

quasi in tempo.

a tempo.

The first system of the musical score consists of ten staves. The top five staves (treble and bass clefs) contain intricate rhythmic patterns, likely for a keyboard or string ensemble. The bottom five staves (treble and bass clefs) contain a vocal line with lyrics. The tempo markings 'a tempo.' and 'quasi in tempo.' are placed above the first and second groups of staves respectively. Dynamic markings include 'a2.' at the beginning of the first and last groups, and 'ff' (fortissimo) throughout. A specific instruction 'p molto crescendo' is written above the vocal line in the second group.

Herrn er-schreckt die Fein-de:

Er nei-get denHimmel und fäh- rether-ab.

Lord dis-com-fil-eththe e-nemies:

He bo-weth the heavens and co-meth down.

The second system continues the musical score with ten staves. It features similar rhythmic complexity and dynamic markings as the first system. The tempo markings 'a tempo.', 'quasi in tempo.', and 'a tempo.' are repeated. Dynamic markings include 'f' (forte) and 'ff'. The vocal line continues with the same lyrics as in the first system.

Musical score for a multi-instrument ensemble with vocal lines. The score includes piano, violin, viola, cello, double bass, and two vocal parts. It features dynamic markings such as *dim.*, *ff*, *f*, and *cresc.*, and includes the lyrics "Sein Grimm verzehrt sie wie Stoppeln!" and "His wrath consumeth them as stubble!".



dim.

pp

pizz.

pizz.

*mf*

Auf, Heer des Herrn, zum Sie - ge, zum Siege! Auf, Heer des Herrn, zum  
Host of the Lord, a - wake — to triumph! Host of the Lord, a -

pizz.

f

pizz.

f

*ritenuto.*

This system contains the first six staves of the score. The top two staves are treble clefs, and the bottom two are bass clefs. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *p* (piano), and *pp* (pianissimo). Trills are indicated with 'tr' above notes. The tempo is marked as *ritenuto.* at the top right.

This system contains the next six staves. It includes dynamic markings such as *arco.*, *pp*, *mf*, and *cresc.* (crescendo). The music continues with complex rhythmic patterns and some trills. The tempo remains *ritenuto.*

Sie - ge, zum Sie - ge ! Auf, Heer des Herrn, auf, Heer des Herrn, zum Sie - ge, zum Sie - ge !

wake — to triumph ! Host of the Lord, Host of the Lord, to tri - umph, to tri - umph !

This system contains the final six staves of the score. It includes dynamic markings such as *arco.*, *f*, and *ritenuto.* The music concludes with a final chord and a *ritenuto.* marking.

*ritenuto.*  
*attacca subito.*

# Nº 15. Chor.

(Die Kinder Israel.)

Allegro maestoso.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Tromboni.

Alto.

Tenore.

Basso.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones), percussion (Timpani), strings (Violins I & II, Viola, Violoncello, and Bass), and a four-part vocal choir (Soprano, Alto, Tenor, Bass). The tempo is marked 'Allegro maestoso'. The score features dynamic markings such as *ff* (fortissimo) and *f* (forte). The vocal parts have lyrics in both German and English. The German lyrics are: 'Auf, Heer des Herrn, zum Sie-ge, zum Sie-ge! Auf, Heer des Herrn, zum Sie-ge, zum'. The English lyrics are: 'Host of the Lord, a - wake - to triumph! Host of the Lord, a - wake - to'. The vocal parts are written in a common time signature (C) and use a variety of note values including quarter, eighth, and sixteenth notes.

Allegro maestoso.

*a2.*

*Sie-ge!* der Herr rüstet dich mit Stär\_ke zum Streit, mit Stär\_ke zum Streit, mit Stär\_ke zum Streit, mit Stär\_ke zum Streit, mit Stär\_ke zum Streit,  
*triumph!* the Lord girdeth thee with strength to the bat - tle, with strength, with strength, with strength, with strength.

*Sie-ge!* der Herr rüstet dich mit Stär\_ke zum Streit, der Herr rüstet dich mit Stär\_ke zum Streit, mit Stär\_ke zum Streit,  
*triumph!* the Lord girdeth thee with strength to the bat - tle, the Lord girdeth thee with strength to the bat - tle, with strength.

*Sie-ge!* der Herr rüstet dich mit Stär\_ke zum Streit, mit Stär\_ke zum Streit, mit Stär\_ke zum Streit, mit Stär\_ke zum Streit,  
*triumph!* the Lord girdeth thee with strength to the bat - tle, the Lord girdeth thee with strength to the bat - tle, with strength.

*Sie-ge!* der Herr rüstet dich mit Stär\_ke zum Streit, der Herr rüstet dich mit Stär\_ke zum Streit, mit Stär\_ke zum Streit, mit Stär\_ke zum Streit,  
*triumph!* the Lord girdeth thee with strength to the bat - tle, the Lord girdeth thee, the Lord girdeth thee with strength.

*f* *ff*

A

ke zum Streit!  
to the bat - tle!

ke zum Streit!  
to the bat - tle!

Stär - ke zum Streit!  
strength to the bat - tle!

ke zum Streit!  
to the bat - tle!

Er neiget den  
He boweth the

Er neiget den Himmel und fäh - ret her. ab, und  
He boweth the heavens and co - meth down, and

A

Er neiget den Himmel und fäh - ret her - ab, und fäh - ret her - ab,  
 He boweth the heavens and co - meth down, and co - meth down,

Himmel und fäh - ret her - ab, und fäh - ret her - ab, und  
 heavens and co - meth down, and co - meth down, and

fäh - ret her - ab, er nei - get den Him - mel und fäh - ret her - ab, und fäh - ret her - ab, er nei - get den  
 co - meth down, He bow - eth the hea - vens, and co - meth down, and co - meth down, He bow - eth the

Er nei - get den Him - mel und fäh - ret her - ab,  
 He boweth the heavens and co - meth down,

und fäh - - - ret her ab, und fäh - - - ret her ab,  
 and co - - - meth down, and co - - - meth down,  
 fäh - ret her ab, und fäh ret her ab, und fäh - - - ret her ab,  
 co - meth down, and co meth down, and co - - - meth down,  
 Himmel und fäh - - - ret her ab, er neiget den Himmel und fäh - ret her ab, und fäh  
 heavens, and co - - - meth down, He boweth the heavens and co - meth down, and co  
 - und fäh ret her ab, und fäh - - - ret her ab, und fäh - - - ret her  
 - and cometh down, and co - - - meth down, and co - - - meth

B

The musical score is arranged in systems. The top system includes staves for Violins I, Violins II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets. The bottom system includes staves for Trombones, Euphonium, Tuba, and a vocal line. The vocal line contains the following lyrics:

und fäh - ret her - ab, und fäh - ret her - ab, und fäh - ret her - ab. Sein Grimm ver -  
 He bow - eth the hea - vens and co - meth down, and co - meth down. His wrath con -

und fäh - ret her - ab, und fäh - ret her - ab. Sein Grimm ver -  
 and co - meth down, and co - meth down. His wrath con -

- ret her - ab, und fäh - ret her - ab, und fäh - ret her - ab. Sein Grimm ver -  
 - meth down, and co - meth down, and co - meth down. His wrath con -

ab, und fäh - ret her - ab, und fäh - ret her - ab. Sein Grimm ver -  
 down, and co - meth down, and co - meth down. His wrath con -



The musical score consists of the following parts:

- Vocal Parts:** Soprano, Alto, Tenor, and Bass, each with four staves.
- Piano Accompaniment:** Right and Left Hand parts, each with four staves.
- Lyrics:**

**Soprano:** zehrt sie, ver-zehrt sie wie Stop - peln, sein Grimm ver - zehrt sie, ver-zehrt sie wie  
*su - meth them, con - sumeththem as stub - ble, His wrath con - su - meth them, con - sumeththem as*

**Alto:** zehrt sie, ver-zehrt sie wie Stop - peln, sein Grimm ver - zehrt sie, ver-zehrt sie wie  
*su - meth them, con - sumeththem as stub - ble, His wrath con - su - meth them, con - sumeththem as*

**Tenor:** zehrt sie, ver-zehrt sie wie Stop - peln, sein Grimm ver - zehrt sie, ver-zehrt sie wie  
*su - meth them, con - sumeththem as stub - ble, His wrath con - su - meth them, con - sumeththem as*

**Bass:** zehrt sie, ver-zehrt sie wie Stop - peln, sein Grimm ver - zehrt sie, ver-zehrt sie wie  
*su - meth them, con - sumeththem as stub - ble, His wrath con - su - meth them, con - sumeththem as*
- Dynamic and Performance Markings:** *ff*, *dim.*, *p*, *cresc.*, *mf*, *f*, *sp*, *fz*, *3* (triplet), slurs.

This musical score is for a vocal and instrumental ensemble. It features a vocal line with German lyrics and a piano accompaniment. The score is written in G major and 3/4 time. The vocal line includes lyrics such as "Stop - peln, ble," and "sein Grimm ver - zehrt sie,". The piano accompaniment includes dynamic markings like *mf*, *f*, and *dim.*, and includes a section with a first ending marked "a2.". The score is divided into several systems, with the vocal line and piano accompaniment clearly distinguished.

The musical score consists of several systems. The first system includes vocal staves and piano accompaniment. The second system features a more complex piano accompaniment with triplets and sixteenth notes. The third system contains the vocal entries with lyrics in German and English. The lyrics are:   
 zehrt sie, sein Grimm ver-zehrt sie wie Stop-peln, sein Grimm ver-   
 su-meth them, His wrath con-su-meth them as stub-ble, His wrath con-   
 sie wie Stop-peln, sein Grimm ver-zehrt sie, sein Grimm ver-zehrt   
 -meth them as stub-ble, His wrath con-su-meth them, His wrath con-su-meth   
 sein Grimm ver-zehrt sie, ver-zeh-ret sie, ver-zehrt sie wie Stop-peln,   
 His wrath con-su-meth them, con-su-meth them, con-sumeth them as stub-ble,   
 sie wie Stop-peln, sein Grimm ver-zehrt sie, ver-zehrt sie wie Stop-peln,   
 -meth them as stub-ble, His wrath con-su-meth them, con-sumeth them as stub-ble,   
 The score includes various musical notations such as dynamics (f, ff), articulation (>), and performance instructions like 'a2.'.

zehrt sie, ver - zehrt sie, sein Grimm ver - zeh - ret sie, sein Grimm ver -  
 su - meth them, con - su - meth them, His wrath con - su - meth them, His wrath con -  
 sie, ver - zehrt sie, sein Grimm ver - zeh - ret sie, sein Grimm ver -  
 them, con - su - meth them, His wrath con - su - meth them, His wrath con -  
 sein Grimm ver - zeh - ret sie, sein Grimm ver - zehrt sie,  
 His wrath con - su - meth them, His wrath con - su - meth them,  
 sein Grimm ver - zeh - ret sie, sein Grimm ver - zeh - ret  
 His wrath con - su - meth them, His wrath con - su - meth

The musical score consists of several systems. The top system includes vocal staves with lyrics and piano accompaniment. Dynamics include *ff*, *f*, and *mf*. The second system continues the vocal and piano parts. The third system features a more complex piano accompaniment with sixteenth-note patterns and dynamics like *ff* and *f*. The fourth system contains the vocal staves with lyrics: "zehrt sie, sein Grimm ver-zehrt, ver-zehrt sie, ver-zeh-ret sie, su-meth them, His wrath con-su-meth them, con-su-meth them, con-su-meth them,". The fifth system continues the vocal parts with lyrics: "zehrt sie, sein Grimm ver-zehrt sie, ver-zeh-ret sie, sein Grimm ver-zehrt sie, su-meth them, His wrath con-su-meth them, His wrath con-su-meth them, His wrath con-su-meth them, His wrath con-su-meth them,". The sixth system continues the vocal parts with lyrics: "sein Grimm ver-zeh-ret sie, sein Grimm ver-zeh-ret sie, sein Grimm ver-zeh-ret sie, sein Grimm ver-zeh-ret sie, sein Grimm ver-zeh-ret sie, sein Grimm ver-zeh-ret sie, sein Grimm ver-zeh-ret sie, sein Grimm ver-zeh-ret sie,". The seventh system continues the vocal parts with lyrics: "sie, them, sein Grimm ver-zehrt sie, sein Grimm ver-zehrt sie, sein Grimm ver-zehrt sie, sein Grimm ver-zehrt sie, sein Grimm ver-zehrt sie, sein Grimm ver-zehrt sie, sein Grimm ver-zehrt sie, sein Grimm ver-zehrt sie,". The eighth system continues the piano accompaniment with dynamics like *ff* and *f*.



do

sie, ver-zehrt  
His wrath

sie, them, sein Grimm ver-zehrt  
His wrath con-su-meth them

zehrt  
wrath con-su-meth them,

zehrt sie wie Stop-  
su-meth them as stub-

ble, ver-zehrt  
ble, His wrath

con-su-meth them, con-su-

sie, ver-zehrt  
con-su-

sie wie Stop-  
pelu, sein Grimm ver-zehrt  
ble, His wrath con-su-

ble, ver-zehrt  
con-su-

dim.

con-su-meth them as

dim.

mf

dim.

The musical score is arranged in a multi-staff format. The upper section includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The lower section features vocal staves with lyrics in German and English. The lyrics are:

sie wie Stop - peln, sein Grimm ver - zehrt sie wie Stop - peln!  
 - meth them as stub - ble, His wrath con - sumeth them as stub - ble!  
 sie wie Stop - peln, sein Grimm ver - zehrt sie wie Stop - peln!  
 - meth them as stub - ble, His wrath con - sumeth them as stub - ble!  
 sie wie Stop - peln, sein Grimm ver - zehrt sie wie Stop - peln!  
 - meth them as stub - ble, His wrath con - sumeth them as stub - ble!  
 Stop - peln, sein Grimm ver - zehrt sie wie Stop - peln!  
 stub - ble, His wrath con - sumeth them as stub - ble!

The score includes various musical notations such as dynamics (p, pp, f), articulation (accents), and performance instructions (dim., pp). It concludes with a C-clef and a final chord.



*dolce.*

*ppp*

*f*

*p*

*mf*

Er nei - get den Himmel und fäh - rether. ab, und  
 He bow - eth the heavens and co - meth down, and

*p*

Er nei - get den Himmel und fäh - ret her - ab, und fäh - ret her - ab,  
 He bow - eth the heavens and co - meth down, and co - meth down,  
 ab, und fäh - ret her - ab, und fäh - ret her - ab, und fäh - ret her -  
 down, and co - meth down, and co - meth down, and co - meth  
 fäh - ret her - ab, und fährt, und fäh - ret her - ab, und fäh - ret her -  
 co - meth down, and co - meth, co - meth down, and co - meth

er nei get den Himmel und fäh - ret her - ab, und fäh - - ret her - ab.  
 He boweth the heavens and co - meth down, and co - - meth down.

ab, und fährt, und fäh - ret her - ab, und fäh - - ret her - ab.  
 down, and co - meth, co - meth down, and co - - meth down.

Er nei get den Himmel und fäh - ret her - ab, und fäh - - ret her - ab.  
 He boweth the heavens and co - meth down, and co - - meth down.

D

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *f* (forte).

*più f*

Auf, Heer des Herrn, zum Sie - ge, zum Sie - ge! Auf, Heer des Herrn, zum Sie - ge, zum Sie - ge!  
 Host of the Lord, a - wake - to triumph! Host of the Lord, a - wake - to triumph!

Auf, Heer des Herrn, zum Sie - ge, zum Sie - ge! Auf, Heer des Herrn, zum Sie - ge, zum Sie - ge!  
 Host of the Lord, a - wake - to triumph! Host of the Lord, a - wake - to triumph!

Auf, Heer des Herrn, zum Sie - ge, zum Sie - ge! Auf, Heer des Herrn, zum Sie - ge, zum Sie - ge!  
 Host of the Lord, a - wake - to triumph! Host of the Lord, a - wake - to triumph!

Auf, Heer des Herrn, zum Sie - ge, zum Sie - ge! Auf, Heer des Herrn, zum Sie - ge, zum Sie - ge!  
 Host of the Lord, a - wake - to triumph! Host of the Lord, a - wake - to triumph!

Musical score for voices with lyrics. The lyrics are repeated in four parts. The score includes notes, rests, and dynamic markings like *f* (forte).

D

auf, Heer des Herrn, zum Sie - ge, zum Sie - ge!  
 Host of the Lord, to tri - umph, to tri - umph!

auf, Heer des Herrn, zum Sie - ge, zum Sie - ge! der Herr rü - stet dich mit Stär - ke zum  
 Host of the Lord, a - wake to tri - umph! the Lord gird - eth thee with strength to the

auf, Heer des Herrn, zum Sie - ge, zum Sie - ge! der Herr rü - stet  
 Host of the Lord, a - wake to tri - umph! the Lord gird - eth

auf, Heer des Herrn, zum Sie - ge, zum Sie - ge! der Herr rü - stet dich, der  
 Host of the Lord, a - wake to tri - umph! the Lord gird - eth thee, the

der Herr rü - stet dich mit Stär - ke zum Streit, mit Stär  
 the Lord gird - eth thee, the Lord gird - eth thee with strength,

Streit, mit Stär - ke zum Streit, mit Stär  
 bat the Lord gird - eth thee with strength,

dich mit Stär - ke zum Streit, mit Stär - ke zum Streit, mit Stär  
 thee with strength to the bat - tle, the Lord gird - eth thee with strength,

Herr rü - stet dich mit Stär - ke zum Streit, mit Stär  
 Lord gird - eth thee with strength, with strength, Stär

ke, mit Stär - ke zum Streit!  
with strength to the bat - tle!

ke, mit Stär - ke zum Streit!  
with strength to the bat - tle!

ke, mit Stär - ke zum Streit!  
with strength to the bat - tle!

ke, mit Stär - ke zum Streit!  
with strength to the bat - tle!

The musical score is arranged in two systems. The first system consists of seven staves: three woodwinds (flute, oboe, bassoon), three strings (violin I, violin II, viola), and piano. The piano part includes dynamic markings *p*, *mf*, *f*, *sf*, and *ff*, and performance instructions *poco ritard.* and *tr.*. The second system consists of six staves: two woodwinds (clarinet, bassoon), two strings (violin I, violin II), and piano. The piano part includes dynamic markings *f*, *sf*, *ff*, and *al ff*, and performance instructions *poco ritard.* and *tr.*. The piano part features a complex rhythmic pattern with many sixteenth notes.



Più maestoso e lento.

The first system of the musical score consists of eight staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass), and the bottom four are for instruments (likely strings or woodwinds). The music is written in a grand staff format with various clefs and dynamic markings such as *ff* and *f*.

Più maestoso e lento.

The second system of the musical score consists of eight staves, continuing the vocal and instrumental parts from the first system. It maintains the same structure and includes dynamic markings like *ff* and *f*.

Auf, Heer des Herrn, zum Sie-ge, zum Sie-ge! Auf, Heer des Herrn, zum Sie-ge, zum Sie-ge! der  
 Host of the Lord, a - wake - to triumph! Host of the Lord, a - wake - to triumph! the

Auf, Heer des Herrn, zum Sie-ge, zum Sie-ge! Auf, Heer des Herrn, zum Sie-ge, zum Sie-ge! der  
 Host of the Lord, a - wake - to triumph! Host of the Lord, a - wake - to triumph! the

Auf, Heer des Herrn, zum Sie-ge, zum Sie-ge! Auf, Heer des Herrn, zum Sie-ge, zum Sie-ge! der  
 Host of the Lord, a - wake - to triumph! Host of the Lord, a - wake - to triumph! the

Auf, Heer des Herrn, zum Sie-ge, zum Sie-ge! Auf, Heer des Herrn, zum Sie-ge, zum Sie-ge! der  
 Host of th Lord, a - wake - to triumph! Host of the Lord, a - wake - to triumph! the

The third system of the musical score consists of eight staves, continuing the vocal and instrumental parts. It includes dynamic markings like *ff* and *f*.

coll' Organo pieno.  
Più maestoso e lento.

The musical score consists of multiple staves. The top section features a complex instrumental arrangement with various rhythmic patterns and dynamics. Below this, there are four vocal parts, each with its own staff and lyrics. The lyrics are in German and English. The bottom section continues with instrumental accompaniment.

**Lyrics:**  
 Herr rü - stet dich mit Stär - ke, mit Stär - ke zum Streit, mit Stär - ke zum Streit, mit Stär -  
 Lord gird - eth thee with strength, with strength, with strength, the Lord girdeth thee, the Lord.

ke zum Streit, mit Stär  
girdeth thee with strength

ke zum Streit!  
to the bat - - - tle!

ke zum Streit, mit Stär  
girdeth thee with strength

ke zum Streit!  
to the bat - - - tle!

ke zum Streit, mit Stär  
girdeth thee with strength

ke zum Streit!  
to the bat - - - tle!

ke zum Streit, mit Stär  
girdeth thee with strength

ke zum Streit!  
to the bat - - - tle!