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Jephta und seine Tochter

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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.

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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". Dynamics include *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 tempo marking "Allegro con fuoco." is repeated at the end of the page.

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 the lyrics: "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!

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.

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 -

The musical score consists of multiple staves for voices and instruments. The lyrics are as follows:

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 -

The musical score consists of several systems of staves. The top system includes vocal staves and piano accompaniment. The middle system features a grand staff with piano accompaniment. The bottom system contains vocal staves with lyrics in German and English, and piano accompaniment. Dynamics such as *f*, *ff*, *dim.*, and *piu f* are indicated throughout the score.

Lyrics (German and English):

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!

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 -

The musical score is arranged in systems. The top system includes vocal staves with lyrics in German and English. The lower systems consist of instrumental parts for strings and woodwinds. Dynamics such as *f*, *ff*, *mf*, and *p* are indicated throughout the score. The lyrics are:

cre - scen - do
 auf, er - hebe dich wi - der den Grimm deiner Fein - de, wi - der den Grimm deiner Fein - de,
 rise, lift up thyself, be_cause of the rage of thine e - ne_mies, of the rage of thine e - ne -

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' and 'mf'.

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

Musical score for the third system, showing vocal lines with the lyrics "de! mies!" and piano accompaniment.

Musical score for the fourth system, including vocal lines with German and English lyrics: "Die Helden in I_sra_el sind gefallen im Streit, sie liegen auf den Höhen er. The mighty of I_sra_el are fallen in the bat_tle, they are slain - up - on the high" and piano accompaniment with dynamic markings "p" and "pizz."

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.

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 -

The musical score is written for voice and piano. It features a vocal line with lyrics in German and English, and a piano accompaniment. The score includes dynamic markings such as *scen*, *dim.*, *mf*, *f*, and *p*. The lyrics describe the fall of the heroes of Israel on high places.

scen - do *dim.*
scen - do *I.* di - minuen - do *f*
scen - do di - minuen do *f*
scen - do *dim.* *f*
mf *mf* *dim.* *f*
scen - do di - minuen - do *f* *f*
scen - do di - minuen - do *f* *f*
scen - do *dim.* *f* *f*
scen - do *dim.* *f* *f*
Hö - hen er - schla - gen, sie liegen auf den Hö - hen er - schlagen, die Hel - den in I - srael
len, they are slain, they are slain up - on the high pla - ces, the migh - ty of I - srael are
Hö - hen er - schla - gen, sie liegen auf den Hö - hen er - schlagen, die Hel - den in I - srael sind ge -
on the high pla - ces, they are slain up - on the high pla - ces, the migh - ty of I - srael are
Hö - hen er - schla - gen, die Hel - den in I - srael sind gefallen im
on the high pla - ces, the migh - ty of I - srael are fal - len in the
len, ge - fal - len, die Helden in I - sra - el sind ge - fal - len, ge -
len, are fal - len, the migh - ty of I - sra - el are fal - len,
dim. *f* *f*
dim. *f* *f*

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 hi_dest 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 hi_dest 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 hi_dest 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*, and *cresc.*. 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 dynamic markings like *sf*, *dim.*, *p*, *f*, *cresc.*, and *mf*. The bottom section continues the piano accompaniment with similar rhythmic patterns and dynamics.

The musical score consists of multiple staves. The top section features piano accompaniment with dynamic markings such as *f*, *mf*, *dim.*, and *p*. The vocal line includes German and English lyrics. The bottom section continues the piano accompaniment with dynamic markings like *f* and *più f*.

Lyrics:

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

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

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

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*

Tempo primo.

The musical score consists of several systems of staves. The upper systems are for instrumental parts, 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 G major, with the right staff in soprano clef and the left staff in alto clef. The bottom eight staves are for piano accompaniment, including two grand staves (treble and bass clefs) and two smaller staves (alto and bass clefs). The music features complex rhythmic patterns and chordal textures.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are written in German and English. The system contains ten staves, with the vocal lines at the top and piano accompaniment below. The lyrics are:

 hebe dich wider den Grimm deiner Fein - de, stehe auf, er - he - be dich, ste - he auf, er - he - be dich, er -

 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

 hebe dich wider den Grimm deiner Fein - de, stehe auf, er - he - be dich, ste - he auf, er - he - be dich, er -

 up thyself, be - cause of the rage of thine enemies, Lord, arise, lift up thyself, Lord, arise, lift up thyself, lift

 hebe dich wider den Grimm deiner Fein - de, stehe auf, er - hebe dich, stehe auf, er - hebe dich, er -

 up thyself, be - cause of the rage of thine enemies, Lord, arise, Lord, lift up thyself, Lord, a - rise, Lord, lift up thyself, lift

 The system concludes with a *ff* (fortissimo) dynamic marking.

E

he - be dich, er - he - be dich!
up thy - self, lift up thy - self!

he - be dich, er - he - be dich!
up thy - self, lift up thy - self!

he - be dich, er - he - be dich!
up thy - self, lift up thy - self!

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

Sie zer - tre - ten dein Volk,
They vex and op - press.

E

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

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

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 -

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 -

p poco a 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

arg.

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 -

9582

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.* The lyrics are:

denn wir haben unsern Gott ver-las-sen, wir haben unsern
 yea, because we have for-saken our God, yea, because we have for-

dim.
 Gott ver-las-sen,
 saken our God, the Lord,

f dim.
 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,
 yea, because we have for-saken our God, the Lord,

denn wir ha-ben unsern Gott, denn wir haben unsern
 yea, because we have for-saken, because we have for-

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

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

pp
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.
 sen, wird er sich fin-den las - - - sen. So ge-het hin, zerreisset eure Kleider, und
 him, we shall sure-ly find - - - him. The Prophet. Now de-part, rend your garments, and

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!

Musical score for a choir and orchestra. The score includes vocal parts with lyrics and instrumental parts. Dynamics include *mf*, *p*, *pp*, *cresc.*, and *dolce*. The lyrics are: Herr, Lord, Gott, God, Herr, Lord, Herr, Lord, Herr, Lord, Gott, God.

A

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

mf *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! - -

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

I.
 p.
 p.
 pp.
 arco.
 mf
 mf
 mf
 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.

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

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

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

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. *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 -

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.

Musical score for voice and organ. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and organ accompaniment. The lyrics are:

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!

The organ part is marked "senza Org." and "c. Org." with dynamic markings *ff*, *mf*, and *f*.

el, du al - lein der Kö - nig von I - sra - el,
 el. Thou a - lone, 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.

The musical score consists of several systems of staves. The top system includes five staves of instrumental music (likely strings and woodwinds) with dynamic markings such as *f*, *p*, *dim.*, and *pp*. The bottom system features four staves of vocal parts with German lyrics. The lyrics are:

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 score concludes with a *pizz.* marking in the final bass staff.

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*
 el, hilf dei nem Volk, hilf deinem Volk, du allein bist der
 el, save Thy peo - ple, O Lord, save Thy peo - ple, O Lord, Thou alone art the
 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,
 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*

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 dynamic markings such as *f*, *mf*, *cresc.*, *ff*, and *dim.*. The lyrics are in German and Latin, including phrases like "du al-lein, hilf dei-nem Volk" and "Thou a-lone, save Thy peo-ple, O Lord". The score concludes with a final chord marked with a large 'F'.

The musical score consists of several systems of staves. The top system includes a vocal line and an organ accompaniment. The organ part features complex textures with triplets and various dynamic markings such as *f*, *ff*, *p*, *mf*, and *cresc.*. The vocal line includes lyrics in both German and English. The second system continues the organ and vocal parts, with the organ part showing a *dim.* (diminuendo) section. The third system features the vocal line with lyrics and an organ accompaniment. The organ part includes a *senza Org.* (without organ) section. The fourth system continues the organ and vocal parts, with the organ part showing a *senza Org.* section. The fifth system features the vocal line with lyrics and an organ accompaniment. The organ part includes a *senza Org.* section. The sixth system continues the organ and vocal parts, with the organ part showing a *senza Org.* section. The seventh system features the vocal line with lyrics and an organ accompaniment. The organ part includes a *senza Org.* section. The eighth system continues the organ and vocal parts, with the organ part showing a *senza Org.* section. The ninth system features the vocal line with lyrics and an organ accompaniment. The organ part includes a *senza Org.* section. The tenth system continues the organ and vocal parts, with the organ part showing a *senza Org.* section.

senza Org.

coll'Organo pieno.

senza Org.

The musical score consists of multiple staves. The upper staves are for the organ, with dynamics ranging from *f* to *ff*. The lower staves are for the voice, with lyrics in German and English. The lyrics are:

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

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

The score includes performance instructions such as *senza Org.* and *coll' Organo pieno.* and dynamic markings like *ff*.

f coll' Organo pieno.

senza Org. coll' Organo pieno. *ff*

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.

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
pp

A

The musical score consists of several staves. The top section includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *pp*, *mfpp*, *mfsp*, and *pp*. The vocal line is in bass clef and includes the following lyrics:

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,

The bottom section of the page shows a continuation of the piano accompaniment, primarily in the left hand, with dynamic markings of *mfsp*.

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

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

cresc. - - al fp *f³ 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.

f *f* *f* *f*

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 is written in G major (one sharp) and common time (C). It features a piano accompaniment and a vocal line. The piano part includes various textures such as pizzicato (pizz.) and arco (arco) passages, with dynamic markings ranging from *mf* to *pp*. The vocal line includes German and English lyrics. The score is divided into two systems, with the second system containing the vocal entries and their corresponding lyrics.

System 1: Piano accompaniment with various textures and dynamics. Includes markings like *p*, *tr*, *pizz.*, and *arco.*

System 2: Vocal entries with lyrics in German and English.

German Lyrics:
 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.

English Lyrics:
 Was war dir, du Meer, dass du
 What ail - eth thee, O thou sea, that thou

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.*

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

f dim. *p* *fp*

The musical score is arranged in a system of 12 staves. The top two staves are for the vocal line, with the first staff in treble clef and the second in bass clef. The next six staves are for the piano accompaniment, with the first two in treble clef and the last two in bass clef. The bottom two staves are for the piano accompaniment, with the first in treble clef and the second in bass clef. The score includes dynamic markings such as *pp*, *p*, *cresc.*, *f*, and *ff*. The lyrics are in German and English, with the German text above the English text. The German text is: "vor dem Herrn, dem Gotte Ja kobs." and the English text is: "at the presence of the God of Ja cob." The score features various musical notations including notes, rests, slurs, and triplets.

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 -
 from a - mong the strange peo - ple, Ju - dah was his sanctu - ary, Isra - 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 -
 from among the strange peo - ple, Ju - dah was his sanctu - ary, Isra - el, I - sra - el his do - mi -

Nº 7. Recitativ und Arie.

(Jephtha.)

Moderato.

Violino I. *p* *f*

Violino II. *p* *f*

Viola. *p* *f*

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

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

Violoncello e Basso. *p* *f*

Moderato.

Recit.

sp *p* *pp*

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

sp *p* *pp*

Recit. *pp*

Moderato. *f* *f* *f* *f*

Recit. *rit.* *p* *rit.* *p* *rit.* *p*

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. *f* *f* *f* *Recit.* *rit.* *p*

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.

Jephtha.

Sie hörten nicht die Stimme meines Rufens, sie hörten
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* *p*

p *f* *p*

f *p* *mf* *p*

f *p* *mf* *p*

f *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* *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*

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

C *pp* *poco rit.*

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

Muta in F.

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. *ff colla parte.*

Tempo.

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.

N^o 8. Recitativ und Cavatine.

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 com'st 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*

9582

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.*

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.*

9582

Nº 9. Männerchor mit Bass-Solo.

(Die Aeltesten der Kinder Israel. Jephtha.)

Andante con moto.

p

Flauti.

Oboi.

Clarinetti 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.

Andante con moto.

Jephtha, in gro-sser Trüb-sal
Jephtha, in pain and in great distress we

Jephtha, in gro-sser Trüb-sal
Jephtha, in pain and in great distress we

Jephtha, in gro-sser Trüb-sal
Jephtha, in pain and in great distress we

Jephtha, in gro-sser Trüb-sal
Jephtha, in pain and in great distress we

Andante con moto.

A **B**

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! Jeph - tha, in

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, and 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!

gro - sser Trüb - sal kommen wir zu dir: komm, komm und hilf, hilf uns strei - ten!

pain and in great distress we turn a gain to thee: come help us fight, come and help us fight!

gro - sser Trüb - sal kommen wir zu dir: komm und hilf, komm und hilf uns strei - ten!

pain and in great distress we turn a gain to thee: come and help, come and help us fight!

gro - sser Trüb - sal kommen wir zu dir: komm und hilf, hilf uns strei - ten!

pain and in great distress we turn a gain to thee: come and help, come and help us fight!

The instrumental parts continue with similar dynamics as the first system, including *mf*, *cresc.*, *p*, *f*, and *dim. p*.

ihr's nicht, die mich hassen, und habt mich aus-ge-stossen aus mei-nes Va-tern
 Dit not, ye hate me, and ex-pel me out of my fa-thers

cre - scen - do.

cre - scen - do.

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

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

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

D

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

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

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

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

9582

E

Musical score for piano and organ. The score consists of several staves. The piano part includes a complex rhythmic pattern with many sixteenth and thirty-second notes. The organ part provides harmonic support with chords and single notes. Dynamic markings include *f*, *ff*, and *p*. A trill (*tr*) is marked in the organ part.

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 in - habitants 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 in - habitants 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 in - habitants 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 in - habitants of Gi - le - ad.

Continuation of the piano and organ musical score. The piano part continues with its complex rhythmic pattern. The organ part features block chords. Dynamic markings include *f cresc.*, *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.

F

und eurem Rich - ter in I - sra - el mein Le - ben lang.
 and judge in I - sra - el all the days of my life?

Der Herr sei Rich - ter zwi - schen
 The Lord be wit - ness be -

Der Herr sei Rich - ter zwi - schen
 The Lord be wit - ness be -

Der Herr sei Rich - ter zwi - schen
 The Lord be wit - ness be -

Der Herr sei Rich - ter zwi - schen
 The Lord be wit - ness be -

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

F **f** **p** **f** **p**

9582

III. Der Kampf.
N° 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.

C O R O

This page of musical notation is a score for a multi-instrument ensemble. It consists of 18 staves. The top section includes a vocal line and several instrumental parts, likely for strings and woodwinds. The bottom section features a prominent piano accompaniment with dense rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are used throughout. The notation is in a historical style, with some staves containing rests or being empty. The page number '104' is located at the top left, and the number '9582' is printed at the bottom center.

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

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

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

Wir ei - len da - her wie ein Ad - ler flieget, 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 lines, 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 features various dynamics such as *f* (forte) and *p* (piano), and includes triplets and slurs.

The second system of the musical score consists of six staves, continuing the vocal and piano parts from the first system. It features similar musical notation, including dynamics and articulation marks.

The third system of the musical score consists of six staves, continuing the vocal and piano parts. It includes the following lyrics:

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

The system concludes with a double bar line and the number 9582.

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

B

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

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

spannt!
 bent!

spannt!
 bent!

spannt!
 bent!

Wir
 We shall

ei-len da-her
 come with speed

wie ein Ad-ler flie-get, wie ein
 as the ea-gle fli-eth, as the

flie-het!
 flee ye!

flie-het!
 flee ye!

flie-het!
 flee ye!

flie-het!
 flee ye!

Wir
 We shall

ei-len da-her
 come with speed

wie ein Ad-ler flie-get, wie ein
 as the ea-gle fli-eth, as the

flie-het!
 flee ye!

flie-het!
 flee ye!

flie-het!
 flee ye!

flie-het!
 flee ye!

9582

This section of the score contains instrumental parts for various instruments, likely strings and woodwinds. It features complex rhythmic patterns, including triplets and sixteenth-note runs. The notation includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation marks like slurs and accents. A common time signature 'C' is visible at the top right of this 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!

The vocal score consists of four staves with lyrics in German and English. The lyrics describe bows being bent and arrows being sharp. The music is written in a simple, rhythmic style with dynamic markings like *f* and *ff*.

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 contains a musical score for a multi-voice setting of the text "wi-der dich! with thee!". The score is arranged in systems of staves. The upper systems feature instrumental accompaniment, including strings and woodwinds, with dynamic markings such as *ff* (fortissimo) and *f* (forte). The lower systems feature vocal parts for Soprano, Alto, Tenor, and Bass, each with its own line of lyrics. The lyrics are: "wi-der dich! with thee!". The score includes various musical notations such as notes, rests, and ornaments, and concludes with a double bar line and repeat signs.

Nº 11. Quartett.

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

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

Fagotti. *p*

Corni in B basso. *p*

Violino I. (con Sordino.) *pp*

Violino II. (con Sordino.) *pp*

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

Andante.

Seprano 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 a vocal line and a piano accompaniment. The vocal line is written in a bass clef with lyrics in German and English. The piano accompaniment is written in a bass clef. The score includes dynamic markings such as *pp*, *p*, *sempre pp*, *dim.*, and *dolce e cantabile*. The lyrics are as follows:

er wird euch hel - fen, er wird euch hel - fen. Stär -
 hel - fen, hel - fen, er wird euch hel - fen. dolce e cantabile Stär - ket die müden
 che, er wird euch helfen, wird euch hel - fen. dolce e cantabile Stär - ket die müden Hän.de, und er -
 hel - fen, wird euch helfen, wird euch hel - fen. dolce e cantabile
 He will come and save you, and save you. Strength -
 save you, save you, and save you. dolce e cantabile Strength - en ye the
 you. He will come and save you. Strength - en ye the weak hands, and con -
 save you, He will come and save you.

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 -

pp *poco a poco* *pp* *poco a poco* *pp*

D

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features chords marked *p dol.* and *l.* in the upper staves, and a rhythmic accompaniment with *pizz.* markings in the lower staves.

Musical score for the second system, featuring vocal lines and piano accompaniment with lyrics in German and English. The piano part includes *crescendo.* and *crese.* markings.

— 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-

— 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

— fürch - - tet euch nicht, — — — — — fürch - tet euch nicht! —
 trost, fürch - - tet euch nicht, — — — — — seid ge - trost; fürch - tet euch nicht! —
 trost, fürch - - tet euch nicht, seid ge - trost, seid ge - trost, — — — — — fürchtet euch nicht! —
 trost, fürch - - tet euch nicht, seid ge - trost, seid ge - trost, fürch - tet euch nicht! —
 — fear — — — — — not, — — — — — be strong, fear not! — — — — —
 strong, fear — — — — — not, — — — — — be — strong, be strong, fear not! — — — — —
 strong, fear — — — — — not, be — strong, be — strong, — — — — — fear — — — — — not! — — — — —
 — fear — — — — — not, be — strong, be strong, be strong, be strong, fear — — — — — not! — — — — —

Nº 12. Recitativ.

(Jephtha.)

Oboi.
Clarineti 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.

L'istesso tempo.

con Sordino.

con Sordino.

con Sordino.

Jephtha.

Celli divisi.

Recit. Tempo. Recit.

Recit. Tempo. Recit.

Der Morgen graut, der Tag bricht an. Auf, Krie-ger! waffnet euch zum Streite!

The morning dawns, the day begins to break. Arise, men of war! gird yourselves unto the battle!

Recit. pp Tempo. Recit.

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.

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.
9582
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.

Nº 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 - laamhath de - li - verd 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 - laamhath de - li - verd the e - nemies in our

Auf, auf! das ist der Tag, auf, auf! das ist der Tag, der Tag, dass Baal die Feinde in unsere 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 Feinde in unsere Hand ge-
 hands! ben! Auf, auf! das ist der Tag, der Tag, dass Baal die Feinde in unsere 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

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.

Bf

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.

The musical score consists of multiple staves. The top section features instrumental accompaniment with various rhythmic patterns and dynamics. The vocal parts enter with the following lyrics:

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 score concludes with a final instrumental flourish.

The musical score consists of several systems of staves. The first system includes a vocal line with lyrics: "ben! hands!" and "ge-ben! hands!". The second system continues with "ge-ben! hands!" and "ge-ben! hands!". The third system features the lyrics: "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 fourth system repeats these lyrics: "Herr, die Fein - de be.drängen uns, hilf uns, hilf Lord, the e - nemies trouble us, save us, save". The fifth system repeats the lyrics: "Herr, die Fein - de be.drängen uns, hilf uns im har - ten Lord, the e - nemies trouble us, save, save us with a migh - ty". The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *p*, and *mf*.

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

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 -

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

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

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

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

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-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-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-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, sa - tis - fied, 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,

Musical score with multiple staves. Dynamic markings include *dim.*, *ff*, and *sf*. The score concludes with a double bar line and the marking *dim. 9582*.

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. (♩=♩.)

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The middle four staves are instrumental parts, likely for strings or woodwinds, featuring complex rhythmic patterns and dynamic markings such as *f*, *dim.*, *mf*, and *sp*. The bottom two staves are piano accompaniment, showing chordal textures and dynamic markings like *dim.*, *sp*, *mf*, and *f*.

The second system continues the musical score with vocal lines and piano accompaniment. The vocal parts have the following lyrics:

Soprano: Weh! der Herr ist nicht mit uns! We he! Lasst uns fliehn! lasst uns

Alto: Woe! the Lord is not with us! Woe! he! Let us flee! let us

Tenor: We Woe! he! Weh! der Herr ist nicht mit uns! Lasst uns fliehn! lasst uns

Bass: Woe! Woe! the Lord is not with us! the Lord, the Lord is not with us! Let us flee! let us

The piano accompaniment continues with dynamic markings such as *dim.*, *sp*, *mf*, *f*, *dim.*, *sp*, and *cresc.*

L'istesso tempo (♩=♩.)

Musical score for a vocal ensemble with piano accompaniment. The score includes vocal staves with lyrics and piano staves with musical notation. Dynamics like *dim.* and *f* are present. The lyrics are:

fliehn! flee! lasstuns fliehn! let us flee! lasstuns fliehn! let us flee! lasst uns fliehn! let us flee!

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.)

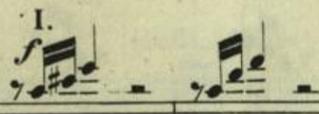
Was - zu mei - ner Haus - thür her. aus mirent - ge - gen gehet, wenn ich in
Then it shall be, that what - so - e - ver co - meth forth of the doors of my house to meet me, when I re -

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.

Alto.

Tromboni.

Tenore.

Basso.

Allegro.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello.

Basso.

Jephtha.

Allegro.

crescendo

The musical score consists of several systems of staves. The first system includes a vocal line with a *crescendo* marking and a dynamic of *f*, and a piano accompaniment. The second system continues the piano accompaniment with a *dim.* marking. The third system features a vocal line with *al* markings and a piano accompaniment. The fourth system shows the vocal line with the instruction *Recit. (quasi in tempo.)* and the piano accompaniment. The fifth system includes the vocal line with the instruction *Die Stimme des* and the piano accompaniment. The sixth system shows the vocal line with the instruction *The voice of the* and the piano accompaniment. The seventh system features the vocal line with the instruction *Recit. (quasi in tempo.)* and the piano accompaniment.

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 includes vocal lines and piano accompaniment. The top three staves are treble clefs, and the bottom two 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.

Herrn er - ge - het mit Macht, —

die Stimme des

Lord thundereth with pow - er,

the voice of the

The third system consists of two bass clef staves. 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).

a tempo.

mf Recit. (quasi in tempo.)

The musical score consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The second system features a brass section with dynamics marked 'dim.'. The third system includes a string section with 'pizz.' (pizzicato) markings. The fourth system contains the vocal line with lyrics in German and English. The fifth system continues the piano accompaniment with 'pizz.' and 'f' markings.

dim.

pp

p

dim.

dim.

dim.

pizz.

pizz.

f

f

f

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.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *p* (piano). There are also some trills marked with *tr*.

The second system continues the musical score with seven staves. The top two staves are treble clefs, and the bottom three are bass clefs. This system includes string parts with *arco.* markings. Dynamic markings include *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). There are also *cresc.* (crescendo) markings.

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 !

The third system features a vocal line on a single staff and string accompaniment on two staves. The vocal line has lyrics underneath. The string parts include *arco.* markings and dynamic markings like *f* (forte).

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.

Allegro maestoso.

CHOR.

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Timpani), strings (Violins I & II, Viola, Violoncello, and Bass), and a vocal choir. The choir parts are labeled Soprano, Alto, Tenore, and Basso. The score is in common time (C) and marked 'Allegro maestoso'. Dynamics such as *ff* and *f* are indicated throughout. The vocal parts have lyrics in both German and English.

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 Himmel 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 - - - rether 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 - - - rether ab, und fäh - - - rether
 - and cometh down, and co - - - meth down, and co - - - meth

B

The musical score consists of multiple staves. The top section features piano accompaniment with dynamics such as *f*, *ff*, *fp*, and *cresc.*. The middle section contains vocal parts with German lyrics. The bottom section continues the piano accompaniment with dynamics like *mf*, *f*, and *dim.*. The score is marked with a 'B' at the top and bottom.

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 -

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

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

do

die, ver-zehrt
His wrath

con-su-meth them, con-su-

die, them, sein Grimm ver-zehrt
His wrath con-su-meth them as stub-ble, sein Grimm ver-zehrt
His wrath con-su-

zehrt wrath con-su-meth them, sie, ver-zehrt
con-su-meth them as stub-ble, sie wie Stop-peln, ver-zehrt
con-su-

zehrt sie wie Stop-peln, ver-zehrt
su-meth them as stub-ble, His wrath con-su-meth them as

9582

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!

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 - rether ab, und fäh - ret her ab,
 He bow - eth the heavens and co - meth down, and co - meth down,
 ab, und fäh - rether ab, und fäh - rether 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 - rether ab, und fäh rether -
 and 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 fäh - ret her - ab, und fäh - - ret her - ab.
 down, 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).

piu 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 musical notation for the vocal lines and dynamic markings like *piu f* and *f*.

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,

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 a system of staves. The top section includes a vocal line with lyrics and several instrumental staves. The bottom section features a piano accompaniment with multiple staves. The score is marked with various dynamics and performance instructions.

Dynamic markings: *p*, *mf*, *f*, *sf*, *ff*, *cre*, *f scendo*, *f al ff*.

Performance instructions: *poco ritard.*, *tr.*

Lyrics: *cre - f scendo f f al ff*

Più maestoso e lento.

The first system of the musical score consists of eight staves. The top four staves are for vocal parts, and the bottom four are for instrumental accompaniment. The music is characterized by a slow, majestic tempo and features a variety of dynamic markings, including fortissimo (ff) and forte (f). The notation includes complex rhythmic figures and rests.

Più maestoso e lento.

The second system continues the instrumental accompaniment from the first system. It maintains the same tempo and dynamic intensity, with intricate rhythmic patterns across the staves.

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 contains the vocal lines with their respective lyrics in German and English. Below the lyrics, the instrumental accompaniment continues. The tempo and dynamics remain consistent with the previous systems.

coll' Organo pieno.
Più maestoso e lento.

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The middle systems feature a four-part vocal setting (Soprano, Alto, Tenor, Bass) with German and English lyrics. The bottom system includes a piano accompaniment and a vocal line. The lyrics are: "Herr / Lord / rü / gird - / stet / eth / dich / thee / mit / with / Stär / strength, / ke, / mit / with / Stär / strength, / ke / zum / with / Streit, / the Lord / mit / with / Stär / strength, / ke / zum / with / Streit, / the Lord / rü / gird - / stet / eth / dich / thee / mit / with / Stär / strength, / ke, / mit / with / Stär / strength, / ke / zum / with / Streit, / 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!