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Jephta und seine Tochter

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Zweiter Theil

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ZWEITER THEIL.

IV. Der Sieg und das Leid.

Andante quasi Adagio. N° 16. Arie. (Mirjam.)

Flauto Solo.

Oboe Solo.

Clarinetten in A.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello
e Basso.

Mirjam.

espressivo

p

p

poco

poco

poco

poco

poco

Andante quasi Adagio.

p

mf

mf

mf

mf

mf

cresc. *dim.* *p*

cresc. *dim.* *p*

poco cresc. *dim.* *p*

cresc. *dim.* *p*

poco cresc. *dim.*

Musical score for the first system, including vocal lines and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with various dynamics such as *dim.*, *pp*, *p*, and *cresc.*.

Was betrübst du dich,
 Why art thou cast down.

Musical score for the second system, including vocal lines and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with various dynamics such as *p*, *pp*, and *Celli.*.

mei-ne Seele, und bist voll Un - ruh' in mir? Was betrübst du dich, mei-ne Seele, und bist voll Un - ruh',
 o my soul, and why art thou dis - quiet - ed with - in me? Why art thou cast down, o my soul, and art dis - qui - et.

Celli.

A

espressivo
mf *p* *pp*
 und bist voll Un_ruh in mir? Harre auf Gott, harre, ich werde ihm noch
 and art dis_quiet-ed, dis_quieted in me? Hope thou in God, hope thou, for I shall yet
 Bassi.

A

B *mf* *dim.* *mf* *dim.* *mf* *dim.* *p* *p* *p*
 dan_ken, dass er uns hilft, dass er uns hilft, dass er uns hilft mit sei_nem An_gesicht, mit sei_nem An
 praise Him for the help, for the help, for the help of His coun_tenance, of His coun
mf *cresc.* *p* *p* *p*
mf *cresc.* *p* *p* *p*
mf *dim.* *f* *f* *f* *f*
mf *cresc.* *p* *p* *p*
mf *dim.* *f* *f* *f* *f*
mf *cresc.* *p* *p* *p*
 Celli. *p* Bassi.

mf

p

pp

pp

f

ge - sicht. Har-re auf Gott, har-re auf

te - nance. Hope thou in God. hope thou in

pp

espressivo

p

p

p

Gott, har - re! Ob ich schon

God, hope thou! Yea, though I

mf *espressivo*

Celli divisi.

p

Bassi.

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 4/4 time. It features a vocal line with lyrics in German and English, and a piano accompaniment with various dynamics like *p* and *pp*.

German lyrics: wan - derte im fin - stern Thal, ob ich schon wan - derte im fin - stern Thal, im
 English lyrics: walk through the val - ley of death, yea, tho' I walk thro' the val - ley of death,

Musical score for the second system, including vocal lines and piano accompaniment. It continues the piece with a *C* time signature change. The piano accompaniment includes dynamic markings such as *p*, *pp*, *dim.*, and *f*.

German lyrics: fin - stern, im fin - stern Thal, fürch - te ich doch kein
 English lyrics: thro' the val - ley of death, I will fear no

p *p* *p*

dolce
dolce
dolce
dolce

B Un - glück, denn du bist bei mir, denn du bist bei mir, du bist bei mir, du trö - stest
 e - rit, for Thou art with me, for Thou art with me, Thou art with me, Thou com - fort - est

f *dim.*

pp

dolce

p *pp* *pp* *pp*

dolce

B mich, denn du bist bei mir, denn du bist bei mir, du trö - stest mich, du
 me, for Thou art with me, for Thou art with me, Thou com - fort - est me, Thou

pp *pp* *pp*

Celli.
pp Bassi.

D

trö - stest mich. Was betrübst du dich, mei - ne Seele, und bist voll
 com - fort - est me. Why art thou cast down, o my soul, and why art

Celli.

pp *ppp* *pp* *ppp* *pp* *ppp* *pp*

Un - ruh in mir? Har - re auf Gott, har - re auf Gott, dass er uns hilft, dass er uns
 thou dis - quiet - ed with - in me? Hope thou in God, hope thou in God, for I shall yet praise Him, I shall yet

poco - - cresc.

poco - - cresc.

poco - - cresc.

poco - - cresc.

hilft, dass er uns hilft mit sei-nem An- - - gesicht, mit sei-nem Ange-sicht. Harre auf
praise Him for the help, for the help, the help of His coun-tenance. Hope thou in

pp *p* *mf*

Gott, har-re auf Gott, har - re, har - re, har - re auf Gott!
God, hope thou in God, hope, hope thou, hope thou in God!

poco rit. *Adagio.* *ppp* *p* *pp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

poco rit. *Adagio.* *attacca.*

N^o 17. Recitativ für Frauenchor und Sopran-Solo.

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(Die Jungfrauen. Mirjam.)

Andante. *largo.*

Violino I. *f*

Violino II. *f*

Viola. *f*

Soprano. *f*

Alto. *f*

Soprano. *f*

Alto. *f*

Violoncello e Basso. *f*

Andante. *f* *largo.*

CORO.

Wohl auf, Tochter Jeph-tha, ma-che dich auf, und sin-ge ein Lied, denn I - - sra-el ist

Wohl auf, Tochter Jeph-tha, ma-che dich auf, und sin-ge ein Lied, denn I - - sra-el ist

A - wake, daughter of Jeph - tha, a - - wake, and ut - ter a song, for I - sra - el is be - come

A - wake, daughter of Jeph - tha, a - - wake, and ut - ter a song, for I - sra - el is be - come

Recit.

p *pp*

p *pp*

p *pp*

Mirjam. Soprano Solo.

frei, ist frei ge - wor - den. Hat der Herr sein Volk er - löset, so nehmet Har - fen und

frei ge - wor - den.

frei, ist frei ge - wor - den.

Mirjam. Soprano Solo.

free, is free for e - ver. If the Lord hath re - deem - ed His people, take ye the psal - to - ry and the

free is free for e - ver.

free, is free for e - ver.

p *pp* Recit.

f *f* *f* *f*

Psal - ter, ge - bet her die Cymbeln, und ge - hen wir hin - aus, hin - aus, dem Heer ent - ge - gen.

harp, and with tim - brels and with dan - ces we will go out, go out to meet the host.

f *f*

N° 18. Chor.

(Die heimkehrenden Krieger. Die Jungfrauen.)

Alla Marcia, un poco maestoso. (Quasi da lontano.)

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Corni in C.

Trombe in C.

Timpani in C.G.
(Tromboni.)

Violino I.

Violino II.

Viola.

Tenore I.

Tenore II.

Basso I.

Basso II.

Violoncello.

Basso.

Alla Marcia, un poco maestoso.

mf

pp

pp

mf

poco a poco cre scendo

poco a poco cre scendo

mf poco a poco cre scendo

poco a poco cre scendo

poco a poco cre scendo

The musical score consists of several staves. The upper staves are for instrumental accompaniment, likely strings and woodwinds. The lower staves are for vocal parts. The tempo and dynamics are indicated by markings such as *poco*, *cre*, *scendo*, *p*, and *pp*. The word *arco.* is also present, indicating when the instruments should play *arco* (with the bow).

poco *cre* *scendo*

p *pp* *arco.* *pp* *p*

Sin - get dem Herrn mit Sai - ten - spiel und Har - fen, sin - get dem
 Sing to the Lord with timbrels and with dan - ces, sing to the

Sin - get dem Herrn mit Sai - ten - spiel und Har - fen, sin - get dem
 Sing to the Lord with timbrels and with dan - ces, sing to the

Sin - get dem Herrn mit Sai - ten - spiel und Har - fen, sin - get dem
 Sing to the Lord with timbrels and with dan - ces, sing to the

Sin - get dem Herrn mit Sai - ten - spiel und Har - fen, sin - get dem
 Sing to the Lord with timbrels and with dan - ces, sing to the

arco.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The second system features a piano part with a first ending bracket labeled 'I.' and dynamic markings 'sempre pp.' and 'mf'. The third system contains the vocal line with lyrics in German and English, accompanied by piano accompaniment. The lyrics are: 'Herrn mit fröhlichem Schall! / Lord a joy-ful song, Sei - ne Rech - te that gro - sse Wun - der, sei - ne Hand hat die Feinde ge - Thy right hand, o Lord, is be - come - glorious, Thy right hand hath dash'd in pieces the'. The score includes various musical notations such as triplets, crescendos, and dynamic markings like 'p', 'mf', and 'sempre pp.'

The musical score consists of multiple staves for voices and instruments. The lyrics are written in German and English. The German lyrics are: "schla-gen, sei - ne Rech - te thut gro - sse Wun - der, sei - ne Hand hat die Feinde ge - schla - gen. e - nemies, Thy right hand, o Lord, is be - come — glo - rious, Thy right hand hath dash'd in pieces the e - nemies." The English lyrics are: "schla-gen, sei - ne Rech - te thut gro - sse Wun - der, sei - ne Hand hat die Feinde ge - schla - gen. e - nemies, Thy right hand, o Lord, is be - come — glo - rious, Thy right hand hath dash'd in pieces the e - nemies." The score includes dynamic markings such as *poco*, *a*, *poco*, *cresc.*, *cre*, *scen*, *do*, and *f*. There is also a triplet marking with the number 3.

This section of the score contains instrumental parts for strings and woodwinds. The top two staves are for violins, the next two for violas, and the bottom two for cellos and double basses. The woodwind section includes flutes, oboes, and bassoons. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *ff* (fortissimo) and *f* (forte).

Sin - get dem Herrn mit Sai - ten - spiel und Harfen, sin - get dem Herrn mit fröhlichem Schall,
 Sing to the Lord with timbrels and with dances, sing to the Lord a joyful song.

Sin - get dem Herrn mit Sai - ten - spiel und Har - fen, sin - get dem Herrn mit fröhlichem Schall,
 Sing to the Lord with timbrels and with dan - ces, sing to the Lord a joyful song.

Sin - get dem Herrn mit Sai - ten - spiel und Harfen, sin - get dem Herrn mit fröhlichem Schall,
 Sing to the Lord with timbrels and with dances, sing to the Lord a joyful song.

Sin - get dem Herrn mit Sai - ten - spiel und Harfen, sin - get dem Herrn mit fröhlichem Schall,
 Sing to the Lord with timbrels and with dances, sing to the Lord a joyful song.

The musical score is arranged in systems. The upper systems contain instrumental accompaniment for strings and woodwinds. The lower systems contain four vocal parts: Soprano, Alto, Tenor, and Bass. Each vocal part has its own line of music with lyrics underneath. The lyrics are in German and English. The music is marked with dynamic instructions such as *più f* and *ff*. The score concludes with the instruction *attacca.*

Allegretto
Listesso tempo.

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First system of piano accompaniment. It includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The harpsichord part is also present. Dynamics include *p* and *pp*. There are triplets and slurs throughout the system.

Allegretto
Listesso tempo.

Vocal staves for Soprano I, Soprano II, Alto I, Alto II, Tenors, and Basses. The lyrics are in German and English. Dynamics include *mf*, *cresc.*, and *pp*. There are triplets and slurs throughout the system.

Soprano I.
mf Zion hö-ret den Sie-ges-ge-sang, und die Töch-ter Ju-da sind fröhlich, und die Töch-ter
Zion heareth the tidings of joy, and the daughters of Ju-dah re-joice, and the daughters of

Soprano II.
mf Zion hö-ret den Sie-ges-ge-sang, und die Töch-ter Ju-da sind fröhlich, die Töch-ter
Zion heareth the tidings of joy, and the daughters of Ju-dah re-joice, the daughters of

Alto I.
mf Zi-on hö-ret den Sie-ges-ge-sang, und die Töch-ter Ju-da sind fröhlich, die Töch-ter
Zi-on heareth the tidings of joy, and the daughters of Ju-dah re-joice, and the daughters of

Alto II.
mf Zi-on hö-ret den Sie-ges-ge-sang, und die Töch-ter Ju-da sind fröhlich, die Töch-ter
Zi-on heareth the tidings of joy, and the daughters of Ju-dah re-joice, and the daughters of

Tenori.

Basso I.

Basso II.

Allegretto
Listesso tempo.

The musical score consists of several systems of staves. The top system includes a piano introduction with various dynamics like *p* and *f*. The vocal parts are arranged in four systems, each with a vocal line and a corresponding German and English translation. The lyrics are: "Ju-da sind fröhlich, Zi-on hö-ret den Sie-gesge-sang, und die Töch-ter Ju-da sind fröhlich, Ju-dah re-joice, Zi-on heareth the ti-dings of joy, and the daughters of Ju-dah re-joice." The score includes performance instructions such as *arco.*, *p*, *f*, and *tr.* (trills). The bottom system shows the bass line and a final piano accompaniment.

B

mf^{1.}

f

p

cresc.

mf

p

f^{II.}

mf

p

cresc.

mf

p

cresc.

mf

p

cresc.

mf

f

tr.

tr.

tr.

tr.

tr.

tr.

f

f

f

arco.

f

f

f

f

f

f

Soprano I.
 und die Töch - ter Ju - da sind fröh - lich, sind fröh - lich.
 and the daugh - ters of Ju - dah re - joice, re - joice.

Soprano II.
 Töch - ter Ju - da sind fröh - lich, und die
 daughters of Ju - dah re - joice, and the

Alti.

Tenori.
 Sin - get dem Herrn mit Sai - tenspiel und Harfen und fröhlichem Schall,
 Sing to the Lord with tim - brels and with dances, a joy - ful song,
 Sin - get dem Herrn mit Saitenspiel und Harfen und fröh - li - chem Schall, sin - get dem
 Sing to the Lord with timbrels and with dances, a joy - ful song, sing to the
 Sin - get dem Herrn mit
 Sing to the Lord with
 Sin - get dem
 Sing to the

The musical score consists of multiple staves. The top section includes instrumental accompaniment with dynamic markings such as *cresc.*, *sp*, and *ff*. Below this are vocal staves with lyrics in German and English. The lyrics include: "Töch - ter Ju - da sind fröh - lich, die Töch - ter Ju - da sind fröh - lichem Schall, Sing - get dem to the", "daugh - ters of Ju - dah re - joice, the daughters of Ju - dah re - joice, a joy - ful song, a joy - ful song, sing", "Herrn mit Sai - tenspiel und Har - fen, mit Saiten - spiel und Harfen und fröh - lichem", "Lord with tim - brels and with dan - ces, with timbrels and with dances, a joy - ful", "Saiten - spiel und Harfen und fröh - lichen Schall, mit fröh - lichem Schall, sin", "timbrels and with dances, a joy - ful song, a joy - ful song, sing", "Herrn mit Sai - tenspiel und Har - fen und fröh - lichem, fröh - lichem Schall, lob - singt ihm mit", "Lord with tim - brels and with dan - ces, a joy - ful, a joy - ful song, a joy - ful, a".

Herrn mit Saitenspiel und Harfen, mit fröhlichem, fröhlichem Schall! Lob_singt ihm mit
 Lord with timbrels and with dances a joyful, a joy-ful song! a joy-ful, a
 lich; mit fröhlichem, fröhlichem Schall! Lob_singt ihm mit
 a joyful, a joy-ful song! a joy-ful, a
 sin - get dem Herrn mit fröhlichem, fröhlichem Schall! Lob_singt ihm mit
 sing to the Lord a joyful, a joy-ful song! a joy-ful, a
 Schall, mit Sai - tenspiel und fröhlichem, fröhlichem Schall! Lob_singt ihm mit
 song, a joy - ful, a joyful, a joy-ful song! a joy-ful, a
 - getdem Herrn mit Sai - tenspiel und fröhlichem, fröhlichem Schall! Lob_singt ihm mit
 to the Lord with tim - brels and with dances a joy - ful song! a joy - ful, a
 fröh - li - chem Schall, mit fröhlichem, fröhlichem Schall! Lob_singt ihm mit
 joy - ful song, a joyful, a joy-ful song! a joy-ful, a

fröh - li - chem Schall, mit fröh - li - chem Schall, mit fröh - li - chem Schall, mit fröh -
 joy - ful song, to the Lord, sing a joy - ful song, sing a joy - ful song, sing a

fröh - li - chem Schall, mit fröh - li - chem Schall, mit fröh - li - chem Schall, mit
 joy - ful song, a joy - ful song, a joy - ful song, a

fröh - li - chem Schall, mit fröh - lichem Schall, mit fröh - lichem Schall, mit
 joy - ful song, a joy - ful song, a joy - ful song, a

fröh - li - chem Schall, mit fröh - li - chem Schall, lob -
 joy - ful song, a joy - ful song, a

fröh - li - chem Schall, mit fröh - li - chem Schall, mit fröh - lichem
 joy - ful song, a joy - ful song, a joy - ful

First system of musical notation, featuring vocal lines and piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C). Dynamics include *mf* and *f*. The system concludes with a *dim.* marking.

- li - chem, fröh - lichem Schall !
 - sing a joy - ful song !
 fröh - li - chem, fröh - lichem Schall !
 joy - ful, a joy - ful song !
 fröh - li - chem, fröh - lichem Schall !
 joy - ful, joy - ful song !
 fröh - li - chem, fröh - lichem Schall !
 joy - ful, a joy - ful song !
 fröh - li - chem, fröh - lichem Schall !
 joy - ful, a joy - ful song !
 fröh - li - chem, fröh - lichem Schall !
 joy - ful, a joy - ful song !
 Schall, mit fröh - lichem Schall !
 song, a joy - ful song !

Sei - ne Rech - te that gro - sse
 Thy right hand, o Lord, is become glo
 Sei - ne
 Thy right

Musical notation for the second system, including vocal lines and piano accompaniment. Dynamics include *f*, *dim.*, *mf*, and *f pizz.*. The system concludes with a *C* time signature change.

Sei - - ne Rech - te, sei - - ne
 Thy right hand, o Lord, Thy right

Sei - - ne Rech - - te thut gro - sse Wun - der, sei - - ne
 Thy right hand. o Lord, is become glorious, Thy right

Wun - der, thut gro - sse Wun - der, sei - - ne
 - ri - ous, glo - ri - ous in pow - er, Thy right

Rech - - te thut gro - sse Wun - der, sei - - ne
 hand hath dash'd in pie - ces the e_nemies. Thy right

Sei - - ne Rech - te, sei - - ne
 Thy right hand, o Lord, is be - come

Sei - - ne Rech - te thut grosse Wun - -
 Thy right hand, o Lord,

pizz. arco. f arco. f

tr. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

sempre *cre* *scen* *do al*

sempre *cre* *scen* *do al*

sempre *cre* *scen* *do al*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

Rech - te that gro - sse Wun - der, sie hat zer - schmet - tert den Feind, sie hat zer -
 hand hath dash'd in pie - ces the e - nemies, and is become glo - rious in pow - er, is become

Rech - te that gro - sse Wun - der, sie hat zer - schmet - tert den Feind, sie hat zer -
 hand, o Lord, hath dash'd in pie - ces the e - nemies, and is become glo - rious in pow - er, is become

Rech - te, sei - ne Rech - te, sie hat zer - schmet - tert den Feind, sie hat zer -
 hand, o Lord, Thy right hand, o Lord, is become glo - rious in pow - er, is become

Rech - te, sie hat zer - schmet - tert den Feind, sie hat zer -
 hand, o Lord, is become glo - rious in pow - er, is become

Rech - te that grosse Wun - der, gro - sse Wun - der, sie hat zer -
 glo - rious, glo - rious in pow - er, is become glo - rious in pow - er, is become

der, that gro - sse Wun - der, sie hat zer - schmet - tert den Feind, sie hat zer -
 Thy right hand, o Lord, is become glo - rious in pow - er, is become

sempre *cre* *scen* *do al*

sempre *cre* *scen* *do al*

schmet - - tert, zer - schmet - - tert, zer - schmet - - tert den Feind, - - - - - zer
 glo - - - - - rious, glo - - - - - rious in pow - - - - - er, glo - - - - -
 schmet - - tert, zer - schmet - - tert, zer - schmet - - tert den Feind, zer - schmettert den Feind,
 glo - - - - - rious, glo - - - - - rious in pow - - - - - er, glo - rious in pow - - - - -
 schmet - - tert, zer - schmet - - tert, zer - schmet - - tert den Feind, zer - schmettert den Feind,
 glo - - - - - rious in pow - - - - - er. glo - rious, glo - rious in power,
 schmet - - tert, zer - schmettert den Feind, - - - - - zer - - - - - schmet - tert den Feind, zer -
 glo - - - - - rious, glo - rious in power, glo - - - - - rious,
 schmet - - tert, zer - schmet - - tert den Feind, zerschmettert den Feind, - - - - - zer -
 glo - - - - - rious, glo - - - - - rious, glo - - - - - rious in pow - - - - - er.
 schmet - - tert, zer - schmet - - tert, zer - schmet - - tert den Feind, zer - schmettert den Feind,
 glo - - - - - rious, glo - - - - - rious, glo - - - - - rious in pow - er, glo - rious in pow - - - - -
 schmet - - tert, zer - schmet - - tert, zer - schmet - - tert den Feind, zer - schmettert den Feind,
 glo - - - - - rious, glo - - - - - rious, glo - - - - - rious in pow - er, glo - rious in pow - - - - -

I. Solo.

This section of the score contains instrumental parts for strings and woodwinds. The top staves feature melodic lines with dynamic markings such as *dolce*, *p dolce*, and *pp*. The bottom staves provide harmonic accompaniment with dynamics like *p* and *pp*. A *ritard.* (ritardando) instruction is present at the end of this section.

The vocal staves contain German lyrics. The lyrics are:

schmet - tert den Feind, zer - schmettert den Feind.

rious, glo - rious in pow - - er.

er, zer - schmettert den Feind.

er, glo - rious in pow - - er.

sie hat zer - schmettert den Feind.

glo - rious, glo - rious in pow - - er.

schmettert den Feind, zer - schmettert den Feind.

glo - rious in pow - er, glo - rious in pow - - er.

schmettert den Feind, zer - schmettert den Feind.

glo - rious in pow - er, glo - rious in pow - - er.

er, zer - schmettert den Feind.

er, glo - rious in pow - - er.

Dynamic markings include *mf* and *pp*.

Più lento.

Musical score for the first system, including vocal parts (Solo, Alto, Tenore, Basso) and instrumental parts (Trumpone, Tromba, Basso). The score is marked *Più lento.* and features dynamic markings such as *ff* and *molto cresc.*

Sin-get dem Herrn mit Sai-ten-spiel und Har-fen, sin-get dem Herrn mit fröh-li-chem Schall! Sei-ne
 Sing to the Lord with timbrels and with dan-ces, sing to the Lord a joy-ful song! Thy right

Sin-get dem Herrn mit Sai-ten-spiel und Har-fen, sin-get dem Herrn mit fröh-li-chem Schall! Sei-ne
 Sing to the Lord with timbrels and with dan-ces, sing to the Lord a joy-ful song! Thy right

Sin-get dem Herrn mit Sai-ten-spiel und Har-fen, sin-get dem Herrn mit fröh-li-chem Schall! Sei-ne
 Sing to the Lord with timbrels and with dan-ces, sing to the Lord a joy-ful song! Thy right

Sin-get dem Herrn mit Sai-ten-spiel und Har-fen, sin-get dem Herrn mit fröh-li-chem Schall! Sei-ne
 Sing to the Lord with timbrels and with dan-ces, sing to the Lord a joy-ful song! Thy right

Sin-get dem Herrn mit Sai-ten-spiel und Har-fen, sin-get dem Herrn mit fröh-li-chem Schall! Sei-ne
 Sing to the Lord with timbrels and with dan-ces, sing to the Lord a joy-ful song! Thy right

Sin-get dem Herrn mit Sai-ten-spiel und Har-fen, sin-get dem Herrn mit fröh-li-chem Schall! Sei-ne
 Sing to the Lord with timbrels and with dan-ces, sing to the Lord a joy-ful song! Thy right

Più lento.

Organo pieno e *ff*

Rech - te thut gro - sse Wun - der, sei - ne Hand hat zerschmettert den Feind, sei - ne Rech - te thut grosse
 hand, o Lord, is become glorious, Thy right hand hath dash'd in pie - ces the e - nemies, Thy right hand, o Lord, is become -

Rech - te thut gro - sse Wun - der, sei - ne Hand hat zerschmettert den Feind, sei - ne Rech - te thut grosse
 hand, o Lord, is become glorious, Thy right hand hath dash'd in pie - ces the e - nemies, Thy right hand, o Lord, is become -

Rech - te thut gro - sse Wun - der, sei - ne Hand hat zerschmettert den Feind, sei - ne Rech - te thut grosse
 hand, o Lord, is become glorious, Thy right hand hath dash'd in pie - ces the e - nemies, Thy right hand, o Lord, is become -

Rech - te thut gro - sse Wun - der, sei - ne Hand hat zerschmettert den Feind, sei - ne Rech - te thut grosse
 hand, o Lord, is become glorious, Thy right hand hath dash'd in pie - ces the e - nemies, Thy right hand, o Lord, is become -

Rech - te thut gro - sse Wun - der, sei - ne Hand hat zerschmettert den Feind, sei - ne Rech - te thut grosse
 hand, o Lord, is become glorious, Thy right hand hath dash'd in pie - ces the e - nemies, Thy right hand, o Lord, is become -

Rech - te thut gro - sse Wun - der, sei - ne Hand hat zerschmettert den Feind, sei - ne Rech - te thut grosse
 hand, o Lord, is become glorious, Thy right hand hath dash'd in pie - ces the e - nemies, Thy right hand, o Lord, is become -

Wun - der, sei - ne Hand hat zerschmettert den Feind. Singet dem Herrn mit Sai - tenspiel und Har - fen, sin - get dem
 glorious, Thy right hand hath dash'd in pie - ces the e - nemies. Sing to the Lord with tim - brels and with dan - ces, sing to the

Wun - der, sei - ne Hand hat zerschmettert den Feind. Singet dem Herrn mit Sai - tenspiel und Har - fen, sin - get dem
 glorious, Thy right hand hath dash'd in pie - ces the e - nemies. Sing to the Lord with tim - brels and with dan - ces, sing to the

Wun - der, sei - ne Hand hat zerschmettert den Feind. Singet dem Herrn mit Sai - tenspiel und Har - fen, sin - get dem
 glorious, Thy right hand hath dash'd in pie - ces the e - nemies. Sing to the Lord with tim - brels and with dan - ces, sing to the

Wun - der, sei - ne Hand hat zerschmettert den Feind. Singet dem Herrn mit Sai - tenspiel und Har - fen, sin - get dem
 glorious, Thy right hand hath dash'd in pie - ces the e - nemies. Sing to the Lord with tim - brels and with dan - ces, sing to the

Wun - der, sei - ne Hand hat zerschmettert den Feind. Singet dem Herrn mit Sai - tenspiel und Har - fen, sin - get dem
 glorious, Thy right hand hath dash'd in pie - ces the e - nemies. Sing to the Lord with tim - brels and with dan - ces, sing to the

Wun - der, sei - ne Hand hat zerschmettert den Feind. Singet dem Herrn mit Sai - tenspiel und Har - fen, sin - get dem
 glorious, Thy right hand hath dash'd in pie - ces the e - nemies. Sing to the Lord with tim - brels and with dan - ces, sing to the

Musical score for instruments including strings, woodwinds, and brass. The score is arranged in a grand staff format with multiple systems. The woodwinds section includes flutes, oboes, and bassoons. The brass section includes trumpets and trombones. The string section includes violins, violas, cellos, and double basses. The music is in a major key and 4/4 time.

Herrn mit fröhli_chemSchall, sin_get dem Herrn, sin_get dem Herrn mit fröh - - li_chemSchall!
 Lord a joyful song, un_to the Lord, un_to the Lord a joy - - ful song!

Herrn mit fröhli_chemSchall, sin_get dem Herrn, sin_get dem Herrn mit fröh - - li_chemSchall!
 Lord a joyful song, un_to the Lord, un_to the Lord a joy - - ful song!

Herrn mit fröhli_chemSchall, sin_get dem Herrn, sin_get dem Herrn mit fröh - - li_chemSchall!
 Lord a joyful song, sing to the Lord, sing to the Lord a joy - - ful song!

Herrn mit fröhlichemSchall, sin_get dem Herrn, sin_get dem Herrn mit fröh - - li_chemSchall!
 Lord a joy_ful song, sing to the Lord, sing to the Lord a joy - - ful song!

Herrn mit fröhli_chemSchall, sin_get dem Herrn, sin_get dem Herrn mit fröh - - li_chemSchall!
 Lord a joyful song, sing to the Lord, sing to the Lord a joy - - ful song!

Herrn mit fröhli_chemSchall, sin_get dem Herrn, sin_get dem Herrn mit fröh - - li_chemSchall!
 Lord a joyful song, sing to the Lord, sing to the Lord a joy - - ful song!

Nº 19. Cavatine.

(Mirjam.)

Largo.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in F.

Trombe in F.

Timpani in C.

Violino I. *Largo. divisi. ppp*

Violino II. *divisi. ppp*

Viola. *ppp*

Soprano Solo. *Mirjam.*
Wiedie Son - ne auf - geht, auf geht in ih - rer Macht,

Soprano Solo. *Mirjam.*
As the sun, when he go - eth forth, go - eth forth in his might,

Arpa.

Violoncello.

Basso.

Largo.

Musical score for strings and woodwinds. The score consists of ten staves. The first five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The last five staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The music is in a minor key and features various dynamics including *pp*, *p*, and *ppp*. There are also markings for *pizz.* (pizzicato) in the woodwind parts.

Vocal lines for two voices. The top line is in German and the bottom line is in English. The lyrics are: *al - so - müssen sein, die den Her - ren lieb - ha - ben .* and *let them that love Thy name be joy - ful, joy - ful in Thee .*

Musical score for piano accompaniment. The score consists of two staves (treble and bass clef). The music is in a minor key and features various dynamics including *pp* and *pizz.* (pizzicato).

Con moto.

The musical score is arranged in two systems. The first system consists of five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. The vocal parts begin with a rest, followed by a vocal entry marked *pp*. The piano accompaniment starts with a *tr* (trill) in the right hand and *pp* in the left hand. The second system contains the main body of the piece, including the vocal lines with lyrics and the piano accompaniment. The piano part features *arco.* (arco) and *pizz.* (pizzicato) markings, along with dynamics *pp* and *p*. The lyrics are in German and English. The piece concludes with a *pp* dynamic and a *Con moto.* instruction.

Con moto.

pp

tr

pp

Con moto.

arco.

pp

arco.

pp

arco.

pp

Er lei - tet mit Barmherzigkeit sein Volk, das er er - lö - set hat, — mit Barmherzigkeit sein Volk, das er er -

The Lord in His mer - cy lead - eth forth His peo - ple, which He hath re - deem - ed, — He lead - eth forth His peo - ple, which He hath re -

arco.

pp

pizz.

pp

Con moto.

p

pp

pp

pp

pp

pp

pizz. arco. pizz. arco. p

pizz. arco. p

pizz. arco. p

l^o - set hat, und f^uh - ret sie hin - ein zu sei - ner heil - gen Woh - nung, zu seiner heiligen

deem - ed He - gui - deth them with strength un - to His ho - ly ha - bi - ta - tion, to His ho - ly ha - bi -

pizz. arco. p

A

Wohnung: er lei - tet mit Barmherzigkeit sein Volk, das er er - lö - set hat, und füh - ret sie hin -
 ta - tion. The Lord in His mer - cy leadeth forth His peo - ple, which He hath re - deem - ed, He gui - deth them with

mf *arco.* *pp* *pizz.* *pp*

A

The musical score is arranged in systems. The first system includes a vocal line and piano accompaniment. The vocal line begins with the instruction *dolce*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics *pp* and *pp I.* indicated. The second system continues the vocal and piano parts, with dynamics *p* and *pp* marked. The third system shows the vocal line with lyrics in German and English, and the piano accompaniment. The lyrics are: *ein zu sei - ner heil - gen Woh - nung, zu sei - ner hei - ligen Woh - nung, strength to His ho - ly ha - bi - ta - tion, un - to His ho - ly ha - bi - ta - tion,*. The piano accompaniment includes a *tr* (trill) marking. The fourth system continues the piano accompaniment with dynamics *pp* and *arco.* indicated.

zu sei - ner hei - li - gen Woh - nung, zu seiner
un - to His ho - ly ha - bi - ta - tion, un-to His

heil - - - gen Woh - - - nung.
ho - - - ly ha - - - bi - ta - - - tion.

pp *mf* *dim.. p* *pp* *mf* *dim. p* *pp* *mf* *dim. p* *pp* *mf* *dim. p* *attacca.*

Nº 20. Scene.

(Jephtha. Mirjam.)

Allegro con fuoco.

Recit.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Trombe in C.
(Timpani in D. A.)
(3 Tromboni.)

Violino I.

Violino II.

Viola.

Basso Solo.

Jephtha.

Ach. meine Tochter, wie beugst du mich, und be-trü - best mich!

Basso Solo.

A-las, my daughter! a - las! thou hast brought me ve-ry low.

Arpa.

Violoncello e Basso.

p Recit. *pp* *ff marcato*

Recit.

a tempo.

dim. *p* Muta in D.

dim. *p* Muta in D.

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

ff *pp* *pp* *p*

Ich habe meinen Mund auf ge-than gegen den Herrn, und kann's nicht wi-der - ru -

I have o - pen - ed my mouth unto the Lord, and I can - not go back, and I can - not go

dim. *p* Recit. *a tempo.* *pp* *p*

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Recit.

Allegro, a tempo.

fen ! We-he mir! Wehe mir! Wa-rum bin ich ge-
 back! marcato Woe unto me, woe unto me! O where-fore am I

Recit.

Allegro, a tempo.

bo-ren, und ha-be sie auf-er-zo-gen, dass der Herr an die-sem Tag, an die-sem
 born, and where-fore have I brought her up, that the Lord on this day, that the Lord on

Musical score for the first system, featuring vocal lines and instrumental accompaniment (Timpani, Tromboni). The score includes dynamic markings such as *cresc.*, *f*, *ff*, and *pp*. The vocal lines are in German and English. The instrumental parts include Timpani and Tromboni.

Tag mir sol - ches thut! Er
 this day do - eth this to me? He

a tempo.

Recit.

a tempo.

Recit.

Musical score for the second system, continuing the vocal and instrumental parts. The score includes dynamic markings such as *ff*, *pp*, and *ppp*. The vocal lines are in German, English, and Latin. The instrumental parts continue with various dynamics.

führet seine Hand aus wie ein Feind, er führet seine Hand aus wie ein Feind, und er -
 standeth with His right hand as an e_nemy, He standeth with His right hand as an e_nemy, and

a tempo.

Recit.

a tempo.

p

würget, und er - wür - get was lieb - lich an - zu - sehn, und er - wür - get, und er -
 slay - eth, and slay - eth one that is plea - sant to the eye, and slay - eth, and

pp, *ff*, *ff marcato*, *pp*

Recit. Tempo moderato.

Mirjam. Jephtha.
 wür - get was lieb - lich an - zu - sehn. Was sagst du, mein Va - ter? Ich ha - be meinen Mund auf - ge -
 slay - eth one that is plea - sant to the eye. What dost thou say, o my fa - ther? I have o - pen - ed my mouth un - to the

Celli.

Recit. Tempo moderato.

Recit.

than ge-gen den Herrn, und ge-sagt: Giebst du die Fein - - de heu - te noch in mei-ne Hand:
 Lord, un - to the Lord, and I have said: If Thou shalt with-out fail de-li-ver the e-ne-mies in - to my hands,

pp Bassi. *pp* *trem.*

was zu meiner Hausthür heraus mir ent-ge-gen ge - het, wenn ich in Frie-den wie - - der -
 then it shall be, that what - so - e - ver cometh forth of the doors of my house to meet me, when I re-tur-n in

pp Bassi. *p*

Andante.

poco cresc. *pp* *poco cresc.* *pp* *divisi.* *poco cresc.* *pp* *sostenuto* *marcato* *marcato* *marcato* *f* *Andante.*

kehre, das soll des Herrn sein, und wills zum Brand - op - fer op - fern. Ich hab es ge-
 peace, shall surely be the Lord's, and I will offer it up for a burnt of-fer-ing. I have

poco cresc. *pp* *f*

Adagio.

f *pizz.* *pizz.* *pizz.* *Adagio.*

sagt, ich hab es ge - lobt, und kann's nicht wi - der - ru - fen! We - he
 said it, I have row-ed the row, and I can - not, can - not go back! Woe is

f *Celli.* *pizz.* *attacca subito.*

Nº 21. Arie mit Chor.

(Jephtha. Das Volk.)

Andante sostenuto.

Clarineti in B.

Fagotti.

Corni in D.

Trombe in D.

Timpani in D.A.

Tromboni.

Alto.

Tenore.

Basso.

Violino I.

Violino II.

Viola.

Basso Solo.

Basso Solo.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

The musical score is arranged in a system with multiple staves. The top section includes woodwinds (Clarineti in B, Fagotti, Corni in D, Trombe in D) and percussion (Timpani in D.A.). Below these are the Tromboni (Alto, Tenore, Basso). The string section consists of Violino I, Violino II, Viola, and Violoncello e Basso. Two Basso Solo parts are included with German and English lyrics. The vocal soloists (Soprano, Alto, Tenore, Basso) are grouped under the heading 'C O R O'. The score includes dynamic markings such as *pp*, *ppp*, *mf*, and *espressivo*, and performance instructions like *arco.*, *pizz.*, and *Andante sostenuto.*

Andante sostenuto.

we_ he mir ! dass mei.ne See_ le stür_ be! Der Herr_ hat mich_ voll Jam_ mer gemacht, _ der

woe is me! O that I now might die! _ The Lord, _ the Lord hath af_ flict _ ed me, _ the

p *pp* *sempre ppp* *pp*

The musical score is arranged in two systems. The first system contains the vocal melody and piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line. The second system contains the vocal melody and piano accompaniment for the second part of the hymn. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The piano part features a prominent eighth-note accompaniment in the right hand and a more active bass line. The score includes various musical notations such as 'cresc.', 'pp', 'ppp', 'f', and 'dim.'.

Herr hat mich — voll Jam — mer ge — macht am Tage des Gerichts und der Ver — gel — tung. Wehe
 Lord, — the Lord hath af — flict — — ed me — in the day of His wrath and vi — si — ta — tion. Woe is

ppp
p
p
ppp
ppp
ppp
p
p
p
p
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

mir! meine Toch_ter, ach, wie beugst du mich und be-trübest mich, du mein ein-ziges Kind,

me! O my daugh-ter, thou hast brought me ve-ry low, thou my on-ly child,

Herr! Herr! wer kann vor dir be-stehn, wenn du das Urtheil sprichst, wenn
Lord! Lord! who may stand in Thy sight, when Thou a-riest to judgment, when

Herr! Herr! wer kann vor dir be-stehn, wenn du das Urtheil sprichst, wenn
Lord! Lord! who may stand in Thy sight, when Thou a-riest to judgment, when

Herr! Herr! wer kann vor dir be-stehn, wenn du das Urtheil sprichst, wenn
Lord! Lord! who may stand in Thy sight, when Thou a-riest to judgment, when

Herr! Herr! wer kann vor dir be-stehn, wenn du das Urtheil sprichst, wenn
Lord! Lord! who may stand in Thy sight, when Thou a-riest to judgment, when

p
f p

The first system of the musical score consists of several staves. The vocal line (soprano) begins with a rest, followed by a melodic phrase starting on a whole note. The piano accompaniment includes a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords. Dynamic markings include *pp* (pianissimo) and *f* (forte). A *dim.* (diminuendo) marking is present over a melodic phrase.

du mein ein - ziges Kind !

thou my on - ly child !

The second system contains vocal lines with lyrics in German and English. The German lyrics are: "du das Ur - theil sprichst ?" and "Thou - a - ri - sest to judgment?". The English lyrics are: "Du nimmst den Für - sten den Muth," and "Thou shalt cut off the spirit of prin - ces, Thou". The score includes dynamic markings such as *f*, *p*, and *pp*.

sf — *p*

Celli.

p Vc. e B.

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The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. The remaining eight staves are instrumental accompaniment, including two grand piano (G) staves and two bass (B) staves. The music is written in a common time signature (C) and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo) are used throughout the system to indicate changes in volume and intensity.

Der Herr hat mich voll Jammer gemacht, der Herr hat mich voll

The Lord, the Lord hath afflicted me, the Lord, the Lord hath af-

The second system of the musical score features four vocal staves, each with its own line of lyrics. The lyrics are written in both German and English. The German lyrics are: "du nimmst den Fürsten den Muth, und bist erschrecklich, erschrecklich unter den Königen auf". The English lyrics are: "shalt cut off the spirit of princes, and Thou art dreadful, dreadful unto the kings of the". The music is written in a common time signature (C) and includes dynamic markings such as *f* and *p*.

Jam - mer gemacht — an Tage des Gerichts und der Ver - gel - tung. We - he mir ! dass — meine See - le
 stict — ed me in the day of His wrath and vi - si - ta - tion. Woe is me ! O — that I now might
 Er - den, unter den Königen auf Er - den, du bist erschreck - lich,
 earth, — unto the kings of the earth, — and Thou art dread - ful,
 Er - den, unter den Königen auf Er - den, du bist erschreck - lich,
 earth, — unto the kings of the earth, — and Thou art dread - ful,
 Er - den, unter den Königen auf Er - den, du bist erschreck - lich,
 earth, — unto the kings of the earth, — and Thou art dread - ful,
 Er - den, unter den Königen auf Er - den, du bist erschreck - lich,
 earth, — unto the kings of the earth, — and Thou art dread - ful,

stür - be, dass - meine Seele stür - be!
 die, o that I now might die!
 du al - lein bist der Herr!
 Thou a - lone art the Lord!
 du al - lein bist der Herr!
 Thou a - lone art the Lord!
 du al - lein bist der Herr!
 Thou a - lone art the Lord!
 du al - lein bist der Herr!
 Thou a - lone art the Lord!
 Basso. Celli. morendo
 Ve. pp attacca.

Nº 22. Recitativ.

(Mirjam. Jephtha.)

Recit.

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Mirjam.

Soprano Solo. Mein Vater, hast du deinen Mund auf-ge-than, gegen den Herrn, so thu-e, wie du dem Herrn ge-lobet

Mirjam.

Soprano Solo. My fa-ther, if thou hast o-pen'd thy mouth un-to the Lord, do to me accor-ding to that which hath pro-ceed-ed out of thy

Violoncello e Basso. *pp*

Recit.

hast; das — wollest du mir thun, dass du mich von hin-nen lassest, dass ich noch einmal ge-he hin-auf zu den

mouth; let this thing be done for me: let me a-lone two months, that I may go up and down up-on the

Andante. *pp* pizz.

lento. *pp* pizz.

Jephtha. Ge-he hin!

Jephtha. Go, my daughter.

Bergen und weine, meine Ju-gend be-weine mit meinen Ge-spielen.

mountains, and weep, and be-wail — my — youth, I and my fel-lows.

pp Andante.

Nº 23. Terzett.

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(Drei Jungfrauen.)
Auf dem Gebirge.

Andante espressivo e sostenuto.

Flauti. *I. Solo.*

Oboi.

Clarineti in B.

Corni in F.

Violino I.

Violino II.

Viola.

Soprano I Solo.

Soprano II Solo.

Alto Solo.

Arpa.

Violoncello e Basso.

Celli.

Andante espressivo e sostenuto.

Flauti.

Clar.

Corni.

Herrlich stehn die Berge, die Blumen blühen
Glorious stand the mountains, the flowers appear and

a piena voce.

Bassi. 1

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1. dolce

pp

pp

Schön ist des Ta - ges Glanz,
Splendid is the light of day.

auf im Tha - le. Lenz ist herbei ge - kommen, die Ro - se giebt süs - sen Duft.
flourish on the earth, the time of songs — is come, — a - rise, — my soul, a - rise.

Schön ist des Ta - ges Glanz,
Splendid is the light of day.

1. p dolce

pp

p

pp

p

Herr - lich
Glo - rious

lieb - lich des A - bends Küh - le, schön ist des Ta - ges Glanz, lieb - lich des A - bends Küh - le, herrlich stehn die
lovely are the evening sha - dows, splendid is the light of day, lovely are the evening sha - dows, glorious stand the

lieb - lich des A - bends Küh - le, schön ist des Ta - ges Glanz, lieb - lich des A - bends Küh - le, herrlich stehn die
lovely are the evening sha - dows, splendid is the light of day, lovely are the evening sha - dows, glorious stand the

ste - hen die Ber - - - ge. der Lenz ist her - bei - ge - kom - - is
 stand - the moun - - - tains. the time, the time - of songs is

Ber - ge, die Blu - men blü - hen auf im Tha - le, Lenz ist herbei ge - kom - men, die Ro - segiebt sü - ssen
 mountains, the flowers appear and flourish on the earth, the time of songs - is come. - a - rise, - my soul, a -

Ber - ge, die Blu - men blü - hen auf im Tha - le, Lenz ist herbei ge - kom - men, die Ro - segiebt sü - ssen
 mountains, the flowers appear and flourish on the earth, the time of songs is come. - a - rise, - my soul, a -

men, die Ro - segiebt sü - ssen Duft, die Ro - segiebt sü - ssen Duft, sü - ssen Duft.
 come, a - rise. - my soul, a - rise, a - rise, - my soul, a - rise, my soul, a - rise.

Duft.giebt sü - ssen Duft, giebt sü - ssen Duft, die Ro - se giebt sü - ssen Duft, sü - ssen Duft.
 rise, my soul, a - rise, my soul, a - rise, my soul, a - rise, my soul, a - rise, my soul, a - rise.

Duft.giebt sü - ssen Duft, die Ro - se giebt sü - ssen Duft.giebt sü - ssen Duft, sü - ssen Duft.
 rise, my soul, a - rise, my soul, a - rise, my soul, a - rise, my soul, a - rise, my soul, a - rise.

Nº 24. Frauenchor mit Sopran-Solo.

(Mirjam's Gespielen. Mirjam.)

Listesso tempo.

Flauti.

Oboi. *I. Solo.*

Clarineti in B. *I. Solo.*

Fagotti.

Corni in F. *mf dim. p*

Corni in Es.

Violino I. *mf pizz.*

Violino II. *mf pizz.*

Viola. *mf pizz.*

Soprano Solo. *Mirjam.*

Listesso tempo.

Soprano I. *mf*
Un_sre Au - gen flie_ssen, flie_ssen mit Was_ser - bä_chen, un_ser
Now we weep, we weep, — our eyes run down with wa_ter, and our

Soprano II. *p*
Un_sre Au - - gen flie_ssen mit Wasser - bä_chen,
Now we weep, our eyes run down with wa_ter,

Alto I. *p*
Un_sre Au - gen flie_ssen, flie_ssen mit Wasser - bä_chen,
Now we weep, we weep, — our eyes run down with wa_ter,

Alto II. *p*
Un_sre Au - gen flie_ssen, flie_ssen mit Wasser - bä_chen,
Now we weep, we weep, — our eyes run down with wa_ter,

Violoncello. *mf pizz.*

Basso. *mf pizz.*

Listesso tempo.

A

espress. espress. mf p f sf sf

arco. p f sf

dim. f cre

dim. f cre

Reihentanz, un-ser Reihentanz ist in Weh- kla-gen, in Weh-
 dance is turn'd, and our dance is turn'd in-to mourn-ing and la-

un-ser Reihentanz. un-ser Reihentanz ist in Weh- kla-gen, in Weh-
 and our dance is turn'd, and our dance is turn'd in-to mourn-ing and la-

un-ser Reihentanz. un-ser Reihentanz ist in Weh- kla-gen, in Weh-
 and our dance is turn'd, and our dance is turn'd in-to mourn-ing and la-

un-ser Reihentanz. un-ser Reihentanz ist in Weh- kla-gen, in Weh-
 and our dance is turn'd, and our dance is turn'd in-to mourn-ing and la-

arco. dim. f cre

arco. dim. f cre

A

The musical score is arranged in two systems. The first system contains five staves: three for piano accompaniment and two for vocal lines. The piano part features complex textures with dynamic markings such as *ff*, *dim.*, *f*, and *p*. The vocal lines include the lyrics "scen - - do" and "dolce". The second system contains five staves: three for piano accompaniment and two for vocal lines. The piano part includes markings for *cresc.*, *f*, *dim.*, and *p*. The vocal lines include the lyrics "klagen ver - keh - ret, - - ist in Weh - - kla - gen ver - keh - - ret, ist in Wehklagen ver -" and "men - ta - tion, - - in - to mourn - - ing and la - men - - ta - tion, and la - men -".

B

Musical score for the first system, including piano and vocal parts. The piano part features chords and melodic lines with dynamic markings *p*, *dolce*, and *pp*. The vocal part includes a melody with dynamic markings *pp* and *sempre pp*.

Was wei - net ihr so sehr, und bre - chet mir mein Herz? Ob auch die

What mean ye to weep for me, and with mourn - ing to break my heart? Yea, though I

- tion.

kehret.
tation.

kehret.
tation.

- tion.

Musical score for the second system, including piano and vocal parts. The piano part features chords and melodic lines with dynamic markings *pp* and *sempre pp*. The vocal part includes a melody with dynamic markings *pp* and *sempre pp*.

B

The musical score is arranged in two systems. The first system contains the vocal line and the first four staves of the instrumental accompaniment. The second system contains the remaining four staves of the instrumental accompaniment. The vocal line is in a soprano or alto clef, and the instrumental parts are in various clefs. The lyrics are written below the vocal line.

Schatten des To - des, die Schatten des To - des mich umfängen wer - den, ich bin des Herren Magd. ich bin des
walk through the val - ley of the sha - dow of death, of the sha - dow of death, I am the hand - maid of — the

The musical score is arranged in two systems. The first system contains five staves: three vocal staves (Soprano, Alto, Tenor/Bass) and two piano accompaniment staves. The second system contains five staves: two vocal staves with lyrics and three piano accompaniment staves. The music is in a minor key, indicated by three flats in the key signature. The vocal parts enter with a melodic line, and the piano accompaniment provides harmonic support. The lyrics are in German and English, with the English text being a translation of the German. The score includes dynamic markings such as *pp* (pianissimo) and *ppp* (pianississimo).

Herren Magd. und der Tod der Gerech-ten ist werth vor ihm, und der Tod der Ge-rechten ist werth ge-hal-ten, ist
Lord, and pre-cious in His sight is the death of His saints, pre-cious in His sight is the death of His saints, is the

poco rit. *a tempo.*

poco rit. *a tempo.*

pp *ppp*

pp *ppp*

pp *ppp*

poco rit. *a tempo.*

werth ge-hal-ten vor ihm. Was weinet ihr so sehr, — und bre-chet mir — mein

death — of His saints. What mean ye to weep for me, — and with mourn-ing to break — my

poco rit. *a tempo.* *ppp*

poco rit. a tempo.

C

pp mf p pp p pp pp mf p

pp dim. ppp mf pizz. mf arco. mf pizz. mf

pp dim. ppp mf poco rit. a tempo. divisi. mf

Herz, — und bre- chet mir mein Herz ?
heart, — and with mourning to break my heart ?

Soprano I. *dolce*
 Unsre Au - gen flie-ssen, flie-ssen mit Was-ser.
 Now we weep, we weep, — our eyes run down with

Soprano II. *p*
 Un-sre Au - gen
 Now we weep, our

Alti. *p*
 Un-sre Au - gen flie-ssen,
 Now we weep, we weep, — our

pp dim. ppp mf pizz. p arco. p

pp dim. ppp mf poco rit. a tempo. p C

1. **D**

Solo.

p *pp* *mf* *f* *dim.* *arco.* *cresc.*

bä - chen, unser Rei - hen - tanz, un - ser Rei - hen - tanz ist in Weh -
 wa - ter, and our dance is turn'd, and our dance is turn'd in - to mourn -

flie - ssen mit Wasser - bächen, unser Rei - hen - tanz, unser Rei - hen - tanz ist in Weh -
 eyes. run down with wa - ter, and our dance is turn'd, and our dance is turn'd in - to mourn -

flie - ssen mit Wasser - bächen, un - ser Rei - hen - tanz, un - ser Rei - hen - tanz ist in Weh -
 eyes run down with wa - ter, and our dance is turn'd, and our dance is turn'd in - to mourn -

D

The musical score consists of multiple staves. The top section features piano accompaniment with various dynamics such as *f* (forte) and *dim.* (diminuendo). The middle section contains three vocal staves with German lyrics: *kla-gen, in Weh- ing and la- men- ta- tion, and la- men- ta- tion, and la- men- ta- tion.* The bottom section includes a bass line with dynamics *dim.*, *f*, and *p* (piano).

- gen ver - keh - ret, ist in Wehklagen ver - keh - - ret.
 - lamen - ta - tion, in - to la - men - ta - tion.

- gen ver - keh - ret, ist in Wehkla - gen ver - kehret, in Weh - klagen ver - keh - - ret.
 tion, lamen - ta - tion, in - to la - men - tation, into la - men - ta - tion.

- gen ver - keh - ret, ist in Wehkla - gen ver - kehret, in Weh - klagen ver - keh - - ret.
 - lamen - ta - tion, in - to la - men - tation, in - to la - men - ta - - tion.

attacca.

Nº 25. Chor.

Andante maestoso.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Corni in Es.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

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

(a piena voce, ma dolce.)

divisi.

coll'Organo, ma piano.

Andante maestoso.

Gott, du bist mein Gott, dei - ne Gü - te ist bes - ser denn Le - ben, ist besser denn Le - ben, ist
 God, Thou art my God, Thy lo - ving kindness is bet - ter than life, is bet - ter than life, is

du bist mein
 Thou art my

Gott, du bist mein Gott, dei-ne Gü-te ist bes-ser denn Le-ben, ist
 God, Thou art my God, Thy loving kindness is bet-ter than life, is —

Gott, dei-ne Gü-te ist bes-ser denn Leben, ist bes-ser, ist bes-ser denn Le-ben,
 God, Thy loving kindness is bet-ter than life, is bet-ter than life, bet-ter than life,

bes-ser, bes-ser denn Le-ben, ist bes-ser denn Le-ben, Gott, du bist mein Gott, dei-ne Gü-te ist
 bet-ter, bet-ter than life, is bet-ter than life, God, Thou art my God, Thy-lo-ving kindness is

Gott, du bist mein Gott,
 God, Thou art my God,

bes - ser denn Le - ben, ist bes - ser, bes - ser denn Le - ben, denn Le - ben, Gott,
 bet - ter than life, is bet - ter, bet - ter than life, is bet - ter than life, God,
 Gott, du bist mein Gott, Gott, du bist mein Gott, deine Gü - te ist bes - ser denn
 God, Thou art my God, God, Thou art my God, Thy loving kindness is bet - ter, is
 bes - ser denn Le - ben, deine Gü - te ist bes - ser denn Le - ben, Gott, du bist mein
 bet - ter than life, Thy - kindness is bet - ter than life, than life, God, Thou art my
 Gott, du bist mein Gott, deine Gü - te ist bes - ser denn Le - ben, Gott, du bist mein Gott,
 God, Thou art my God, Thy loving kindness is bet - ter than life, God, Thou art my God,

Musical score for a hymn, featuring multiple staves for vocal parts and piano accompaniment. The score includes dynamic markings such as *f* (forte) and *dim.* (diminuendo). The lyrics are in German and English, describing the goodness of God compared to life.

du bist mein Gott, ———— dei.ne Gü.te ist besser denn Le - ben, bes.ser denn Le - ben, denn Le -
 Thou art my God, ———— Thy lo-ving kindness is better than life, is bet-ter than life, is bet-ter than

Le - ben, bes.ser denn Le - ben, dei.ne Gü - te ist bes.ser denn Le - ben, besser denn Le -
 bet - ter, bet-ter than life, ——— bet-ter than life, is — bet-ter than life, is bet-ter, bet - ter than

Gott, du — bist mein Gott, Gott, du bist — mein Gott, dei.ne Gü.te ist bes - -
 God, Thou — art my God, God, Thou art — my God, Thy loving kindness is bet - -

— dei - ne Gü.te ist bes - ser, bes.ser denn Le - - ben, ist bes - - ser denn Le - -
 Thy lo - ving kindness is bet - ter, bet-ter than life, bet - ter, bet - - ter, is bet-ter than

A

mf

mf

mf

mf

mf

mf *f*

mf *cre - scendo*

mf *cre - scendo*

mf *mf*

ben,
life,

ist besser denn Le - ben, ist bes
Thy lo - ving - kind - ness is bet

ben,
life,

ist bes - ser denn Le - - ben, ist besser denn Le - - ben, dei - ne Gü - te ist
Thy lo - ving - kind - - ness is bet - ter than life, - - Thy lo - ving kind - ness is

ser, ist bes - ser denn Le - - ben, ist bes - ser denn Le - - ben, dei - ne Gü - te ist bes - -
ter, Thy lo - ving - kind - - ness is bet - ter than life, - - Thy lo - ving kind - ness is bet -

ben, ist bes - ser denn Le - - ben, ist bes - ser denn Le - - ben,
life, Thy lo - ving - kind - - ness is bet - ter than life, than life,

mf

A

mf *f* *dim.* *f*
f *dim.* *f* *dim.* *mf* *cresc.* *scen* *do*
f *dim.* *mf* *cre* *scen* *do*
f *dim.* *cresc.*
dim. *cre* *scen* *do*
divisi. *f* *dim.* *cre* *scen* *do*
f *dim.* *mf* *cre* *scen* *do*
f *dim.* *mf* *cre* *scen* *do*
f *dim.* *mf* *cre* *scen* *do*
f *dim.* *mf* *cre* *scen* *do*

ser, ist bes.ser denn Le - ben, dei - ne Gü - te ist bes - ser, bes.ser denn
 ter, is bet - ter, bet_ter than life, God, Thy kindness is bet - ter, bet_ter than
 bes - ser, bes.ser denn Le - ben, ist bes.ser denn Leben, ist bes.ser denn Le.ben, ist
 bet - ter, is bet_ter than life, is bet_ter than life, is bet_ter than life, is
 ser, dei - ne Gü - te ist besser denn Le - ben, ist bes.ser denn Le.ben, ist bes.ser denn Le.ben,
 ter, is bet - ter, is bet_ter than life, Thy kindness is bet_ter, is bet_ter than life,
 Gott, du bist mein Gott, dei - ne Gü - te ist bes.ser, ist bes.ser denn Le - ben, ist
 God, Thou art my God, Thy lo - ving kindness is bet - ter, is bet - ter than life, Thy loving

B

f *ff* *mf* *poco dim.* *mf*

Le - - - ben, Gott, du bist mein Gott, dei - ne Gü - te ist bes - ser denn
 life, God, Thou art my God, Thy - kind - ness is - bet - ter than

cresc.

bes - ser denn Le - - - ben, ist bes - ser denn Le - - - ben, dei - ne Gü - te ist bes - ser, ist bes - ser denn
 bet - ter, is - bet - ter than life, is bet - ter, - bet - ter than life, God, Thy kindness is bet - ter, is bet - ter than

Gott, du bist mein Gott, du - - - bist mein Gott, dei - ne Gü - te ist bes - ser denn
 God, Thou art my God, Thou - art my God, God, Thy - kindness is bet - ter, is

bes - ser denn Le - - - ben, ist besser denn Le - - - ben, dei - ne Gü - te ist bes - ser denn Le - - - ben,
 kind - ness is bet - - - ter, is bet - ter than life, Thy lo - ving kindness is bet - ter than life, is

f *mf* *mf*

B

poco ritard.

poco dim. p

f poco a poco dim. p

poco dim. p

poco dim. p

f poco a poco dim.

poco ritard.

poco a poco di - minu - endo p

poco a poco di - minu - endo p

poco a poco di - minu - endo p

di - mi - nu - en - do poco ritard.

Le - ben, ist bes - ser denn Le - ben, — denn Le - ben, —
 life, — is bet - ter, bet - ter than life, — is bet - ter than life. —

Le - ben, ist bes - ser denn Le - ben, dei - ne Gü - te ist bes - ser denn Le - ben.
 life, — is bet - ter than life, Thy lo - ving kindness is bet - ter, is bet - ter than life.

Le - ben, Gott, du bist mein Gott, dei - ne Gü - te ist bes - ser denn Le - ben.
 bet - ter, God, Thou art my God, Thy lo - ving kindness is bet - ter, is bet - ter than life.

bes - ser, bes - ser denn Le - ben, — bes - ser — denn Le - ben.
 bet - ter, bet - ter than life, bet - ter, bet - ter than life.

poco a poco di - minu - endo p

poco a poco di - minu - endo poco ritard. p

V. Die Entscheidung.
Nº 26. Scene für Tenor mit Männerchor.

263

(Ephraim, ein junger Krieger. Die Krieger.)

Allegro. Recit.

Flauti.

Clarinetten in B.

Fagotti.

Corni in E.

Corni in C.

Trombe in C.

Timpani in D.A.
(3 Tromboni.)

Violino I.

Violino II.

Viola.

Tenore Solo.

Tenore Solo.

Violoncello e Basso.

Allegro. Recit.

f Ephraim, ein junger Krieger. *f*

Ephraim, a young Warrior. Wie Mirjams soll sterbenge-opfert am Al-ta-re? Siesoll hinab in die

Shall Mir-jam die, an of-fering of her father? Shall she go down to the

Allegro. Recit. *f*

a tempo. Recit.

a tempo. Recit.

Grube fahren durch grausames Ge-lübde? Dass der Herr seinen Arm aus-reckte,

grave thro' a wick-ed vow? O that the Lord might stretch out His right arm

a tempo. Recit. *f*

a tempo.

poco rit.

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The tempo markings are *a tempo.* and *poco rit.*. Dynamics include *f*, *ff*, *p*, *pp*, and *dol.*. The lyrics are:

und verzehrte die Hand mit Feuer, die sol - ches thut!
 with the flame of de - vour - ing fire, to con - sume them that this thing do!

Musical score for the second system, including vocal lines and piano accompaniment. The tempo marking is *Andante con moto.*. The score is in G major and 2/4 time. It features a vocal line with lyrics and a piano accompaniment. Dynamics include *dol.*, *pp*, *pizz.*, and *arco.*. The lyrics are:

Lieblich und schön wie die Rose im Thal, ihr Auge hell wie
 Come ly and fair as the rose of the vale, her eye as clear as

Celli soli.
 arco.
 Bassi.
 pizz.
 arco.
 pp

Himmels Glanz, kam sie her, ab von des Berges Höh, mit frohem Reigen den Va.ter zu grüssen, von des Berges Höh, mit
 morn-ing light, she cometh down from the mountain's brow, with joy-ful dan-ces to wel.come her fa.ther, from the mountain's brow, with

frohem Reigen den Va.ter zu grüssen, mit frohem Reigen den Va.ter zu grüssen.
 joy-ful dan-ces to wel.come her fa.ther, with joy-ful dan-ces to wel.come her fa-ther. *Celli arco.*

9582 *poco rit.* *pp* *Basso pizz. PP a tempo.*

Und wieder Vö-gel süs-ser Ge-sang tön-te ihr Lied, tön-te ihr Lied, und wieder Vö-gel süs-ser Ge-
 And as the voice of birds in the spring, sweet was her song, sweet was her song, and as the voice of birds in the

sang tön - te ihr Lied, tön - te ihr Lied.
 spring, sweet was her song, sweet was her song.

Bassi arco. *pp* 9582 *pp*

Allegro moderato.

Muta in D.

p cre - scen - do

Allegro moderato.

p arco. cre - scen - do

Und sie soll te ster ben in Ju - gend - schö - ne, sie soll te fal - len wie Gras des

And shall she then die in youth now bloom - ing, and be cut down like the grass of

p arco. cre - scen - do

Allegro moderato.

Andante maestoso.

Muta in D.

pp

Andante maestoso.

cresc. *ff* *mf* *ff* *dim. p*

Früh - lings! Ihr Ber - ge von Gil - bo - a, und ihr Hü - gel um - her, ihr Ber - ge von Gil -

er - ning? Ye moun - tains of Gil - bo - a, and ye lit - tle hills, ye moun - tains of Gil -

cresc. *ff* *mf* *mf*

Tempo primo.

bo - a, und ihr Hü - gel um - her, es müs - se we - der thau - en noch reg - nen auf euch, es müs - se we - der
 bo - a, and ye lit - tle hills, let there be nor dew nei - ther rain up - on you, let there be nor

Tempo primo.

thau - en noch reg - nen auf euch, wo sol - che That, wo sol - che That ge - schieht! Ihr
 dew nei - ther rain up - on you, when such a work, when such a work hath been done! Ye

poco cre - scen - do f p marcato

9582

Ber-ge von Gil - bo - a, ihr Hü - gel um - her, es müs - se we - der thau - en noch reg - nen auf euch, wo
 mountains of Gil - bo - a, and ye lit - tle hills, let there be nor dew nei - ther rain up - on you, when

cresc. f p cresc. f p

sol - che That, wo sol - che That ge - schieht, wo sol - che That, wo sol - che That, wo
 such a work, when such a work hath been done, when such a work, when such a work, when

cresc. f p cresc. f rit.

solche That ge - schieht!
 such a work hath been done!

Allegro. Recit.

Allegro.

Allegro. Recit.

Allegro.

Ihr Söh-ne I-sra-els, die ihr euch nicht beugt vor Jephthas Ue.bermuth, es ist ein Gräul vor dem Herrn, un-
 Ye sons of I-sra-el, who bow not down your knee to the proud man: It is an a-bo-mi-na-tion un-to the Lord to

Allegro. Recit.

Allegro.

Fl. Clar. Fag. Corni in D. Corni in C. Trombe in D. Timp. Tromboni. Violini. Viola.

schuldig Blut zu ver-giessen. Wohl-an! Er machtszu
 shed in-no-cent blood. A-wake! He taketh so

Tenore I. Es ist ein Gräul vor dem Herrn, un-schuldig Blut zu ver-giessen.
 Tenore II. Es ist ein Gräul vor dem Herrn, un-schuldig Blut zu ver-giessen.
 Basso I. It is a-bomi-nation to shed in-no-cent blood.
 Basso II. Es ist ein Gräul vor dem Herrn, un-schuldig Blut zu ver-giessen.
 It is a-bomi-nation to shed in-no-cent blood.

Recit.

viel in der Ge-meine und herrscht mit Ge-walt über uns; wir wolln ihn ü-ber-fal-len, wenn er beim Opfer ist;
 much up-on him, and lift-eth him-self a-bove the con-gre-gation of the Lord. We will come up-on him and will make him a-fraid;

Corni in D.

Trombe in D.

wenn ich ihn dann erschrecke, und al - les Volk fleucht, so wollen wir ihn schlagen. Die Hand des Herrn hat ihn ver -

and all the peo - ple that are with him, shall flee: and we will smite him. Because the Lord hath re -

Andante maestoso.

Fl.

Clar.

Fag.

Corni in D.

Corni in C.

Trombe in D.

Timp.

Tromboni.

worfen, die Hand des Herrn ist mit uns! Die Hand des Herrn hat ihn ver - wor - fen, die Hand des Herrn ist mit uns!

ject - ed him, the Lord is with us! Because the Lord hath re - ject - ed him, the Lord is with us!

Tenore I.

Tenore II.

Basso I.

Basso II.

Die Hand des Herrn hat ihn ver - wor - fen, die Hand des Herrn ist mit uns!

Because the Lord hath re - ject - ed him, the Lord is with us!

Die Hand des Herrn hat ihn ver - wor - fen, die Hand des Herrn ist mit uns!

Because the Lord hath re - ject - ed him, the Lord is with us!

Nº 27. Recitativ und Arie.

(Jephtha.)

Recit.

Violino I. *p*

Violino II. *p*

Viola. *p*

Basso Solo. *p* Jephtha.

Herr, es ist Nacht um mich, al - le dei - ne Was - ser - wo - gen und Wel - len

Jephtha.

Night fall - eth round me, o Lord, all Thy bill - ows and all Thy waves

Violoncello e Basso. *p*

Recit.

pp

ge - hen ü - ber mein Haupt. Die Menschen set - zen sich wi - der mich und du schlä - gest mich mit

are gone o - ver my soul, mine e - ne - mies look af - ter me, and Thou woundest me with the

pp

Andante con moto. Recit.

Un - barm - her - zig - keit. Hät - te ich dei - ner ge - dacht in den

wound of a cru - el one. If I had re - mem - ber'd Thee in the

Celli divisi. *p*

Recit. Bassi. *p*

Andante con moto.

p
p
p
 Ta - gen des Sie - ges, und nicht ver - traut auf mei - nes Ar - mes Stär - ke, so lä - ge dei - ne Hand nicht so
 day - of bat - tle, and not trust - ed a - lone in the strength of my arm, Thy hand would not be so

Andante. Recit.

p *p* *p* *p*
 schwer auf mir! Ist sie nicht mein Fleisch und mein Blut, die
 hea - vy up - on me. Is she not my flesh and my blood, the
 Andante. Recit. *p*

Toch - ter, die mei - ner Au - gen Trost war? Wa - rum hast du sie er - se - hen, ein Lamm zum Opfer.
 daugh - ter who was un - to me the joy of my heart, where - fore hast Thou pro - vi - ded her a lamb for a burnt

Andante espressivo.

dolce.
Violini.

dolce.
Viola I.

legato assai.
Viola II.

pp
Violoncello I.

p
Violoncello II.

pp
Vcello e Basso.

Andante espressivo.

tod ?
of-fering?

Sieh, Herr, du hast sie mir ge - geben, sie geht da -
Lord, Thou hast gi - ven her to me, — Thou takest a -

pp

hin, du bist der Herr! Dochausder Tie-fe ru - fe ich zu dir, dochausder Tie-fe ru-fe ich zu dir: Sieh an das Elend, sieh
way, Thou art the Lord! but out of the depths I cry — un-to Thee, but out of the depths I cry — un-to Thee: O hear my voice, o

poco a poco crescendo

an das Elend, das E - lend deines Knechtes, und wie du dich Abram's er - bar - met hast, wie du dich Abram's er - bar - met

hear my - voice, the voice — of my suppli - cations, and like as Thou pi - ti - edst A - bra - ham, like as Thou pi - ti - edst A - bra -

poco a poco crescendo

poco a poco crescendo

pp

pp

hast, so thu auch mir nach deiner grossen Barmherzigkeit und deiner grossen Gü - te, und deiner grossen Gü - te.

ham, so pi - ty me, accord - ing to — Thy ten - der mercies and the a - bundance of Thy truth, and the a - bundance of Thy truth.

pp

pp

pp

Nº 28. Chor mit Sopran-Solo.

(Das Volk . Mirjam.)

Andante un poco sostenuto.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in G.

Tromboni.
 Alto.
 Tenore.
 Basso.

Violino I.

Violino II.

Viola.

Soprano Solo.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

mf *I.Solo.* *p* *I.Solo.* *mf* *p*

Andante un poco sostenuto.

p e staccato. *mf* *p*

p e staccato *Mirjam.*

p

Wenn wir ru - fen zu dir, wol - lest du
 When we call un - to Thee, Lord, then

p e staccato *p e staccato.*

Andante un poco sostenuto.

A

p

p e staccato.

dolce.

Wenn wir ru_fen zu dir, wol_lest du hö_ren im Himmel
 When we call un_to Thee, Lord, then hearThou in hea_ven,

dolce.

Wenn wir ru_fen zu dir, zu dir, wollest du hö_ren im
 When we call un_to Thee, un_toThee, Lord, thenhearThou in

hö_ren im Himmel und deinem Vol_ke gnä_dig sein, gnä_digsein,wennwir ru_fen zu dir, wollest du hö_ren im
 hearThou in heaven, and be mer.ci.ful to Thy.peo_ple I_sra.el, when we call un_to Thee, Lord,then hearThou in

dolce.

Wenn wir ru_fen zu dir, wollest du hö_ren im
 When we call un_to Thee, Lord,then hearThou in

A

1. *p* **B**

p *mf* *p* *p* *p*

p *cresc.* *dim.*

und deinem Vol - ke gnä - dig sein, gnä - dig sein, und deinem Vol - ke gnä - dig sein, wenn wir
 and be merciful to Thy peo - ple I - sra - el, to Thy peo - ple I - sra - el, when we

Him - mel und dei - nem Vol - ke gnädig sein, gnädig sein, wenn wir ru - fen zu dir,
 hea - ven, and be merciful to Thy peo - ple I - sra - el, when we call un - to Thee,

Him - mel und dei - nem Vol - ke gnä - dig sein, wenn wir ru - fen zu dir, wenn wir ru
 hea - ven, and be merciful to Thy peo - ple, when we call un - to Thee, when we call

cresc. *dim.*

Him - mel und dei - nem Vol - ke gnä - dig sein, und deinem Vol - ke gnä - dig sein, gnä - dig sein,
 hea - ven, and be merciful to Thy peo - ple, to Thy peo - ple I - sra - el, I - sra - el,

B

ru - fen zu dir, wollest du hö - ren, hö - ren im Him - mel und dei - nem Vol - ke gnä - dig sein, und deinem
call un - to Thee, Lord, then hear Thou, hear Thou in hea - ven, be mer - ci - ful to I - sra - el, to Thy

wol - lest du hö - ren im Him - mel und dei - nem Vol - ke, und dei - nem Vol - ke gnä - dig
Lord, then hear Thou in hea - ven, and be mer - ci - ful, be mer - ci - ful to I - sra -

fen zu dir, wollest du hö - ren im Him - mel und dei - nem Vol - ke gnä - dig
un - to Thee, Lord, then hear Thou in hea - ven, and be mer - ci - ful to I - sra - el, to Thy

wenn wir ru - fen zu dir, wol - lest du hö - ren und dei - nem Vol - ke gnä - dig
when we call un - to Thee, then hear Thou in hea - ven, be mer - ci - ful to I - sra -

C

The musical score is written for voice and piano. It features a vocal line with German and English lyrics, and a piano accompaniment. The score is divided into two systems. The first system includes a piano introduction with a first ending marked '1. p' and a dynamic of 'p'. The second system includes the vocal entry with dynamics 'pp' and 'p', and piano accompaniment with 'con Sordino.' markings. The lyrics are in German and English, describing a people who are merciful and gentle, comparing them to a lamb.

pp

p

con Sordino.

pp

p

con Sordino.

pp

dolce.

pp

dolce.

pp

p

C

The musical score consists of several systems. The first system features a vocal line and piano accompaniment with dynamics *pp* and *p*. The second system shows piano accompaniment with dynamics *p* and *pp*. The third system contains the vocal line with lyrics in German and English. The fourth system continues the piano accompaniment with a *pizz.* marking. The fifth system shows the vocal line with lyrics and dynamics *p*.

pp

p

p

pp

p

pp

p

pizz.

p

cre - scen do

To.de ge.füh.ret wird, oh - ne Kila - ge, oh - ne Kila - ge, wie ein Lamm, das zum To - de ge -
 lamb which is brought to death, and not weep - ing, and not mourn - ing, she op' - neth not her mouth as a

das zum To - de ge.füh.ret wird, oh - ne Kila - ge, oh - ne Kila - ge,
 as a lamb - which is brought to death, and not weep - ing, and not mourn - ing,
 dolce.

Sie geht da - hin wie ein Lamm, das zum To.de ge.füh.ret wird, ohne Kila - ge, ohne Kila -
 She op' - neth not her mouth as a lamb which is brought to death, and not weep - ing, and not mourn -

Sie geht da - hin wie ein
 She op' - neth not her

D 1. Solo.

p

p *pp*

dim. *pp*

dim. *p* *pp*

dim. *p* *pp* *divisi.* *p*

Leb wohl, o Va-ter, lebt wohl, ihr Ge-spielen, ich ster-be

Fare-well, my fa-ther, fare-well, my com-panions, I am rea-dy to

pp

ge, oh-ne Kla-ge.
ing, and not mourn-ing.

pp

ge, oh-ne Kla-ge.
ing, and not mourn-ing.

pp

ge, oh-ne Kla-ge.
ing, and not mourn-ing.

pp

ge, oh-ne Kla-ge.
ing, and not mourn-ing.

dim. *p* *pp*

dim. *p* *pp* **D**

E

The musical score consists of multiple staves. The vocal line includes the following lyrics:

gern, dem Herrnge. hei - ligt, ein Op - fer für mein Volk.
 die, sanc - ti - fied as an of - fering to the Lord.

Instrumental markings include *pp* (pianissimo) and *p* (piano). A section of the score is marked *senza Sordino* (without sostenuto).

Repeating vocal phrases include:

Wenn wir ru_fen zu
 When we call un_to

Wenn wir ru_fen zu dir, wol
 When we call un_to Thee, Lord,

E

The musical score consists of several systems. The first system shows the vocal line and piano accompaniment. The second system includes the instruction "senza Sordino." and dynamic markings "pp". The third system contains the lyrics in German and English. The fourth system continues the lyrics and includes dynamic markings "p" and "pp". The fifth system concludes the lyrics and includes the instruction "segue subito." and dynamic markings "pp".

dir, wollest du hören im Himmel und deinem Volke gnädig sein, deinem Volke gnädig sein.
 Thee, Lord, then hear Thou in heaven, and be merciful to Thy people I - sra - el, to Thy people I - sra - el.

dir, wollest du hören im Himmel und deinem Volke gnädig sein, deinem Volke gnädig sein.
 Thee, Lord, then hear Thou in heaven, be merciful to I - sra - el, to Thy people I - sra - el.

- lest du hören im Himmel, hören im Himmel und deinem Volke gnädig sein, deinem Volke gnädig sein.
 - then hear Thou in heaven, hear Thou in heaven, be merciful to I - sra - el, to Thy people I - sra - el.

dir, wollest du hören, hören im Himmel und deinem Volke gnädig sein, deinem Volke gnädig sein.
 Thee, Lord, then hear, hear Thou in heaven, be merciful to I - sra - el, to Thy people I - sra - el.

Nº 29 . Doppelchor .

Allegro molto. (Ephraim und seine Schaar. Das Volk.)

Flauti .

Oboi .

Clarineti in B .

Fagotti .

Corni in C .

Corni in D .

Trombe in C .

Timpani in C.G .

Violino I .

Violino II .

Viola .

Tenore Solo .

Tenore Solo .

Soprano .

Alto .

Tenore .

Basso .

Soprano .

Alto .

Tenore .

Basso .

Violoncello e Basso .

Allegro molto. *risoluto.*

Ephraim. *cre*

All' her - bei ! All' her - bei , schla - get zu und fürch - tet euch nicht , und schüttelt

Ephraim. *cre*

Now a - rise ! Now a - rise , wake , a - wake , and be not dis - may'd , and let us

pp *Allegro molto.* *cre*

9582

ab, schüttelt ab sein Joch von euch!

break, let us break his bands a - sun - der!

All' her - bei, und fürchtet euch nicht,
Wake, a - wake, and be not dis - may'd,

All her - bei, schlaget zu und fürchet euch nicht, und schüttelt
Now a - rise, wake, a - wake, and be not dis - may'd, and let us

All her - bei, schlaget zu und fürchet euch nicht und schüttelt ab,
Now a - rise, wake, a - wake, and be not dis - may'd, and let us break,

All' her - bei, und fürchtet euch nicht, und schüt - telt
Wake, a - wake, and be not dis - may'd, and let us

9582

und schüttelt ab, schüt_telt ab sein Joch von euch, all' her - bei, und fürch - tet euch nicht!
 and let us break, let us break his bands a - sun - der, a - wake, and be not dis - may'd,

ab sein Joch, und schüttelt ab sein Joch von euch, und schüt_telt ab sein Joch von
 break his bands, and let us break his bands, and cast a - way his cords from

— und schüttelt ab sein Joch von euch, und schüt_telt ab sein Joch von
 — and let us break his bands a - sun - der, and cast a - way his cords from

ab sein Joch von euch, sein Joch von euch, und schüt_telt ab sein Joch von
 break his bands, his bands a - sun - der, and cast a - way his cords from

Die mit dem Herrn ha - dern müssen zu Grun - de gehn,
 The bands of the wick - ed they shall be bro - ken,

Die mit dem Herrn ha - dern müssen zu Grun - de gehn,
 The bands of the wick - ed they shall be bro - ken,

cresc.

Die Hand des Herrn hat Jephtha ver_wor - fen, die Hand des Herrn hat Jephtha ver_wor - fen,
 let us break his bands_a - sun - der, let us break his bands_a - sun - der,

euch!
 us, Die Hand des Herrn hat Jephtha ver_wor - fen, die Hand des Herrn hat Jephtha ver_wor - fen,
 let us break his bands_a - sun - der, let us break his bands_a - sun - der,

euch!
 us, Die Hand des Herrn hat Jephtha ver_wor - fen, die Hand des Herrn hat Jephtha ver_wor - fen,
 let us break his bands_a - sun - der, let us break his bands_a - sun - der,

euch!
 us, Die Hand des Herrn hat Jephtha ver_wor - fen, die Hand des Herrn hat Jephtha ver_wor - fen,
 let us break his bands_a - sun - der, let us break his bands_a - sun - der,

ü_ber ih - nen wird er don_nern, ü_ber ih - nen wird er don_nern, don - -
 out of hea - ven shall be thun_der, out of hea - ven shall be thun_der, thun - -

ü_ber ih - nen wird er don_nern, ü_ber ih - nen wird er don_nern, don - -
 out of hea - ven shall be thun_der, out of hea - ven shall be thun_der, thun - -

A

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

die Hand des Herrn hat ihn ver-wor-fen! All' her-bei,
 and cast a-way, and cast a-way his cords from us. Wake, a-wake,

die Hand des Herrn hat ihn ver-wor-fen! All' her-bei, schla-get zu und
 and cast a-way, and cast a-way his cords from us. A-rise, wake, a-wake, and

die Hand des Herrn hat ihn ver-wor-fen! All' her-bei, und fürchtet euch
 and cast a-way, and cast a-way his cords. Now a-rise, and be not dis-

die Hand des Herrn hat ihn ver-wor-fen! All' her-bei, schla-get zu und fürch-tet euch
 and cast a-way, and cast a-way his cords. Now a-rise, wake, a-wake, and be not dis-

ner-n im Him-mel, wird er don-ner-n im Him-mel.

der up-on them, shall be thun-der up-on them.

ner-n im Him-mel, wird er don-ner-n im Him-mel.

der up-on them, shall be thun-der up-on them.

A

The musical score consists of several systems of staves. The top system includes piano accompaniment for the right and left hands. The middle system features three vocal staves (Soprano, Alto, and Tenor/Bass) with lyrics in German and English. The bottom system continues the piano accompaniment and includes the text 'Die mit dem Herrn' and 'The bands of the wick'. Dynamic markings such as *f* and *scendo.* are present throughout the score.

und fürchtet euch nicht, und schüttelt ab sein Joch von euch, schüttelt ab sein Joch von euch,
 and be not dis-may'd, and let us cast a-way his cords, cast a-way his cords from us,

fürch-tet euch nicht, und schüttelt ab sein Joch, sein Joch von euch,
 be not dis-may'd, and cast a-way his cords, his cords from us,

nicht, und schüttelt ab sein Joch, und schüttelt ab sein Joch von euch, sein Joch, all her-bei, schlaget
 may'd, and let us break his bands, and cast a-way his cords from us! Now a-rise, wake, a-

nicht, und schüttelt ab sein Joch von euch, und schüttelt ab sein Joch von euch,
 may'd, and let us break his bands a-sun-der, and cast a-way his cords from us,

Die mit dem Herrn

The bands of the wick-

Die mit dem Herrn

The bands of the wick-

sein Joch von euch! Die Handdes Herrn hat Jephtha verworfen, die Handdes
 his cords from us, let us break his bands a sun der, let us
 und schüttelt ab sein Joch von euch! Die Handdes Herrn hat Jephtha verworfen, die Handdes
 and cast a way his cords from us, let us break his bands a sun der, let us
 zu und fürch tet euch nicht! Die Handdes Herrn hat Jephtha verworfen, die Handdes
 wake, and be not dis mayd, let us break his bands a sun der, let us
 und schüttelt ab sein Joch von euch! Die Handdes Herrn hat Jephtha verworfen, die Handdes
 and cast a way his cords from us, let us break his bands a sun der, let us
 ha dern müssen zu Grun.de gehn, ü.ber ih nen wird er don.nern, ü.ber ih nen
 ed they shall be bro ken, out of hea ven shall be thunder, out of hea ven
 ha dern müssen zu Grun.de gehn, ü.ber ih nen wird er don.nern, ü.ber ih nen
 ed they shall be bro ken, out of hea ven shall be thunder, out of hea ven

First system of piano accompaniment, consisting of six staves. The music is in a minor key and features a variety of chordal textures and melodic fragments. Dynamics include *ff* (fortissimo).

Second system of piano accompaniment, consisting of six staves. It features a more active melodic line in the upper staves, possibly for woodwinds or strings, with a *molto cresc.* (molto crescendo) marking. Dynamics include *ff* and *f*.

Herrn hat Jephtha ver-wor-fen, die Hand des Herrn hat ihn ver-wor-fen!
 break his bands a-sun-der, and cast a-way, and cast a-way his cords from us.

Herrn hat Jephtha ver-wor-fen, die Hand des Herrn hat ihn ver-wor-fen!
 break his bands a-sun-der, and cast a-way, and cast a-way his cords from us.

Herrn hat Jephtha ver-wor-fen, die Hand des Herrn hat ihn ver-wor-fen!
 break his bands a-sun-der, and cast a-way, and cast a-way his cords from us.

Herrn hat Jephtha ver-wor-fen, die Hand des Herrn hat ihn ver-wor-fen!
 break his bands a-sun-der, and cast a-way, and cast a-way his cords from us.

wird er donnern, don-nern im Him-mel, wird er donnern im Him-mel.
 shall be thun-der, thun-der up-on them, shall be thun-der up-on them.

wird er donnern, don-nern im Him-mel, wird er donnern im Him-mel.
 shall be thun-der, thun-der up-on them, shall be thun-der up-on them.

Final system of piano accompaniment, consisting of six staves. It concludes with a *ff* dynamic and an *attacca subito.* instruction.

Nº 30. Chor.

(Das Volk.)

Allegro con fuoco.

This musical score is for a chorus piece titled "Nº 30. Chor. (Das Volk.)" by Ludwig van Beethoven. The tempo is marked "Allegro con fuoco." The score is arranged for a full orchestra and a four-part chorus. The orchestration includes:

- Flauti.** (Flutes)
- Oboi.** (Oboes)
- Clarineti in B.** (Clarinets in B)
- Fagotti.** (Bassoons)
- Corni in Es.** (Horns in E-flat)
- Corni in C.** (Horns in C)
- Trombe in C.** (Trumpets in C)
- Timpani in C.G.** (Timpani in C and G)
- Tromboni.** (Trombones), divided into Alto, Tenore, and Basso parts.
- Violino I.** (Violin I)
- Violino II.** (Violin II)
- Viola.**
- Soprano.**
- Alto.**
- Tenore.**
- Basso.**
- Violoncello.** (Cello)
- Basso.** (Double Bass)

The score features dynamic markings such as *pp* (pianissimo), *p* (piano), *f* (forte), *sf* (sforzando), *ff* (fortissimo), and *cresc.* (crescendo). The tempo "Allegro con fuoco." is indicated at the beginning and end of the score. The key signature is one flat (B-flat major or E-flat minor). The score is numbered 9582 at the bottom center.

We - he uns! — die Stimme des Herrn, — die Stimme des
 Woe un - to us! the voice of the Lord, the voice of the

We - he uns! — die Stimme des Herrn, — die Stimme des
 Woe un - to us! the voice of the Lord, the voice of the

We - he uns! — die Stimme des Herrn, — die Stimme des
 Woe! the voice of the Lord, the voice of the Lord, the voice of the

We - he uns! — die Stimme des Herrn, — die Stimme des
 Woe un - to us! the voice of the Lord, the voice of the

ff dim. f

die Stimme des Herrn zerbricht die Cedern des Libanon.
 the voice of the Lord break-eth the cedars of Libanon.

die Stimme des Herrn zerbricht die Cedern, zerbricht die Cedern des Libanon.
 the voice of the Lord — break-eth the cedars, break-eth the cedars of Libanon.

Herrn zerbricht die Cedern, zerbricht die Cedern des Libanon.
 Lord — break-eth the cedars, break-eth the cedars of Libanon.

die Stimme des Herrn zerbricht die Cedern, zerbricht die Cedern des Libanon.
 the voice of the Lord — break-eth the cedars, — break-eth the cedars of Libanon.

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *ff*, *f*, *p*, and *cresc.* across multiple staves.

Dampf fährt auf von seinem O dem, und zehren des
 Smoke goeth up out of His nos trils, and flames of

Dampf fährt auf, fährt auf von seinem O dem, und zehren des
 Smoke goeth up, goeth up out of His nos trils, and flames of

Dampf fährt auf von seinem O dem, und zehren des
 Smoke goeth up out of His nos trils, and flames of

Bff

Feu - er von sei - nem Mun - de, und zeh - ren - des Feu - er von sei - nem Mun - de,
 fire out of His mouth, and flames of fire out of His mouth,
 Feu - er von sei - nem Mun - de, und zeh - ren - des Feu - er von sei - nem Mun - de,
 fire out of His mouth, and flames of fire out of His mouth,
 Feu - er von sei - nem Mun - de, Feu - er von sei - nem Mun - de,
 fire out of His mouth, fire out of His mouth,
 Feu - er von sei - nem Mun - de, Feu - er von sei - nem Mun - de, und zeh - ren - des
 fire out of His mouth, fire out of His mouth, and flames of

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "und zehrendes Feuer, und zehrendes Feuer, und zehrendes Feuer, und zehrendes Feuer". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The second system continues the vocal and piano parts. The third system shows the vocal line with lyrics: "Feuer, und zehrendes Feuer". The piano accompaniment continues with similar rhythmic patterns. The score is written in a key signature of two flats and a common time signature.

C

er, und zeh - ren - des Feu - er, zeh - rendes Feu - er,
 and flames of fire, flames of fire,

und zeh - ren - des Feu - er, zeh - rendes Feu - er,
 and flames of fire, flames of fire, and

Feu - er von sei - nem Mun - de, und zeh - rendes Feu - er, zeh - rendes Feu - er,
 fire out of His mouth, and flames of fire, flames of fire,

von sei - nem Mun - de, Feu - er, zeh - ren - des Feu - er von sei - nem
 out of His mouth, flames, flames of fire out of His

C. ff

D

er, und zeh-ren-des Feu-er von sei-nem Mun-de;
 and flames-of fire out of His mouth;

Feu-er, zeh-ren-des Feu-er von sei-nem Mun-de;
 flames, flames-of fire out of His mouth;

und zeh-ren-des Feu-er von sei-nem Mun-de; die Er-de
 and flames of fire out of His mouth; the earth was

Mun-de, und zeh-ren-des Feu-er von sei-nem Mun-de; die Er-de
 mouth, and flames of fire out of His mouth; the earth was

D

die Er-de beb-te, the earth was sha-ken, die Er-de beb-te und ward be-wegt, the earth was mov'd, die Er-de beb-te und ward be-wegt, sie beb-te und ward be-wegt, the earth was sha-ken, the earth was mov'd, beb-te und ward be-wegt, die Er-de beb-te und ward be-wegt, sha-ken, the earth was mov'd, the earth was sha-ken, the earth was mov'd, beb-te und ward be-wegt, die Er-de beb-te und ward be-wegt, sha-ken, the earth was mov'd, the earth was sha-ken, the earth was mov'd,

The musical score consists of multiple staves. The upper staves feature complex instrumental textures with frequent use of *ff* (fortissimo) and *dim.* (diminuendo) markings. The lower staves contain vocal lines with the following lyrics:

der Ber - ge Festen re - gen sich,
a strong wind breaketh in pie - ces the rocks,

der Ber - ge Festen re - gen sich,
a strong wind breaketh in pie - ces the rocks,

wegt, der Ber - ge Festen re - gen sich,
mov'd, a strong wind breaketh in pie - ces the rocks,

der Ber - ge Festen re - gen sich,
a strong wind breaketh in pie - ces the rocks,

der Ber - ge Festen re - gen sich,
a strong wind breaketh in pie - ces the rocks,

The musical score is arranged in two systems. The first system consists of five staves: two vocal staves (Soprano and Alto) with lyrics, and three piano accompaniment staves. The second system also consists of five staves: two vocal staves with lyrics, and three piano accompaniment staves. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *dim.*, *ff*, and *f*. The lyrics are in German and English, describing the Earth as a habitation.

die Er - de beb - te, die Er - de beb
 the earth was sha - ken, the earth was sha -

die Er - de beb - te, die Er - de beb
 the earth was sha - ken, the earth was sha -

die Er - de beb - te, die Er - de beb
 the earth was sha - ken, the earth was sha -

die Er - de beb - te, die Er - de beb
 the earth was sha - ken, the earth was sha -

te ken, und ward be - wegt, und ward be - wegt. Der Herr!
 the earth was mov'd, the earth was mov'd. The Lord!

te ken, und ward be - wegt, und ward be - wegt. Der Herr! We - he,
 the earth was mov'd, the earth was mov'd. The Lord! Woe!

te ken, und ward be - wegt, und ward be - wegt. Der Herr! We - he,
 the earth was mov'd, the earth was mov'd. The Lord! Woe!

The musical score on page 308 features a complex arrangement of vocal and instrumental parts. The vocal lines are written in a key with two flats and a common time signature. The lyrics are: "We - he, We - he, We - he uns! Woe! Woe, woe un-to us! he uns, We - he uns, We - he uns! un-to us! Woe, woe, woe un-to us! We - he uns, We - he, We - he uns! Woe! Woe, woe un-to us! uns, We - he uns, We - he uns! Woe! Woe, woe un-to us!"

The instrumental accompaniment includes a piano (p) and a cello/contrabass (cb). The piano part features a melodic line with various dynamics (ff, dim., p, pp) and a rhythmic accompaniment. The cello/contrabass part provides a steady bass line with some melodic movement. The score is marked with various dynamics such as *ff*, *dim.*, *p*, *pp*, and *mf*.

Nº 31. Recitativ.

(Ein Prophet.)

Moderato.

Corni in Es.

Corni in C.

Timpani.

Tromboni.
 Alto.
 Tenore.
 Basso.

Violino I.

Violino II.

Viola.

Basso Solo.
 Prophet.
 So spricht der Herr: Wer sind, die so fehlen in der Weisheit und reden so mit
 The Prophet.
 Thus saith the Lord: Who are that dar - ken coun - sel by words

Violoncello.

Basso.

Recit. rallent. Adagio. Moderato.

Un-ver - stand? Jephtha, le - ge dei - ne Hand nicht an die Tochter, hei - li - ge sie dem Herrn!
 with - out know - ledge? Jeph - tha, lay not thy hand up - on thy daughter, sanc - ti - fy her un - to the Lord!

Recit. rallent. Adagio.
 9582
 pp
 allacca.

Nº 32. Cavatine mit Chor und Sopran-Solo.

(Jephtha. Mirjam und das Volk.)

Andante sostenuto.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Tromboni.
 { Alto.
 Tenore.
 Basso.

Violino I.

Violino II.

Viola.

Soprano Solo.
 Mirjam.

Basso Solo.
 Jephtha.

Basso Solo.
 Jephtha.
 Dank sei dir,
 Thanks be to

Soprano.
 Alto.
 Tenore.
 Basso.
 C O R O

Violoncello.

Basso.

Andante sostenuto.

I. Solo.
p

dolce.

dolce.

Gott, Dank sei dir, Gott, barmherzig und
Thee, Lord, Lord, God! mer - ci - ful and

gnä - dig, und ge - dul - dig und von gro - sser Gü - te und Treu
 gra - cious, long suf - fer - ing, a - bun - dant in good - ness and in

The musical score is arranged in systems. The top system includes a vocal line with lyrics in German and English, and several instrumental staves. The vocal line begins with the word "e," in the German text and "truth;" in the English text. The lyrics continue: "der du bewahrest Gna - de in tau - send Glied und ver -" and "keep - ing mer - cy for thou - sands in all ge - ne - ra - tions, and for -". The score features various musical notations, including treble and bass clefs, dynamic markings such as *pp* and *p*, and articulation marks like slurs and accents. The bottom system shows further instrumental accompaniment.

poco ritard. *a tempo.*

A

The first system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is mostly rests, with some notes appearing in the second and third staves. Dynamics include *p* and *pp*.

poco ritard. *a tempo.*

The second system features more active musical notation. The top staff has a melodic line with triplets and a *ppp* dynamic. The middle staves have rhythmic accompaniment with triplets and sixteenth notes. The bottom staff has a bass line with sixteenth notes and a *pp* dynamic.

poco ritard. *a tempo.*

The third system contains vocal lines with lyrics. The top staff is in treble clef, and the bottom two are in bass clef. The lyrics are in German and English.

ist: ha-be ich Gnade, Gnade vor deinen Augen ge-fun - den?
 guilt-ty! Have I found grace, have I found grace in Thy sight, o Lord?

p
Dank sei dir,
p Lord, Lord,

Dank, Dank
Lord, Lord,

p
Dank,
Lord,

ppp *poco ritard.* *a tempo.*

A

The fourth system continues the musical notation from the previous system, with dynamics including *ppp* and *pp*.

I.

pp

Dank sei dir, Gott,
Thanks be to God!

Dank sei dir, Gott,
Thanks be to God!

poco crescendo *p* Thanks be to God!

Gott, Dank sei dir, Gott, barm-her-zig und gnä-dig,
God, Lord, Lord, God, Lord, God, mer-ci-ful and gra-cious,

sei dir, Gott, Dank sei dir, Gott, barm-her-zig und gnä-dig,
God, God, Lord, God, God, Lord, God, mer-ci-ful and gra-cious,

Dank, Dank sei dir, Gott, Gott, barm-her-zig und gnä-dig, der du ver-
Lord, Lord, Lord, God, God, mer-ci-ful and gra-cious, for-

Dank sei dir, Gott, sei dir, Gott, barm-her-zig und gnä-dig,
Lord, Lord, God, Lord, God, mer-ci-ful and gra-cious,

pp

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The middle section features a keyboard part with a complex rhythmic pattern. The bottom section contains two vocal parts with lyrics in German and English. The lyrics are:

Dank, Dank, Dank, Dank, von gro - sser

Thanks, thanks, thanks, thanks, Lord, a - bun - dant in

Dank sei dir, Gott, von gro - sser

Thanks be to God, Lord, a - bun - dant in

der du ver - giebst Ueber - tre - tung und Sün - de, von gro - sser

for - giv - ing sin and trans - gres - sion, a - bun - dant in

Dank mer - ci - ful sei dir, Gott, von gro - sser

long suf - fer - ing, a - bun - dant in

giebst Uebertre - tung und Sün - de, Dank, Dank sei dir, Gott, von gro - sser

giv - ing sin and trans - gres - sion, long suf - fer - ing, a - bun - dant in

Dank sei dir, Gott, Dank, Dank sei dir, Gott, von gro - sser

mer - ci - ful and gra - cious, long suf - fer - ing, a - bun - dant in

1.

p

dim. pp

cre - scen

dim. pp

cre - scen

dim. pp

cre - scen

dim. pp

cre - scen

cre - scen

dim. pp

cre - scen

cre - scen do

dim. pp

cre - scen

cre - scen do

dim. pp

cre - scen

Gü - te, von gro - sser Gü - te und Treu - e, von gro - sser
good - ness, a - bun - dant in good - ness and in truth, a - bun - dant in

Gü - te, von gro - sser Gü - te und Treu - e, von gro - sser
good - ness, a - bun - dant in good - ness and in truth, a - bun - dant in

Gü - te, von gro - sser Gü - te und Treu - e, von gro - sser
good - ness, a - bun - dant in good - ness and in truth, a - bun - dant in

Gü - te, von gro - sser Gü - te und Treu - e, von gro - sser, gro - sser
good - ness, a - bun - dant in good - ness and in truth, a - bun - dant in

Gü - te, von gro - sser Gü - te und Treu - e, von gro - sser
good - ness, a - bun - dant in good - ness and in truth, a - bun - dant in

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

cre - scen do

dim. pp

cre - scen

cre - scen do

dim. pp

cre - scen

- do *p* *pp* *dolce.*
 - do *p* *pp* *dolce.*
 - do *p* *pp* *dolce.*
 - do *p* *pp* *dolce.*
 - do *p* *pp* *dolce.*

p *pp*
p *pp*
pp
pp

Gü - te und Treu - e, Dank, Dank sei dir, Gott!
 good - ness and in truth. Thanks, thanks be to God!
 Gü - te und Treu - e, Dank, Dank sei dir, Gott!
 good - ness and in truth. Thanks, thanks be to God!
 Gü - te und Treu - e, Dank sei dir, Gott, Dank sei dir, Gott!
 good - ness and in truth, and in truth, and in truth.
 Gü - te und Treu - e, Dank sei dir, Gott, Dank sei dir, Gott!
 good - ness and in truth, and in truth, and in truth.
 Gü - te und Treu - e, Dank sei dir, Gott!
 good - ness and in truth, and in truth.

- do *p* *pp* *pp*
 - do *p* *pp* *pp*

N^o 33. Recitativ.

(Jephtha. Mirjam.)

Violino I. *ten.*
p

Violino II. *ten.*
p

Viola. *ten.*
p

Soprano Solo. *ten.*
Mirjam. Ich wer.de le - ben, ich wer.de

Soprano Solo. *ten.*
Mirjam. I shall live, I shall

Basso Solo. Jephtha.
O mei - ne Toch - ter, du wirst nicht ster - ben.

Basso Solo. Jephtha.
O my daugh - ter, thou shalt not die!

Violoncello e Basso. *ten.*
p

ten.
le - ben und des Her - ren Werk mit mei - nem Mun - de ver - kün - di - gen! Lasst mich

live and de - clare with my mouth the works of the Lord! We will

p

Nº 34. Schlusschor.

321

Andante maestoso.

(Mirjam. Das Volk.)

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Corni in C.

Trombe in C.

Timpani in C.G.

Tromboni.

- Alto.
- Tenore.
- Basso.

Violino I.

Violino II.

Viola.

Soprano Solo.

Soprano Solo.

Soprano.

Alto.

Tenore.

Basso.

Arpa.

Violoncello.

Basso.

Mirjam. *mf* *tr* *p*
sin - gen, sin - gen von der Gna - de des Herrn!
Mirjam. *mf* *tr* *p*
sing - sing - of the mer - cies of the Lord!

C O R O.

Lasst uns sin - gen, sin - gen vonder
We will sing, we will sing of the
Lasst uns sin - gen, sin - gen vonder
We will sing, we will sing of the

Andante maestoso.

9582 *ff* coll' Organo pieno.

Die sei-ner harren, er-hal-ten neu-e Kraft.
 They, that wait up - on Him, shall re - new their strength.

Gna-de des Herrn!
 mer - cies of the Lord!

Gna - de des Herrn!
 mer - cies of the Lord!

Die sei - ner
 They, that wait up -
 Die sei - ner
 They, that wait up -

ff

9552

ff

har - ren, er - hal - ten neu - e Kraft, dass sie auf - fah - ren mit Flü - geln wie Ad - ler, dass sie
 on the Lord, shall re - new their strength, they shall mount up with wings as the ea - gles, they shall
 har - ren, er - hal - ten neu - e Kraft, dass sie auf - fah - ren mit Flü - geln wie Ad - ler, dass sie
 on the Lord, shall re - new their strength, they shall mount up with wings as the ea - gles, they shall

auf - fah - ren mit Flü - geln wie Ad - ler, dass sie wandeln und nicht mü - de wer - den, dass sie
 mount - up with wings as the ea - gles, they shall run and not be wea - ry, they shall
 auf - fah - ren mit Flü - geln wie Ad - ler, dass sie wandeln und nicht mü - de wer - den, dass sie
 mount up with wings as the ea - gles, they shall run and not be wea - ry, they shall

strei ten und nicht mü de wer den. Hal le lu jah, hal le lu jah!

walk and shall not faint. Hal le lu jah, hal le lu jah!

strei ten und nicht mü de wer den. Hal le lu jah, hal le lu jah!

walk and shall not faint. Hal le lu jah, hal le lu jah!

Allegro.

Musical score for the first system, featuring five staves. The top three staves are mostly rests. The bottom two staves contain musical notation with dynamic markings *f* and *mf*.

Allegro.

Musical score for the second system, featuring three staves. The top two staves contain musical notation with dynamic markings *f* and *marcato*. The bottom staff is mostly rests.

Des Herren Wort bleibt in E - wig - keit, hal.le.lu - jah, hal.le.lu - jah, A - men, A - - men, hallelu.
 Hal.le.lu - jah, A - - men, A - - men, hal.le.lu - jah, hal.le.lu - jah, A - men, A - - men, hal.le.lu.
 Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, Amen, A - - men! Des Herren Wort bleibt in E - wig -
 Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, Amen, A - - men. The word - of the Lord en -

Allegro.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a piano accompaniment with dynamic markings *f* and *mf*. The bottom system contains the vocal line with lyrics in German and English, and piano accompaniment. The lyrics are:

 Hallelu-jah! Hallelu-jah! Des Herren Hal-le-lu-

 E-wig-keit, hal-le-lu-jah, hal-le-lu-jah, A-men, A-men, A-men, A-

 men, A-men, hal-le-lu-jah, hal-le-lu-jah, A-men, A-men, A-men, A-

 jah, hal-le-lu-jah, Amen, A-men, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-

 jah, hal-le-lu-jah, Amen, A-men, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-

 keit, es bleibt, es bleibt in E-wig-keit, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-

 du-reth for e-ver, en-du-reth for e-ver, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-

Wort bleibt in E - wig - keit, hal - le - lu - jah, hal - le - lu - jah, A - men, A - men, hal - le - lu - jah, A - men, A - men, hal - le - lu - jah, hal - le - lu - jah, A - men, A - men, hal - le - lu - jah, hal - le - lu - jah, Amen, A - men, des Her - ren Wort bleibt in E - wigkeit, in - men, hal - le - lu - jah, hal - le - lu - jah, Amen, A - men, the word of the Lord en - jah, A - men, Amen, es bleibt in E - wig - keit, hal - le - lu - jah, A - men, hal - le - lu - jah, jah, A - men, Amen, A - men, hal - le - lu - jah, hal - le - lu - jah, A - men, hal - le - lu - jah, jah, A - men, A - men, des Herren Wort bleibt in hal - le - lu - jah, A -

mf

f coll' Organo.

The musical score consists of several systems of staves. The top systems are instrumental, with treble and bass clefs. The lower systems are vocal, with lyrics in German. The lyrics are:

jah, halle-lu-jah, hal-le-lu-jah, hal-le-lu-

jah, halle-lu-jah, hal-le-lu-jah, hal-le-lu-

E-wig-keit, hal-le-lu-jah, halle-lu-jah, halle-lu-jah, hal-le-lu-

du-reth-for-e-ver, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-

hal-le-lujah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, A-men, hal-le-lu-

hal-le-lujah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, A-men, hal-le-lu-

E-wig-keit, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-

men, A-men, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-
 Dynamic markings include *p*, *f*, *piu f*, and *ff*. The score is numbered 9582 at the bottom center.

jah, hal - le - - lu - jah, hal - le - - lu - jah, des Her - - ren Wort,
 jah, hal - le - - lu - jah, hal - le - - lu - jah, the word - - of the Lord

jah, des Her - ren Wort, es bleibt in E - - wig - keit, es bleibt, es
 jah, hal - le - lu - jah, hal - le - lu - jah, the word of the

jah, es bleibt in E - - wig - keit, in E - wig - keit, es bleibt, es
 jah, the word of the Lord en - dureth for e - ver, hal - le - lu - jah, the word of the

jah, des Her - - ren Wort, es bleibt in E - - wig - keit, es bleibt, es
 jah, hal - le - - lu - jah, hal - le - lu - jah, the word of the

9382

A

es bleibt in E - wig - keit, hal.le.lujah, hal.le.lu.jah, hal.le.lu.jah, hal.le.lu.jah,
 en - du - reth for e - ver, hal.le.lujah, hal.le.lujah, hal.le.lu.jah, hal.le.lu.jah,

bleibt in E - wig - keit, A - men, A - men, A - men, A -
 Lord en - du - reth for e - ver, A - men, A - men, A - men, A -

bleibt in E - wig - keit, hal.le.lu - jah, hal.le.lu - jah, A - men, A -
 Lord en - du - reth for e - ver, hal.le.lu - jah, hal.le.lu - jah, A - men, A -

A

The musical score consists of several systems of staves. The upper systems include instrumental parts (likely strings and woodwinds) with various dynamics such as *f* (forte) and *mf* (mezzo-forte). The lower systems feature vocal parts with lyrics in German and English. The lyrics are:

 hal-le-lu-jah, des Her-ren Wort bleibt in E-wig-keit, hal-le-lu-jah, hal-le-lu-jah,

 hal-le-lu-jah, A-men, A-men, hal-le-lu-jah, hal-le-lu-jah,

 Herrn Wort, es bleibt in E-wig-keit, hal-le-lu-jah, es bleibt in E-wig-keit, hal-le-lu-jah,

 men, A-men, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, the word of the Lord

 Wort bleibt in E-wig-keit, des Her-ren Wort,

 jah, A-men, A-men, the word of the Lord,

 des Her-ren Wort bleibt in E-wig-keit, hal-le-lu-jah, hal-le-lu-jah,

 hal-le-lu-jah, A-men, A-men, hal-le-lu-jah, the word of the

 The score concludes with the instruction *sempre cresc.* (sempre crescendo) on several staves.

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,
 hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

es bleibt in E - wigkeit, des Her - ren Wort, es bleibt in E - wigkeit,
 en - du - reth for e - ver, the word of the Lord en - du - reth for e - ver,

hal - le - lu - jah, es bleibt in E - wigkeit, hal - le - lu - jah,
 the word of the Lord en - du - reth for e - ver, hal - le - lu - jah,

hal - le - lu - jah, es bleibt in E - wigkeit, hal - le - lu - jah,
 Lord en - du - reth for e - ver, the word of the Lord en - du - reth for e - ver, hal - le - lu - jah.

The musical score consists of several systems of staves. The upper systems include instrumental parts for strings and woodwinds, with dynamic markings such as *f* (forte) and *ff* (fortissimo). The lower systems are for voices, with lyrics in German and English. The lyrics are:

jah, hal-le-lu-jah, des Her-ren Wort, des Herren

jah, hal-le-lu-jah, the word of the Lord, the word of the

hal-le-lu-jah, hal-le-lu-jah, des Her-ren Wort, des Herren

hal-le-lu-jah, hal-le-lu-jah, the word of the Lord, the word of the

hal-le-lu-jah, hal-le-lu-jah, des Her-ren Wort, des Herren

hal-le-lu-jah, hal-le-lu-jah, the word of the Lord, the word of the

jah, hal-le-lu-jah, des Her-ren Wort, des Herren

jah, hal-le-lu-jah, the word of the Lord, the word of the

Wort, es bleibt in E - wig - keit, in E - wig - keit, hal - le - lu - jah, hal - le - lu -
 Lord en - du - reth for e - ver, for e - ver, hal - le - lu - jah, hal - le - lu -

Wort, es bleibt in E - wig - keit, in E - wig - keit, hal - le - lu - jah, hal - le - lu -
 Lord en - du - reth for e - ver, for e - ver, hal - le - lu - jah, hal - le - lu -

Wort, es bleibt in E - wig - keit, in E - wig - keit, hal - le - lu - jah, hal - le - lu -
 Lord en - du - reth for e - ver, for e - ver, hal - le - lu - jah, hal - le - lu -

Wort, es bleibt in E - wig - keit, in E - wig - keit, hal - le - lu - jah, hal - le - lu -
 Lord en - du - reth for e - ver, for e - ver, hal - le - lu - jah, hal - le - lu -

The musical score is arranged in 15 staves. The first 10 staves are instrumental, with a piano part in the upper staves and strings in the lower staves. The last 5 staves are vocal parts, each with a vocal line and a corresponding bass line. The lyrics are:

jah, halle - - - lu - jah!
 jah, halle - - - lu - jah!
 jah, halle - - - lu - jah!
 jah, halle - - - lu - jah!
 jah, halle - - - lu - jah!