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Das Autograph

des

Oratoriums „Jephtha“

von

G. F. Händel.

Fest-Ausgabe der deutschen Händel-Gesellschaft

zur

zweiten Säcularfeier

am 23. Februar 1885.

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Photolithographie von Stramper & Co. in Hamburg.

Vorwort.

Die Veröffentlichung des Jephtha-Autographs erfolgt zum zweiten Säculartage der Geburt Händel's, hat also insofern eine festliche Bedeutung. Aber weder dieser Zweck, noch viel weniger das Bestreben, eine umfangreiche Handschrift des Meisters als Rarität vorzulegen, veranlaßte die Publikation.

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

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

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

Winke zu beachten. Mehrfach am Ende großer Werke findet sich bei Händel die ungewöhnliche Bemerkung „**ausgefüllt den . . . . .**“ Dieses „Ausfüllen“ muß durch besondere Bedeutung und großen Umfang weit über das hinaus gegangen sein, was man bei neuen Kompositionen wohl nachträglich an Aenderungen und Verbesserungen anzubringen pflegt, denn letzteres würde ein Komponist nicht leicht in seiner Partitur anmerken, am wenigsten der von aller Kleinlichkeit freie Händel. Was also wurde von ihm nachträglich noch ausgefüllt, nachdem er das Werk bereits als beendet datirt hatte?

Die hin und wieder in seinen Partituren vorhandenen Skizzen und Entwürfe gewähren in dieser Hinsicht keinen sichern Aufschluß, wenigstens nicht für sich allein. Dagegen liefert das Schlußwerk Händel's, eben dieses Oratorium Jephtha, uns dasjenige Material, welches hier nöthig ist. Als er diese letzte oratorische Komposition am 21. Januar 1751 begann, war er trotz seiner 66 Jahre im Vollbesitz der alten Kraft und Gesundheit; als er sie ungewöhnlich spät, erst nach sieben Monaten, am 30. August jenes Jahres beendete, war er krank und nahezu erblindet. Den größten Theil des Jephtha schrieb er mit gewohnter Schnelligkeit; der erste Akt war am 2. Februar, also in 13 Tagen fertig (S. 97), und nach elf weiteren Tagen arbeitete er bereits an dem Schlußchore des zweiten Aktes.

Aber hier trat eine verhängnißvolle Störung ein. Seite 182, am Schlusse des bewegten ersten Satzes: „**How dark, o Lord, are thy decrees** — Wie dunkel, o Herr, sind deine Rathschlüsse“, den er, wie mehreres Vorhergehende, augenscheinlich schon mit großer Mühe geschrieben hatte, lesen wir, daß er am Mittwoch den 13. Februar bis hierher kam, aber verhindert wurde weiter zu schreiben „wegen des gesichts“ seines linken Auges, nämlich wegen der Schmerzen und der zunächst auf dem linken Auge eintretenden Erblindung. Es war der erste heftige Anfall eines Leidens, welches in völliger Blindheit enden sollte, sich aber vorerst soweit besserte, daß Händel nach zehn Tagen, am 23. Februar, die Arbeit wieder aufnehmen konnte, denn er bemerkt S. 183, es sei an diesem Tage, der sein Geburtstag war, „etwas besser worden“. So fuhr er denn fort in der Komposition eines Textes, welcher auf ergreifende Weise zugleich seine eigne Lage und Stimmung schilderte „**All our joys to sorrow turning, and our triumphs into mourning, as the night succeeds the day** — Unsre Lust kehrt sich in Klagen, unser Sieg sich in Verzagen, wie in Nacht der Tag zergeht“. Diesen Schlußchor beendigte er am 27. Februar (S. 193), also in fünf Tagen, in welchen er sonst einen halben Akt anzufertigen pflegte. Und dann ruhte die Arbeit beinahe vier Monate; erst am 18. Juni begann der dritte Akt (S. 194). Als der größte Theil desselben fertig war, wird abermals eine Pause eingetreten sein, denn den Schluß des Chores S. 244 hat Händel durch ein nachträgliches Datum auf den 15. oder 17. Juli gesetzt. Die noch folgenden vier Arien und der Schlußchor beschäftigten ihn länger, als sonst wohl ein ganzes Oratorium, da er, wie die Schlußbemerkung auf der letzten Seite zeigt, erst am 30. August 1751 mit dem ganzen Werke zu Ende kam.

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

Was lehren sie uns? Sie zeigen, daß Händel zuerst bloß den Baß und die vier Singstimmen zu Papier brachte und sich hier später auf einzelne Verbesserungen (z. B. die merkwürdige Verstärkung des Tenor-Einsatzes durch den Baß S. 91, Takt 1—2) beschränkte, von den gesammten oberen Begleitstimmen aber nur Seite 91, Takt 3—5 ein Motiv der Violinen anmerkte, alles übrige dagegen dem späteren Ausfüllen überließ. So verfuhr er überall bei Chören von ähnlicher Anlage. Etwas abweichend ist die erste Hälfte dieses großen Chores, S. 79—88. Hier wurden Singstimmen und Orchester gleich anfangs bis S. 84 nahezu vollständig eingetragen; erst von S. 85 an blieben größere Räume für die Ausfüllung frei; Seite 86 notirte er von den Singstimmen nur noch Baß und Oberstimme, bis zuletzt (S. 87, T. 6) auch der Sopran aufhörte und lediglich die Bässe den Chortheil vorläufig zu Ende führten.

Dasselbe Verfahren ist bei dem ähnlich gestalteten Chore S. 105 beobachtet und dort noch deutlicher zu ersehen. Fünf Seiten lang wurde alles beinah vollständig ausgeschrieben; von Seite 110 an blieben zuerst die oberen Begleitstimmen, sodann von Takt 5 an auch die oberen Singstimmen fort, und Händel machte wieder mit den Bässen allein den Schluß, doch so, daß er S. 111 in der ersten Violine die lebhafte Begleitung zugleich mit andeutete. Die zweite Hälfte dieses Chores (S. 112—119) ist ähnlich der zweiten Hälfte des vorigen (S. 88—97), aber in der Gestaltung noch etwas einfacher; dementsprechend hat Händel auch den Baß und die vier Singstimmen sofort vollständig ausgeschrieben, die Begleitung aber erst bei der Ausfüllung eingetragen, oder wenn man die Sache äußerlich betrachtet, so hat er die fünf unteren Linien der Partitur zuerst für sich, und die fünf oberen später ebenfalls für sich geschrieben. Im Ganzen war sein Verfahren bei den Chören dieses, daß er zu Anfang sämmtliche Motive andeutete und eine zeitlang fortführte, aber mit der einzelnen Stimme einhielt, sobald sie aus dem Vorausgegangenen zu entnehmen war. In Folge dessen wurde

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

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

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

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

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

Bergedorf bei Hamburg,
am 15. Februar 1885.

Friedrich Chrysander.

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Iphtha

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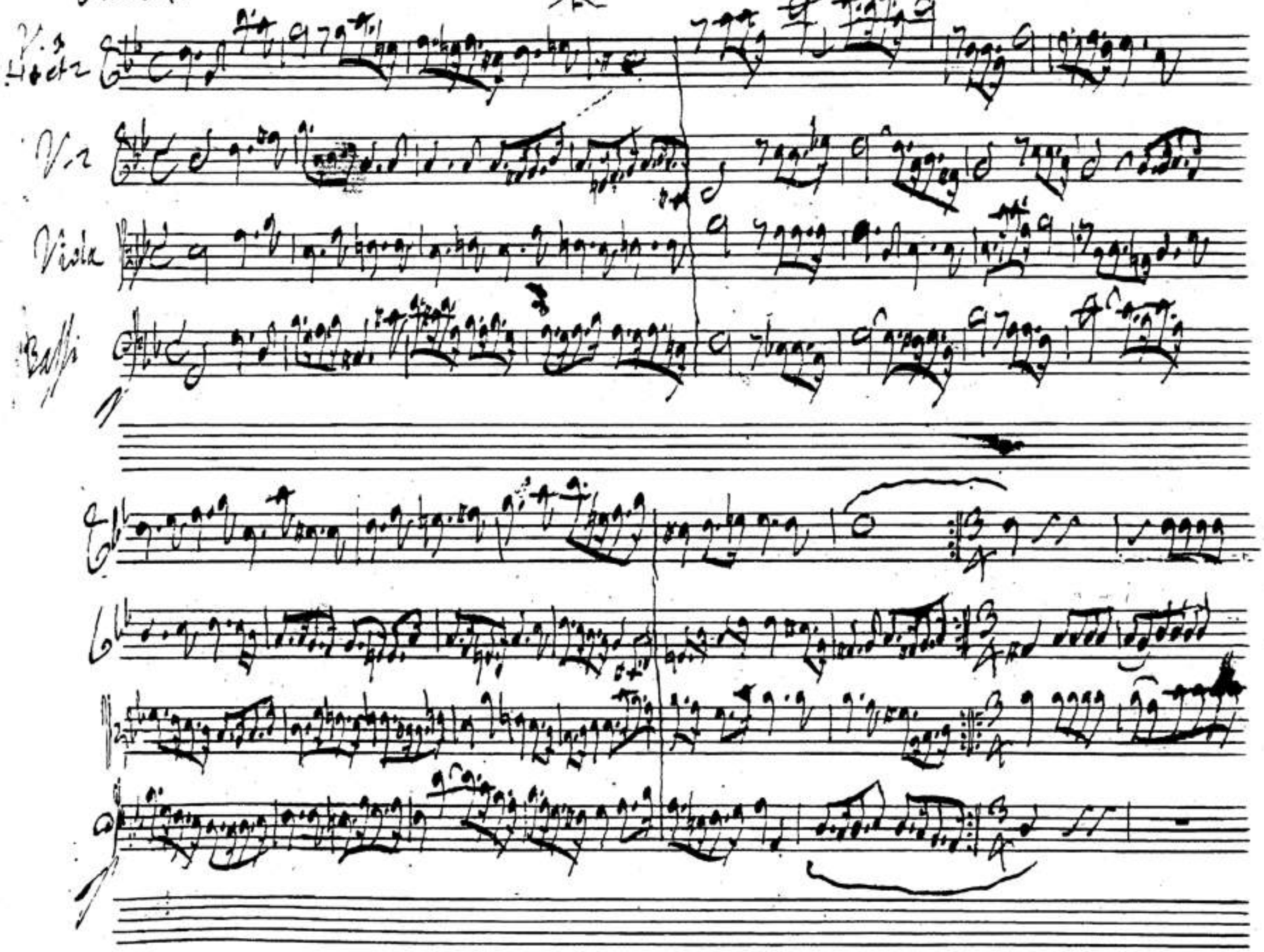
Ouverture

dell' Oratorio o Jephta



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Violoncell.

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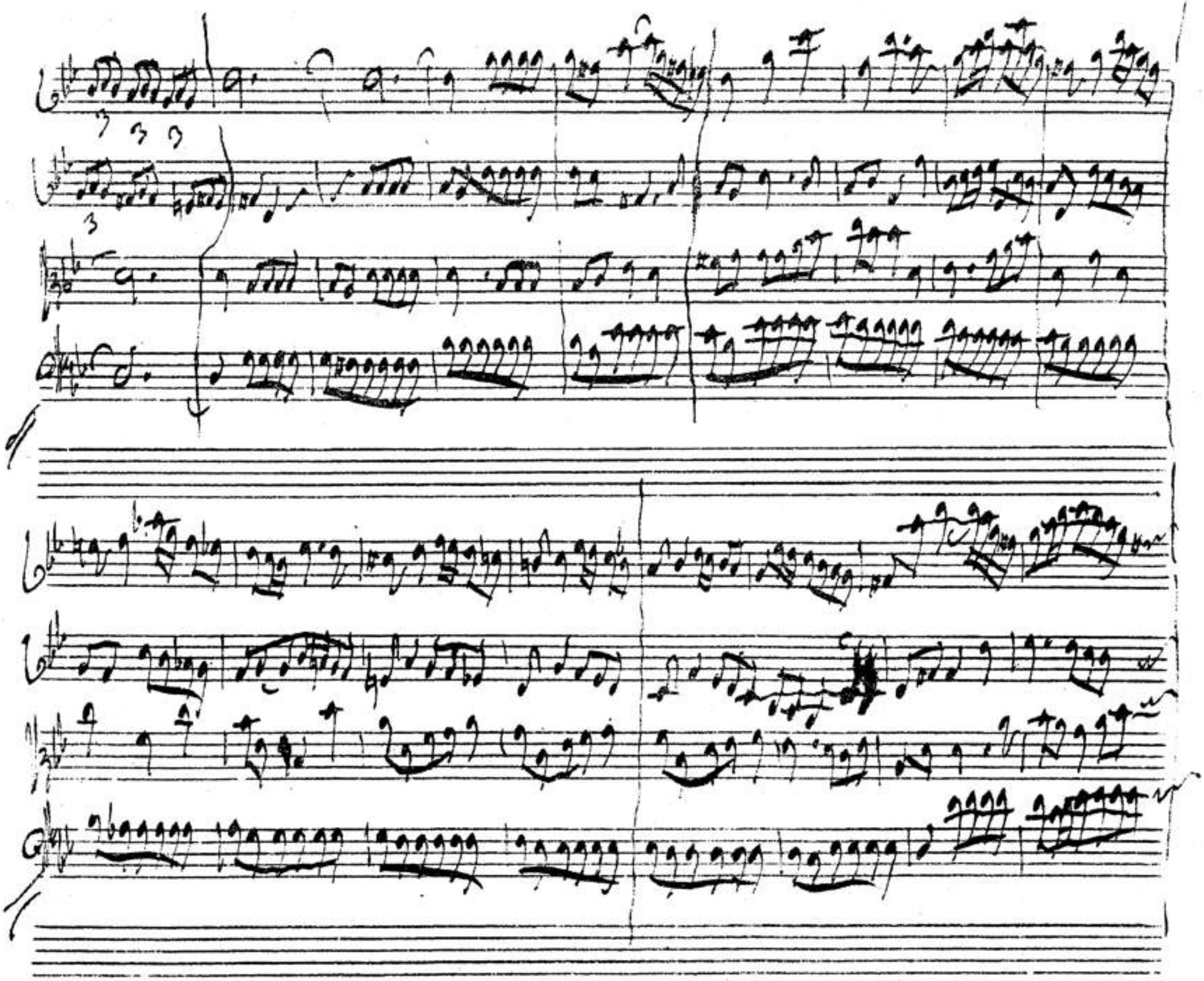

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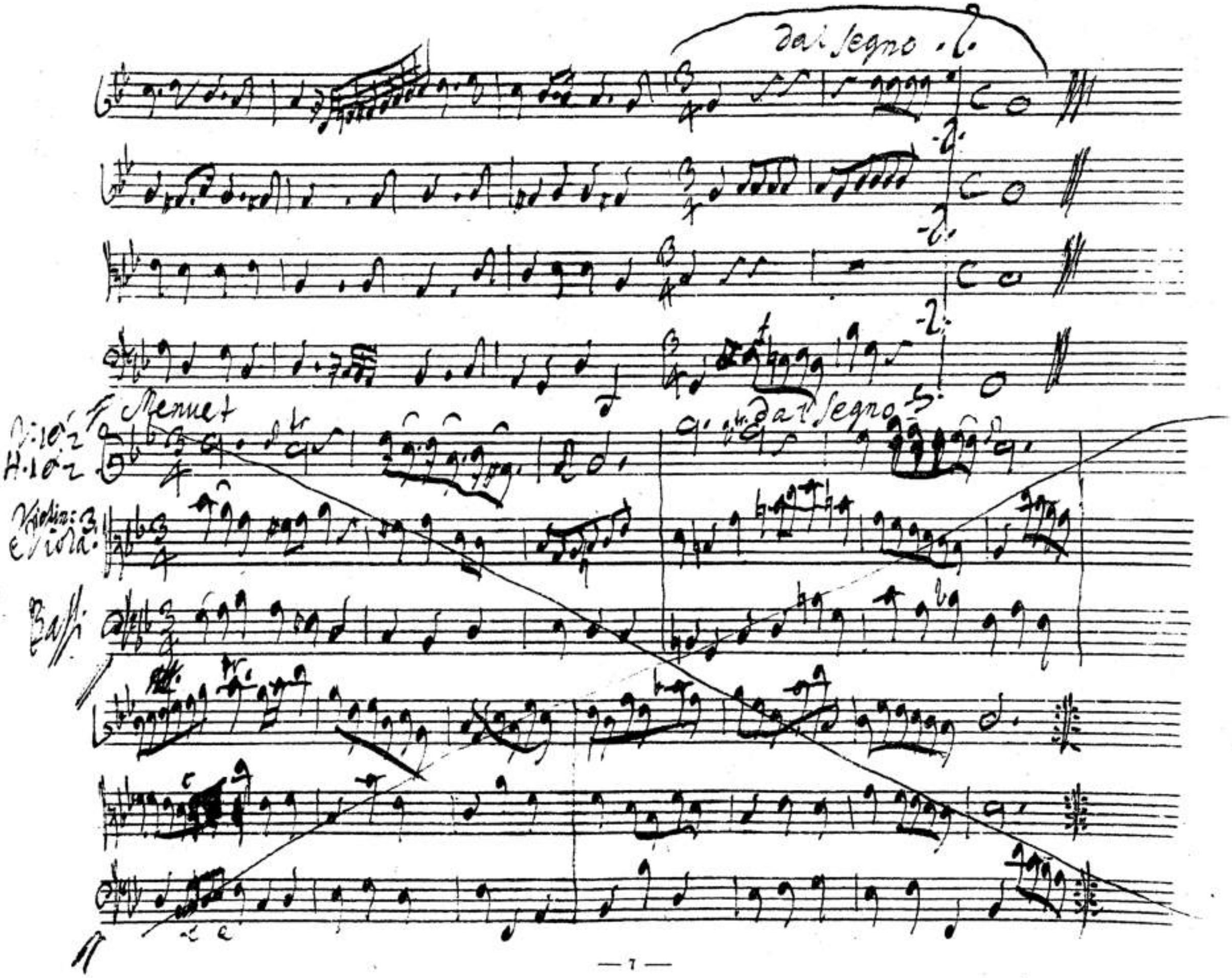

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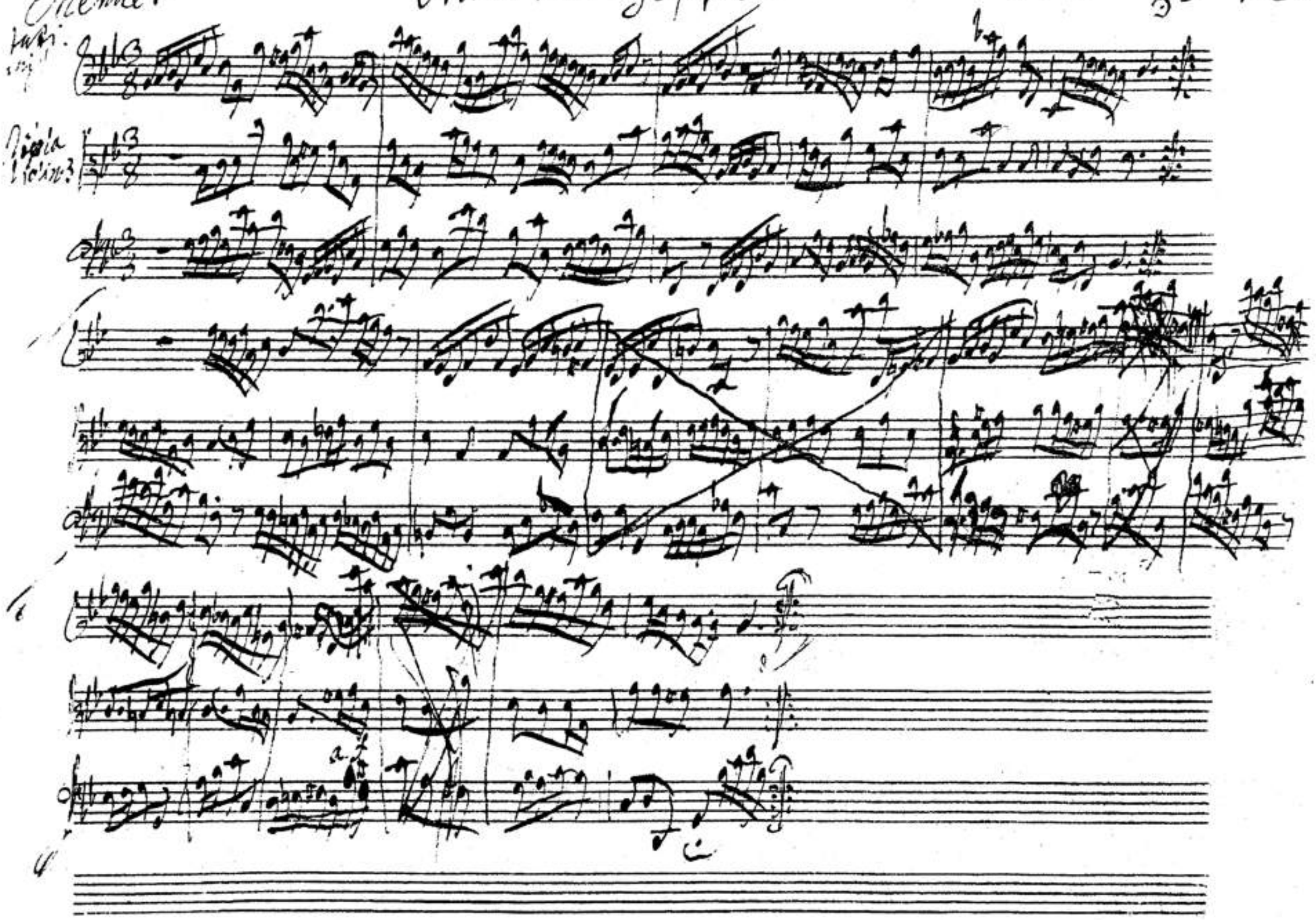
Menuet

Oratorio Jeptha

angefangen den 21 Jan.r 1751.



Accomp: Largo e Staccato

V. 1 et 2

Viol

or these vile ammorites Cour Lordly Tyrants, now these eighteen

It must be so. — Years, will crush the Race of Israel. Since Heav'n vouchsafes not

not, with imediate choice, to point us our a Leader, as before; ourselves must chu'e — and who so fit a man, as Gilead's Son our

Brother, valiant Septha? — True we have slighted, scorn'd, expell'd him hence, as of a stranger born: but well Know him his

his generous soul disdains a mean Revenge, when his distressfull country calls his aid — and perhaps, Heav'n may favour our Re,

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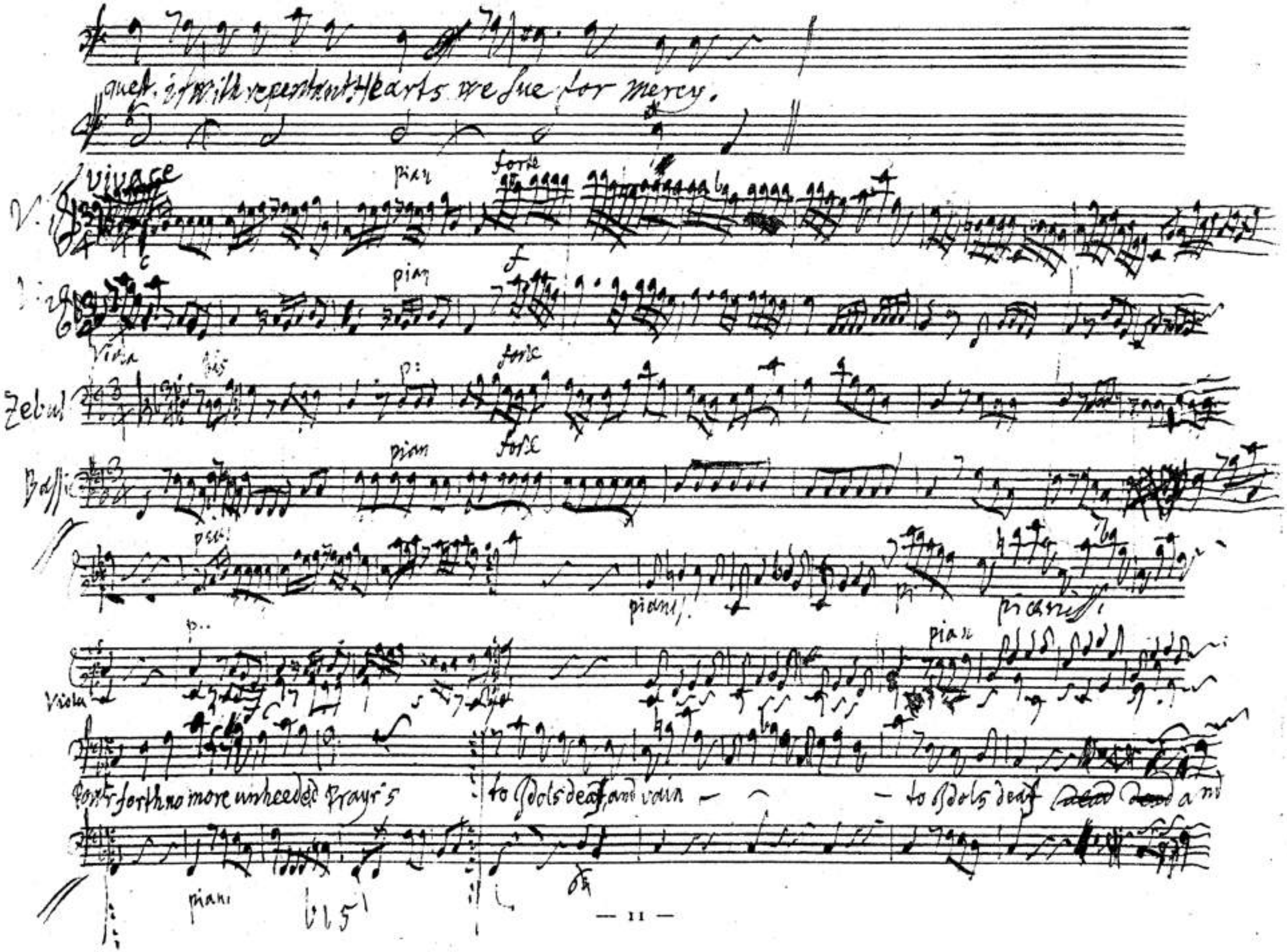
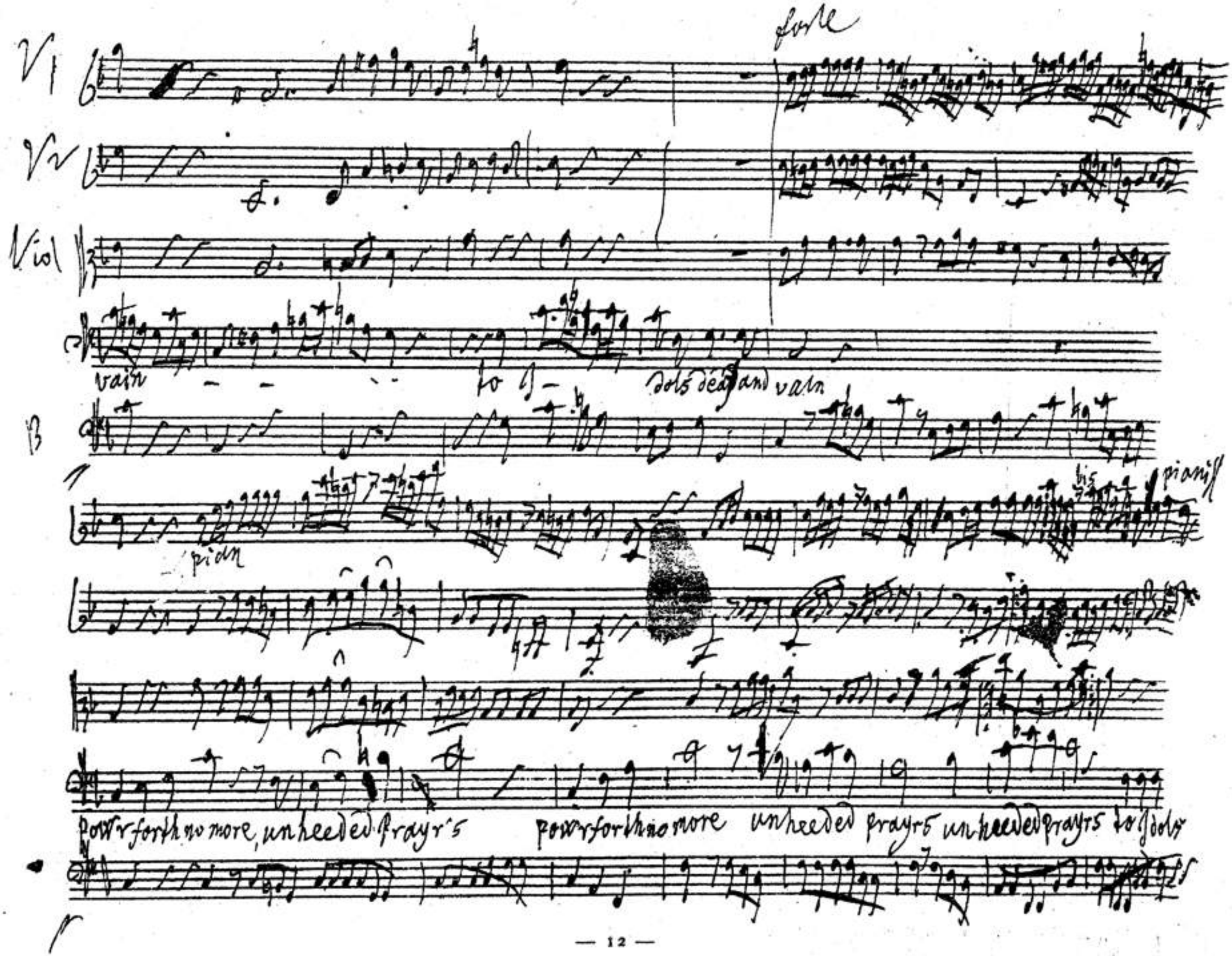
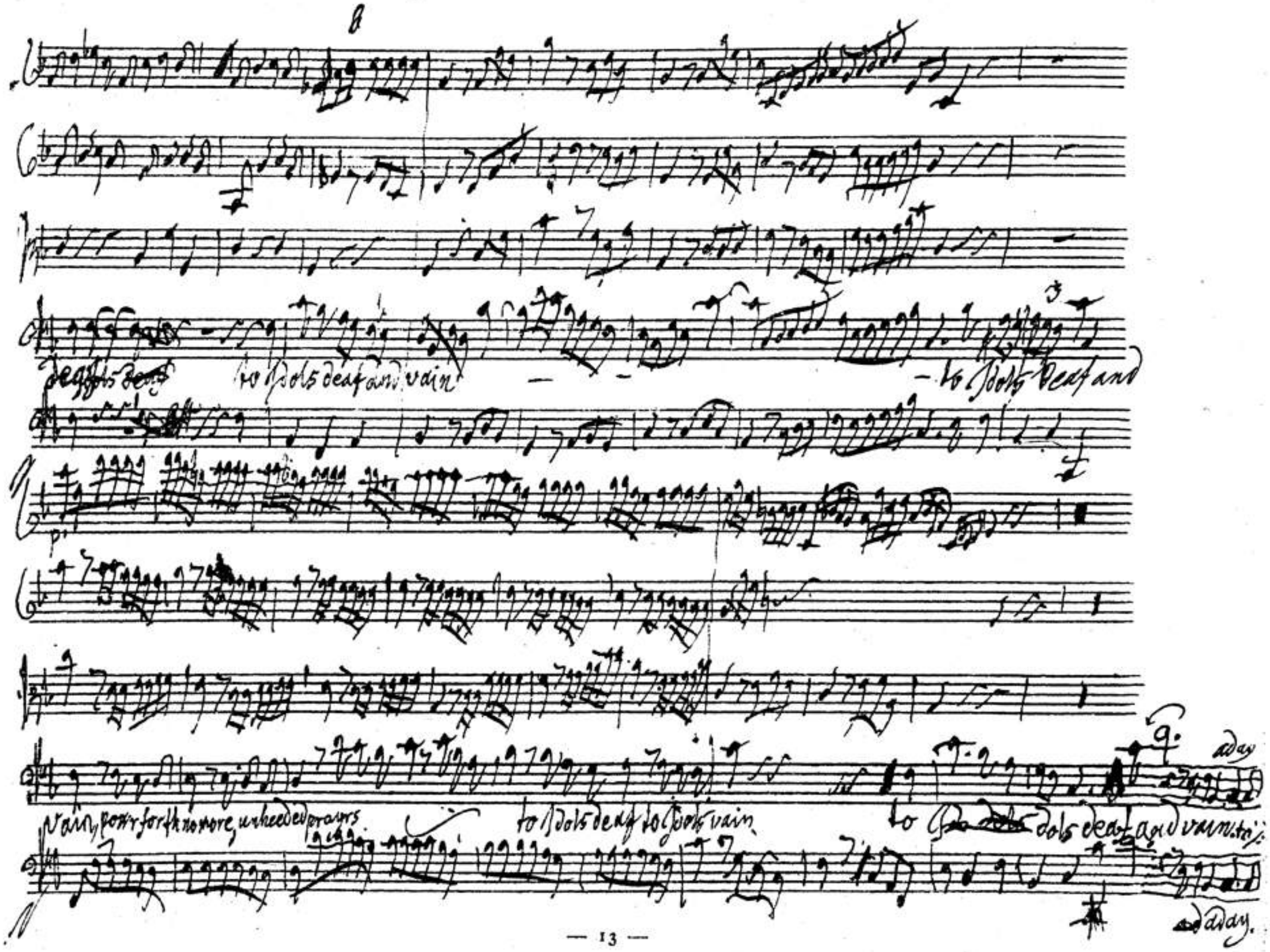

quest. if with repentant Hearts we sue for mercy.
Vivace
V.
pian
forte
f
Viola
Zebul
Bassi
pian
forte
pianiss.
pianiss.
Viola
pian
Pour forth no more unheeded Prayr's
to Idols deaf, and vain
to Idols deaf
and
pian

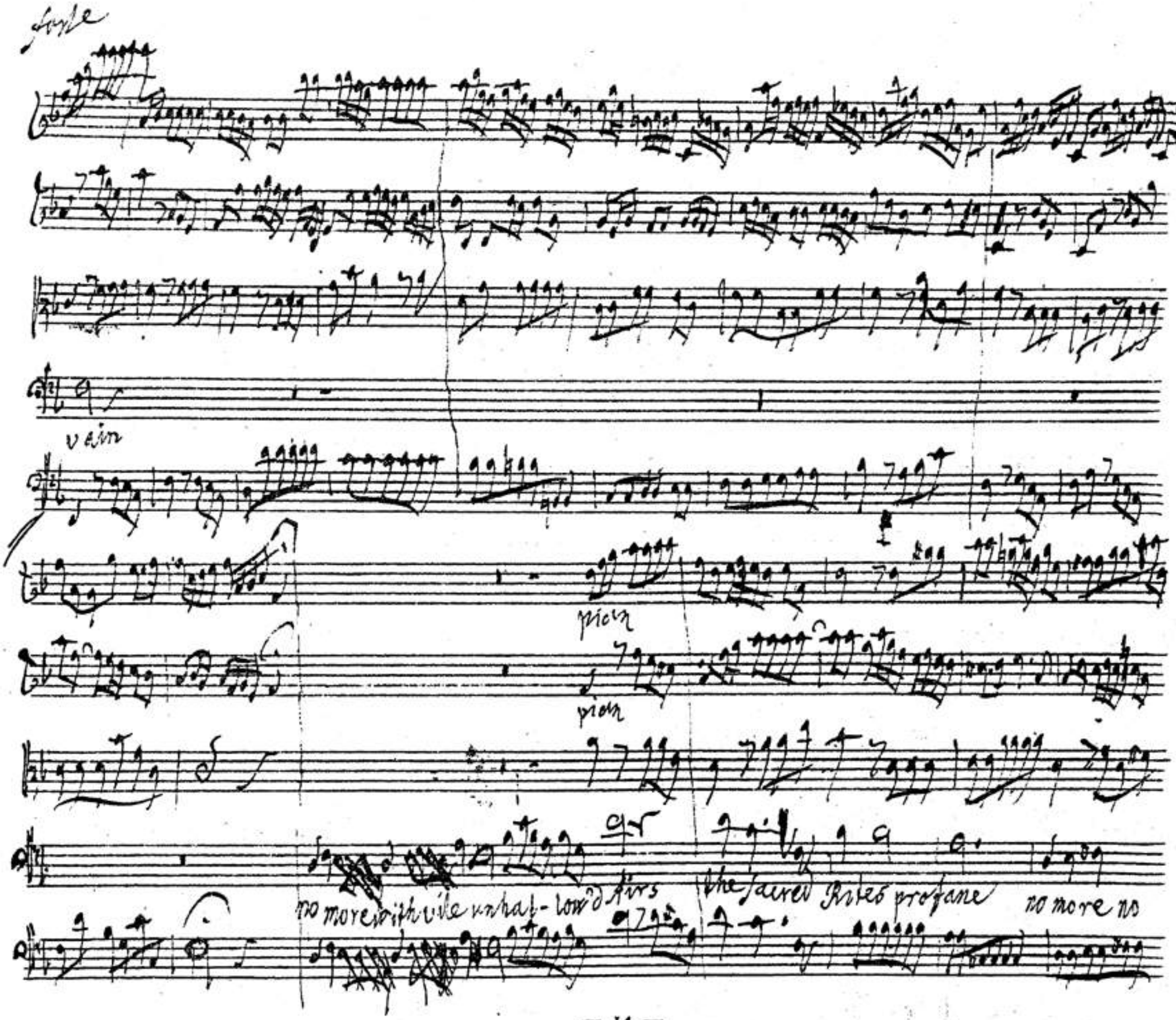
BSB


V1
V2
Viol
forte
vain
to
dols dead and vain
B
pian
bis
pianiss
powr forth no more, unheeded prayr's
powr forth no more
unheeded prayrs
unheeded prayrs
to dols

BSB


to Idols deaf and vain
to Idols deaf and
vain, pour forth no more, unheeded prayers
to Idols deaf to Idols vain
to Idols deaf and vain to
aday
aday.

BSB


forte
vain
pian
pian
no more with vile unhal- low'd Airs
the sacred Rites profane
no more no

BSB

more no more no more the Sacred. Rites profane with vile unhallowd airs no more the Sacred

Rites profane no more with vile unhallowd airs the Sacred Rites profane the Sacred Rites profane

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andante

V. 1

V. 2

Viola

H. 1.

H. 2.

C.

fierce molock, shallow Cymbals ring

A.

fierce molock

T.

B.

no more to Ammon's God and King

fierce molock, shallow Cymbals ring

no more to ammons god and King

fiera molock

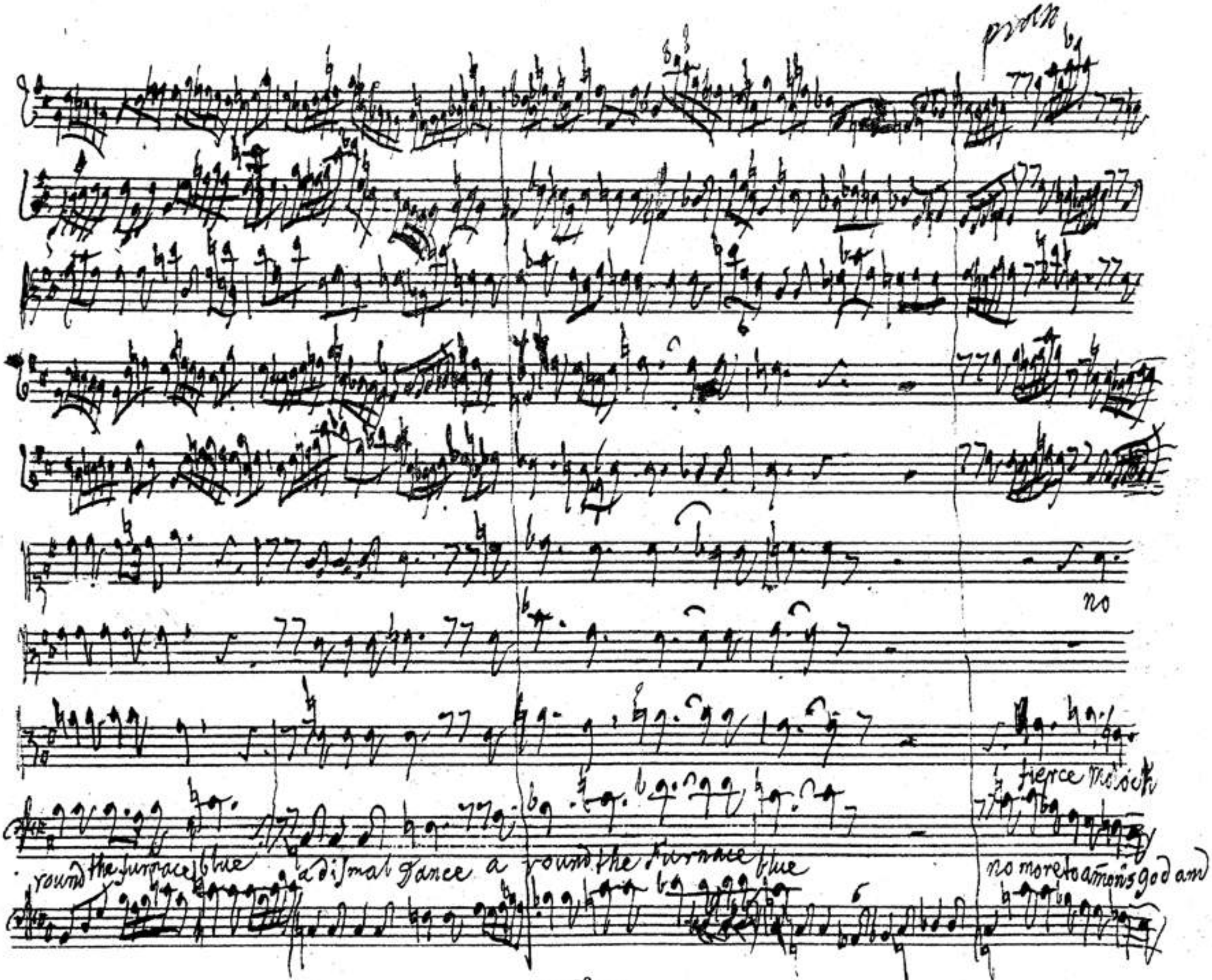
shallow Cymbals

C.

BSB

ring in dismal dance around the furnace blue around in dismal dance a-

BSB


no
fierce moloch
round the furnace blue
a dismal dance a round the furnace blue
no more to amon's god and

BSB

more

fierce

Molech shall our Cymbals ring in Dance around the furnace

no more

fierce Molech shall our Cymbals ring in dismal Dance around the furnace

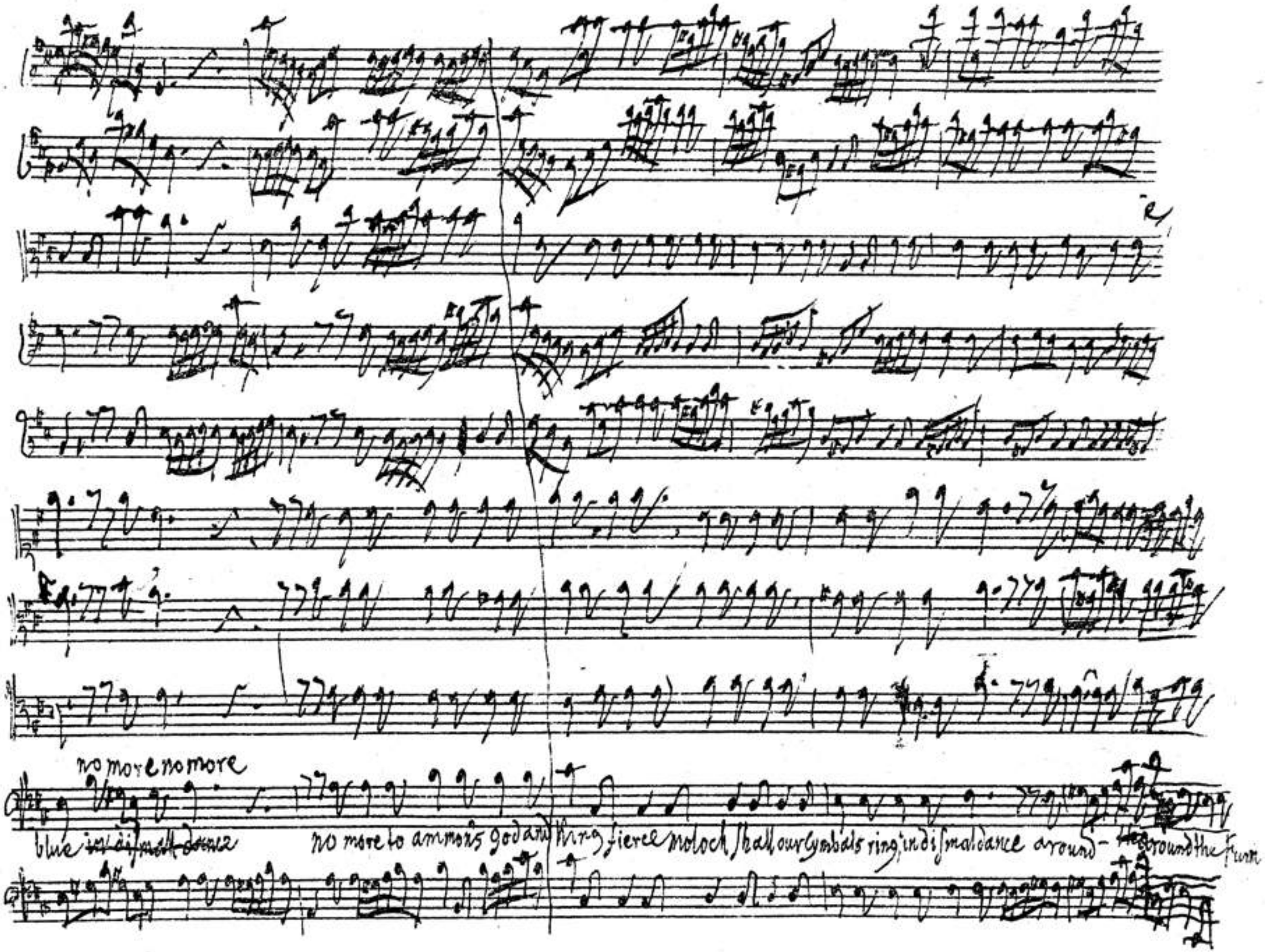
no more to amons God and King fierce Molech shall our Cymbals ring in dismal dance

King fiera moloch, shall our Cymbals ring

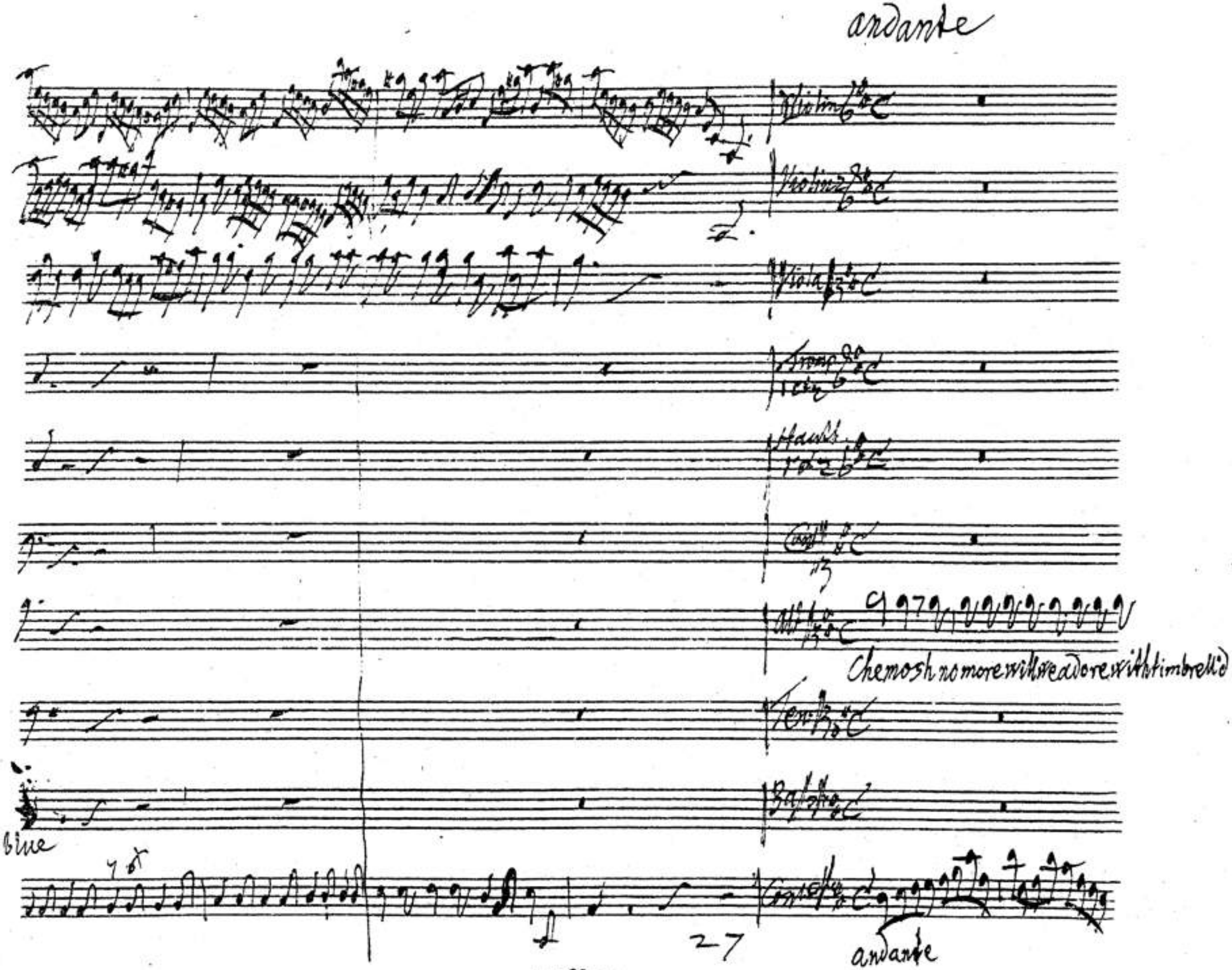
in dimal Dance

around the furnace

BSB


no more no more
blue ~~in dismal dance~~
no more to ammon's god and thing fierce moloch shall our cymbals ring, in dismal dance around - ~~the~~ around the Turn

BSB


andante
Violin
Violin
Viola
Trompe
Hautb.
Cant.
Alt.
Chemosh no more will we adore with timbrell'd
Ten.
Bass.
blue
Cont.
27
andante

BSB

V1

V.2

Viol

T.1 et 2

H.1 et 2

C.

f with timbrell dan-thems, to Jehovah due ~~with~~ timbrell danthems to Jehovah due, with

A.

anthems, to Jehovah due, with due with timbrell danthems to Jehovah due with timbrell d

T.

Chemosh no more will we adore with timbrell danthems, to Jehovah due, with timbrell dan-thems

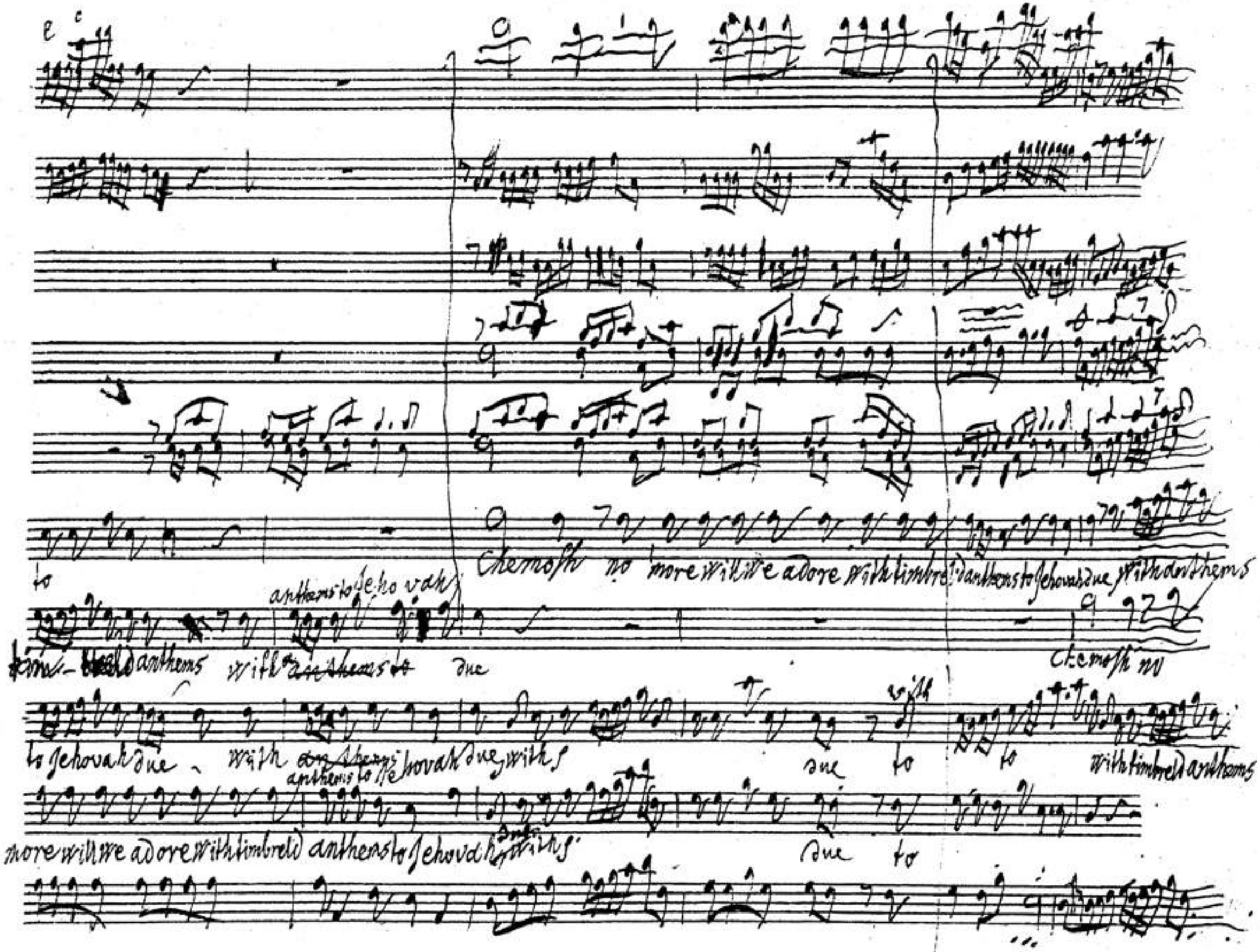
B.

Chemosh no

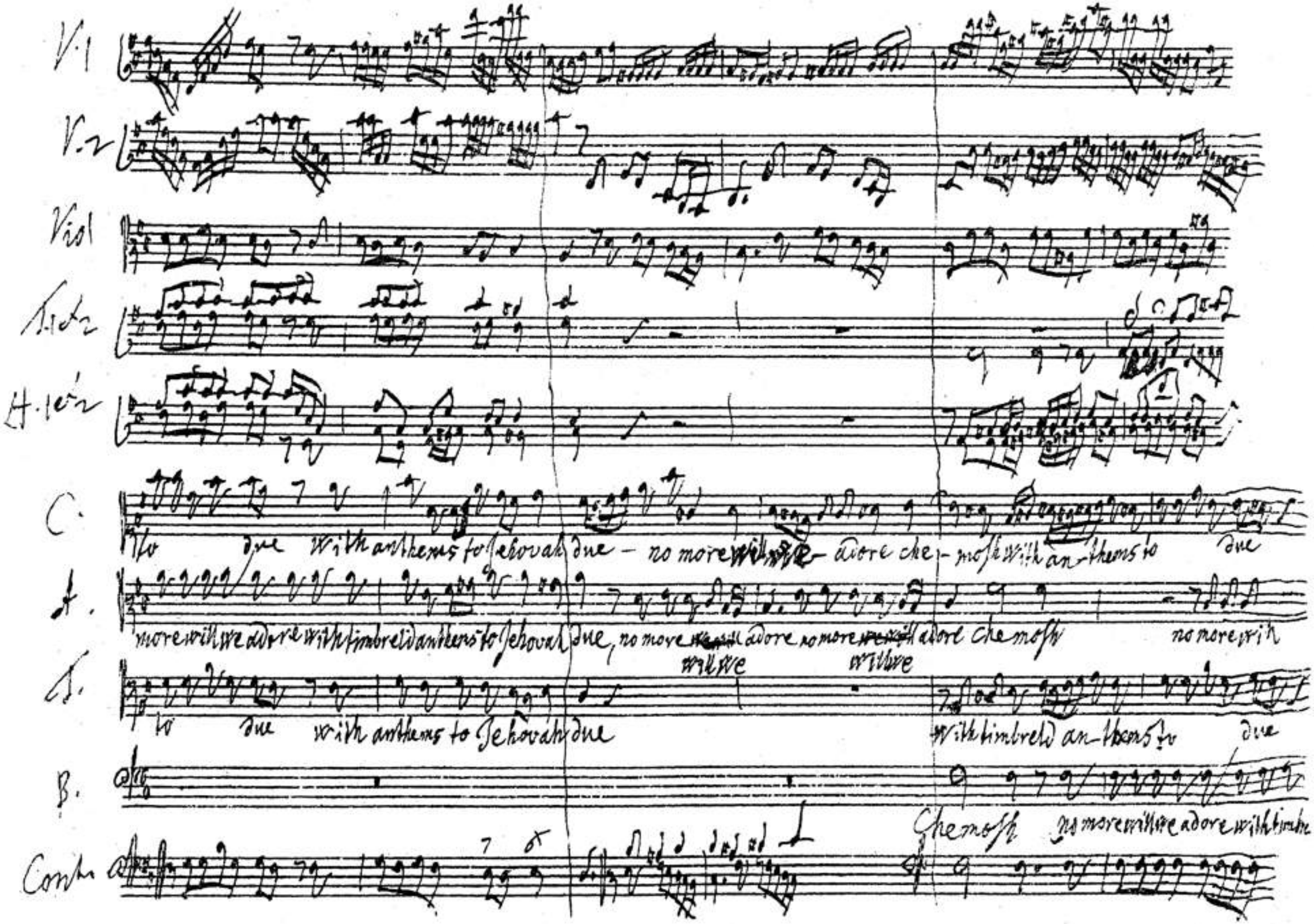
Cant

f

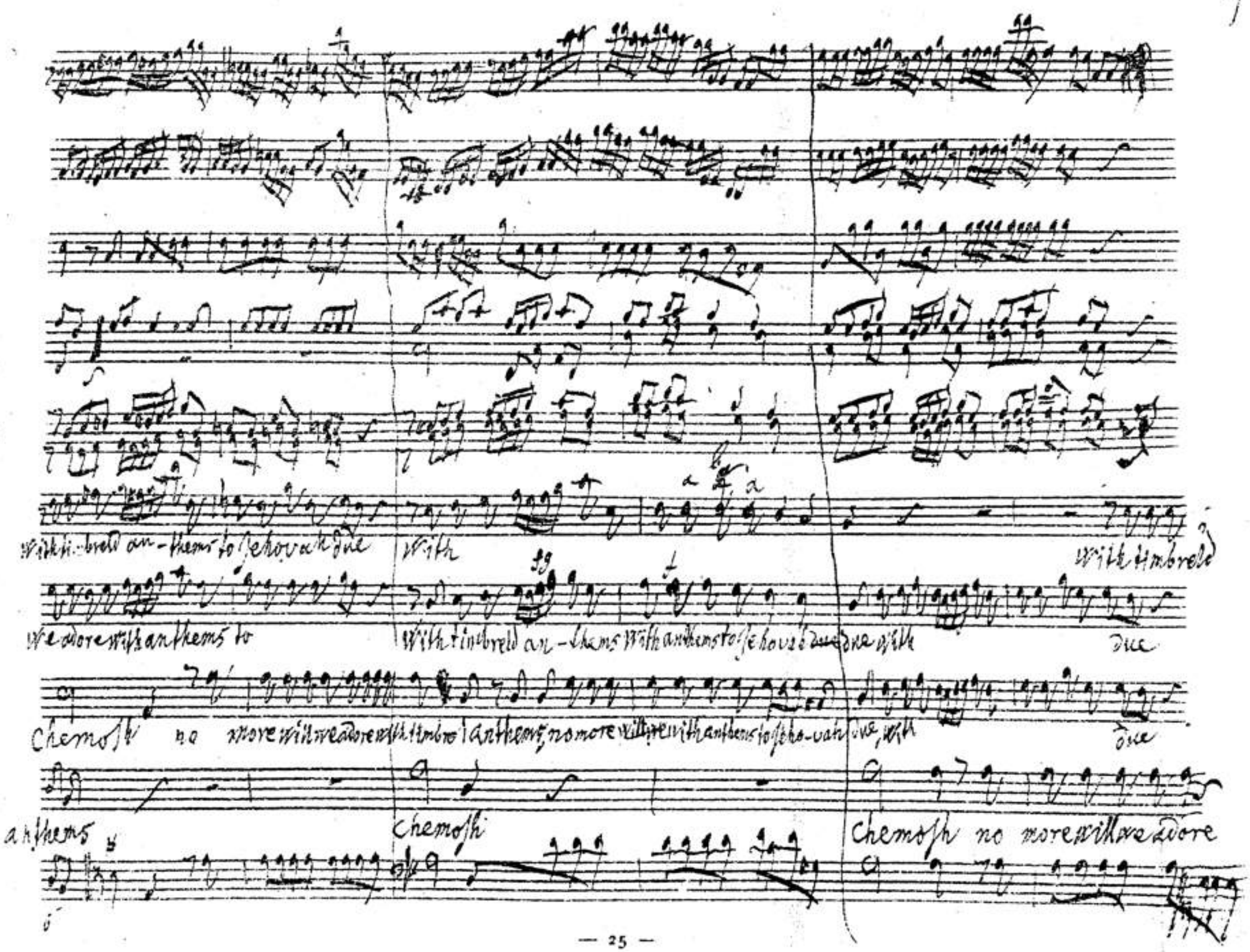
BSB


to
Chemosh no more will we adore with timbrel d anthems to Jehovah due with anthems
anthems to Jehovah
anthems with anthems to due
Chemosh no
to Jehovah due with anthems to Jehovah due with
due to
with timbrel d anthems
anthems to Jehovah due with
more will we adore with timbrel d anthems to Jehovah due with
due to

BSB


V.1
V.2
Viol
T.1&2
H.1&2
C.
to due with anthems to Jehovah due – no more will we adore che-mosh with an-thems to due
A.
more will we adore with timbreld anthems to Jehovah due, no more will we adore no more will we adore Chemosh no more wit
T.
to due with anthems to Jehovah due with timbreld an-thems to due
B.
Chemosh no more will we adore with timbre
Cont.

BSB


With timbreld an-thems to Jehovah due
With
With timbreld
We adore with anthems to
With timbreld an-thems With anthems to Jehovah due with
due
Chemosh no more will we adore with timbre l anthems, no more will we with anthems to Jeho-vah due, with
due
anthems
Chemosh
Chemosh no more will we adore

BSB

an-thems to Jehovah to Jehovah due Chemosh no more will me adore with timbred anthems to Jehovah due

With timbred an-thems to Jehovah to Jehovah due - With timbred anthems to Jehovah due with anthems to Jehovah due

with timbred an-thems to Jehovah due With anthems with timbred anthems to Jehovah due.

With timbred an thems to Jehovah due with an thems to Jehovah due

timbred

32

Enter Jeptha & Storgè.

But Jeptha comes - Kind Heav'n, assist our Plea - O Jeptha, with an Eye of Pity, look, on thy repentant

Brethern in Distress. forgetfull of thy Wrongs, redress thy Sire, thy Friends, thy Country, in extreme Dis-

Jeptha

pair I will; so please it Heav'n - and these the Terms - if I comand in War, the like comand (Should Heav'n vouch-

Zebus

safe us a victorious Peace) shall still be mine. agreed. - be witness Heav'n.

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a tempo giusto. e staccato

V. unis.

Jeptha

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

pian

pi

Virtue Virtue Virtue my soul shall still embrace

pian.

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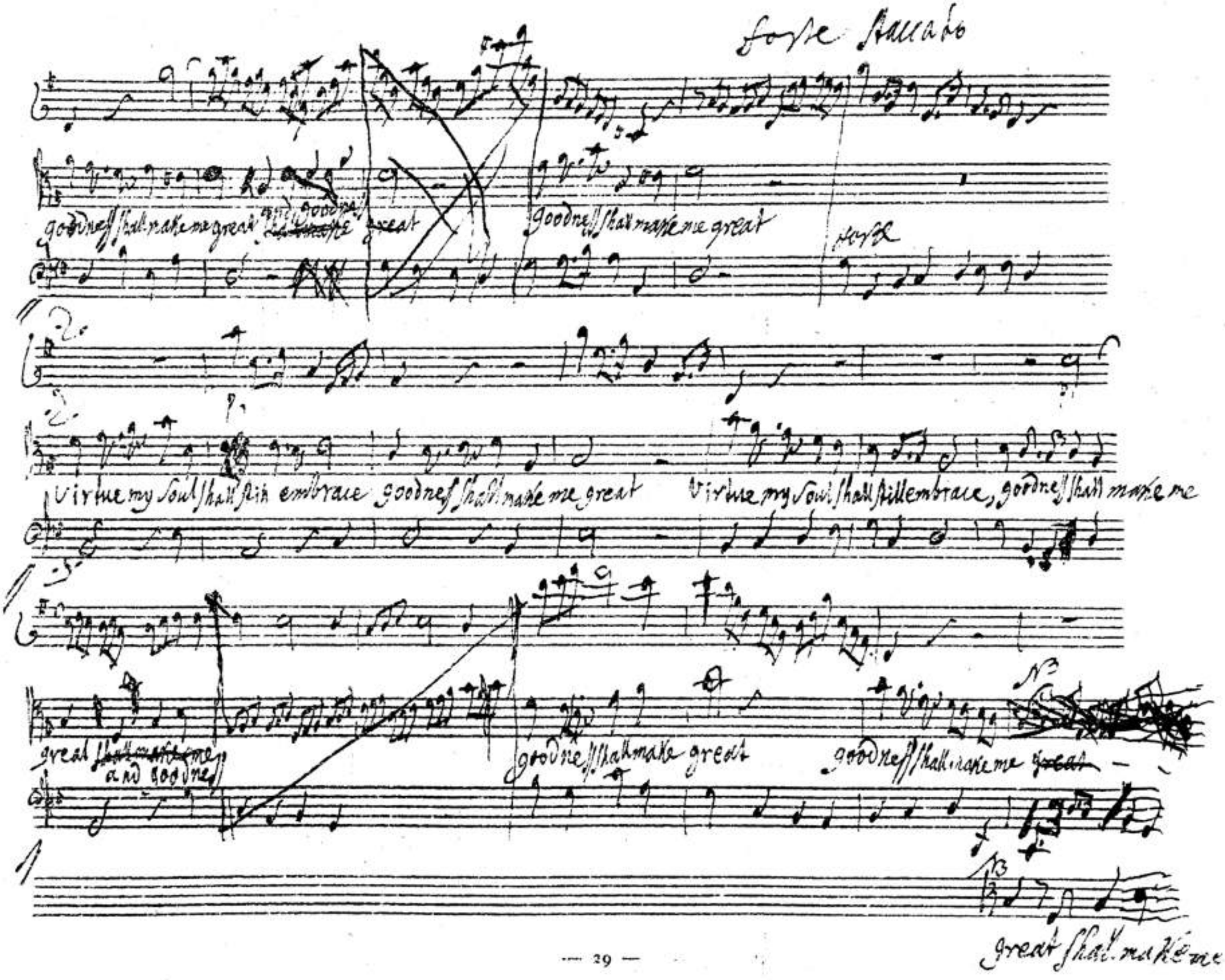
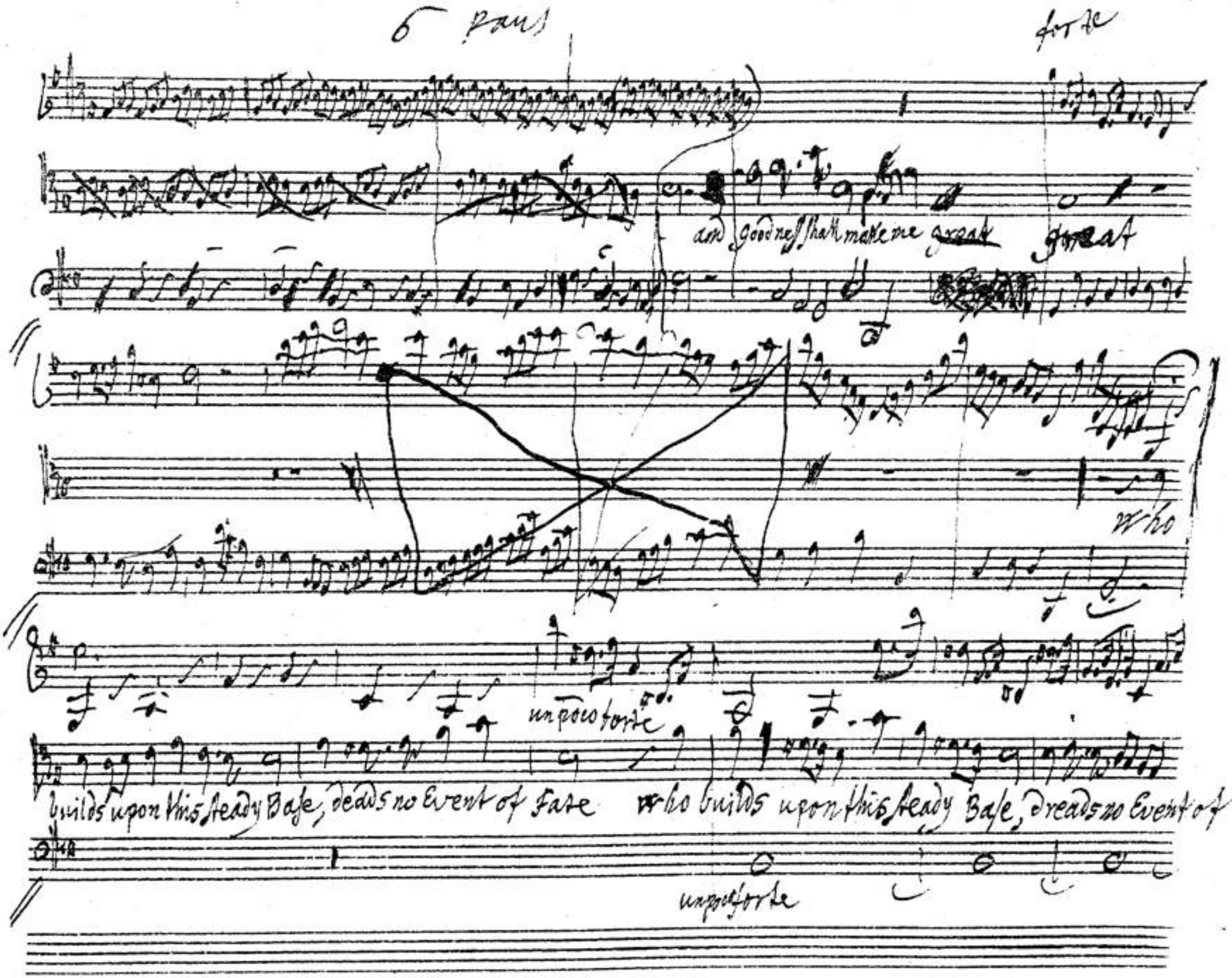

forte staccato
goodness shall make me great
goodness shall make me great
forte
Virtue my soul shall still embrace goodness shall make me great
Virtue my soul shall still embrace, goodness shall make me
great
and goodness
goodness shall make great
goodness shall make me
great shall make me

BSB


6 Paus
forte
and Goodness shall make me great
great
who
un poco forte
builds upon this steady Base, deads no Event of Fate
who builds upon this steady Base, dreads no Event of
un poco forte

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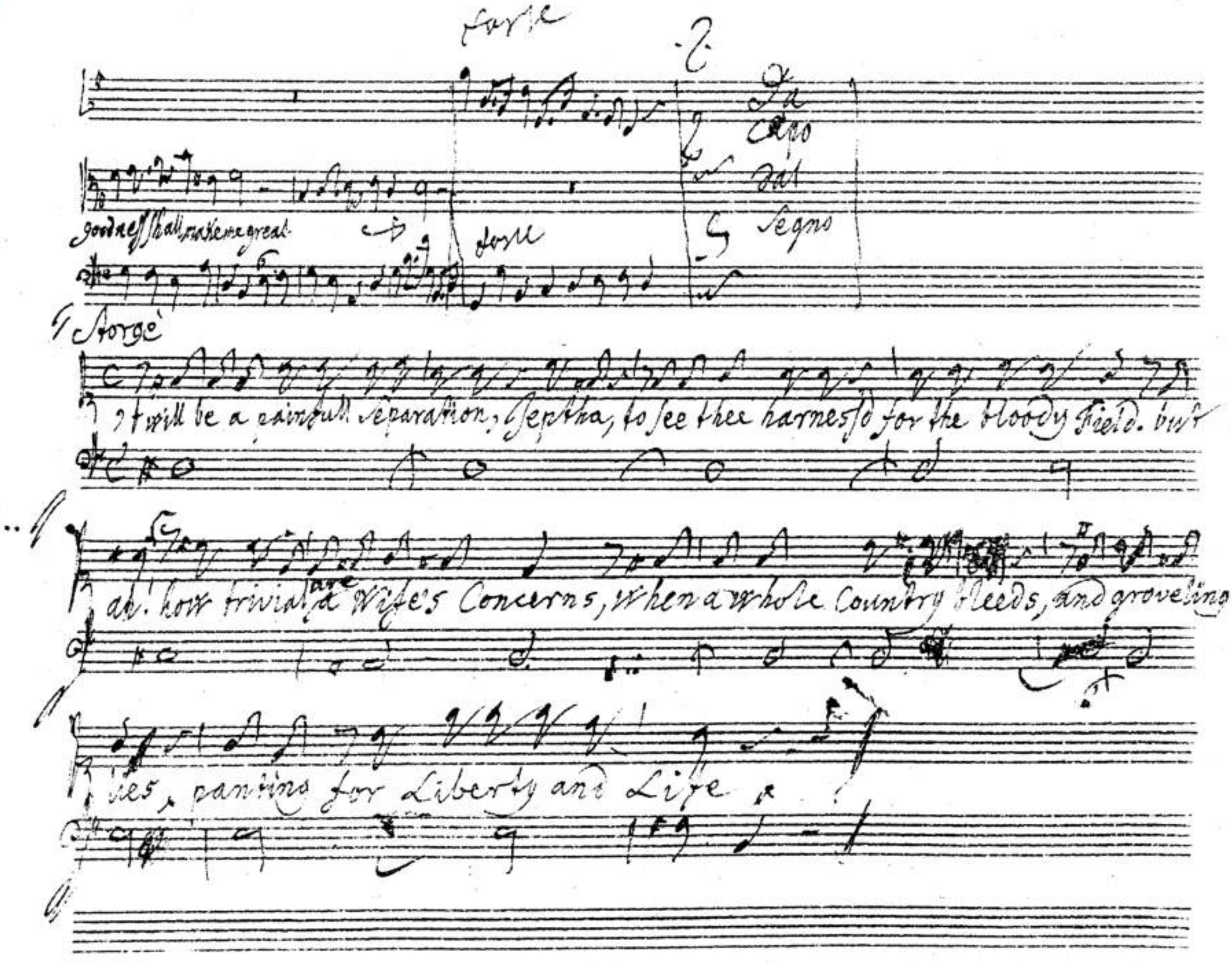
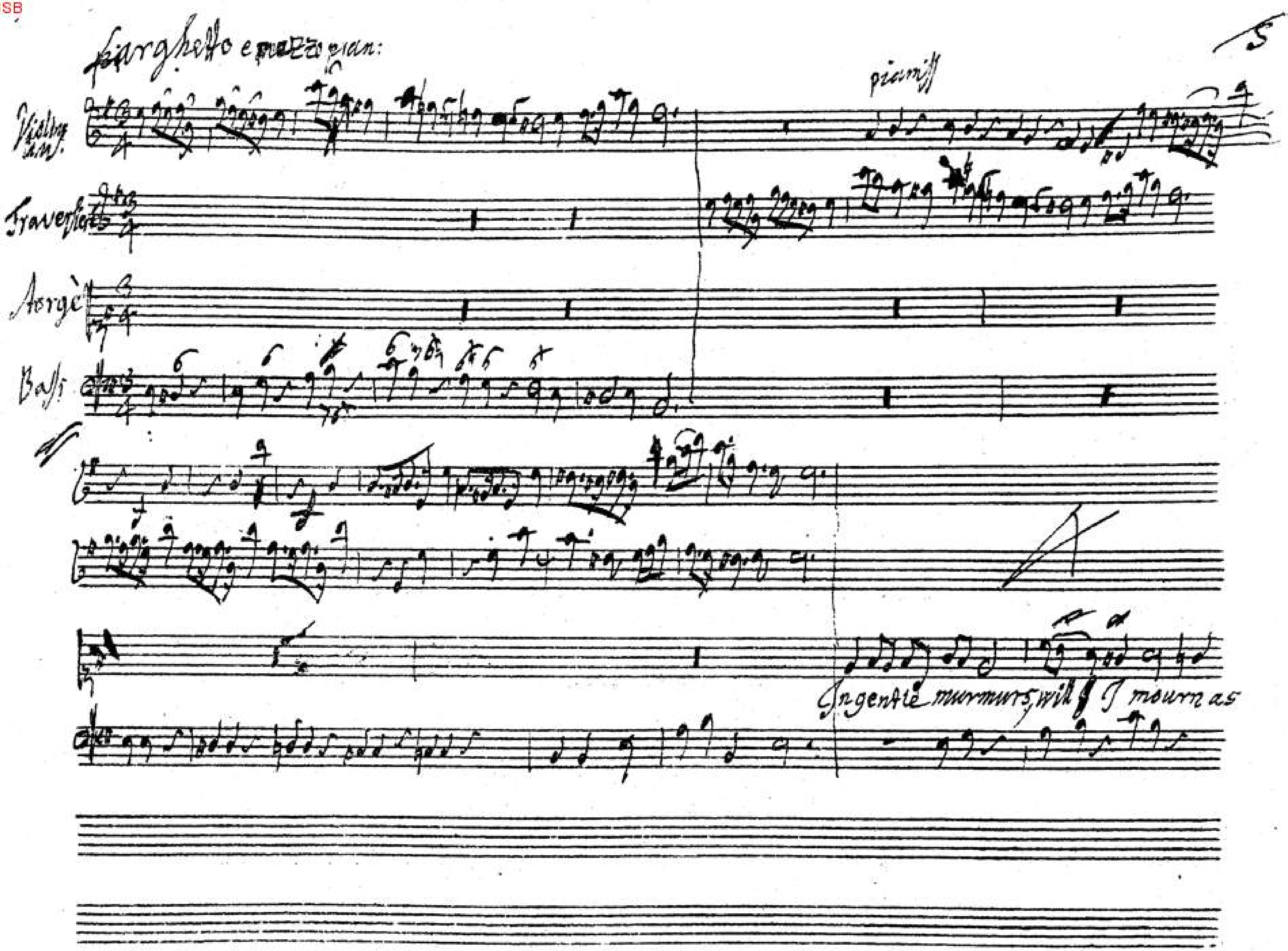
fate dreads no Event of fate Who builds upon this steady fate

dreads no Event of fate dreads no Event of fate dreads no. Event

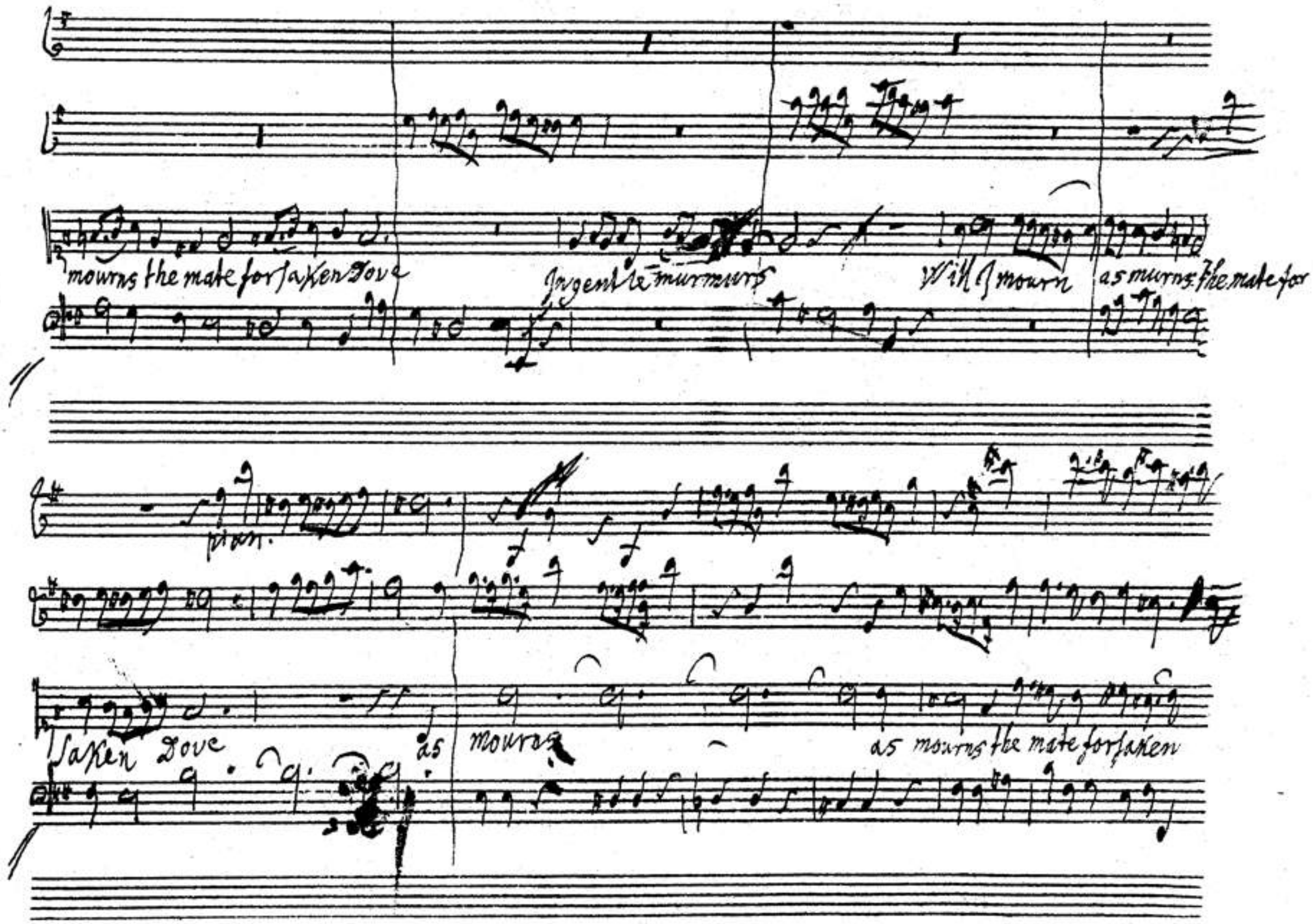
fate dreads no Event of fate dreads no Event - of fate adieu. Virtue my soul shall still embrace


forte
Da Capo
dal Segno
goodness shall make me great
forte
Storge
It will be a painfull separation, Septha, to see thee harness'd for the bloody Field. but
ah! how trivial are a Wife's Concerns, when a whole Country bleeds, and groveling
lies, panting for Liberty and Life

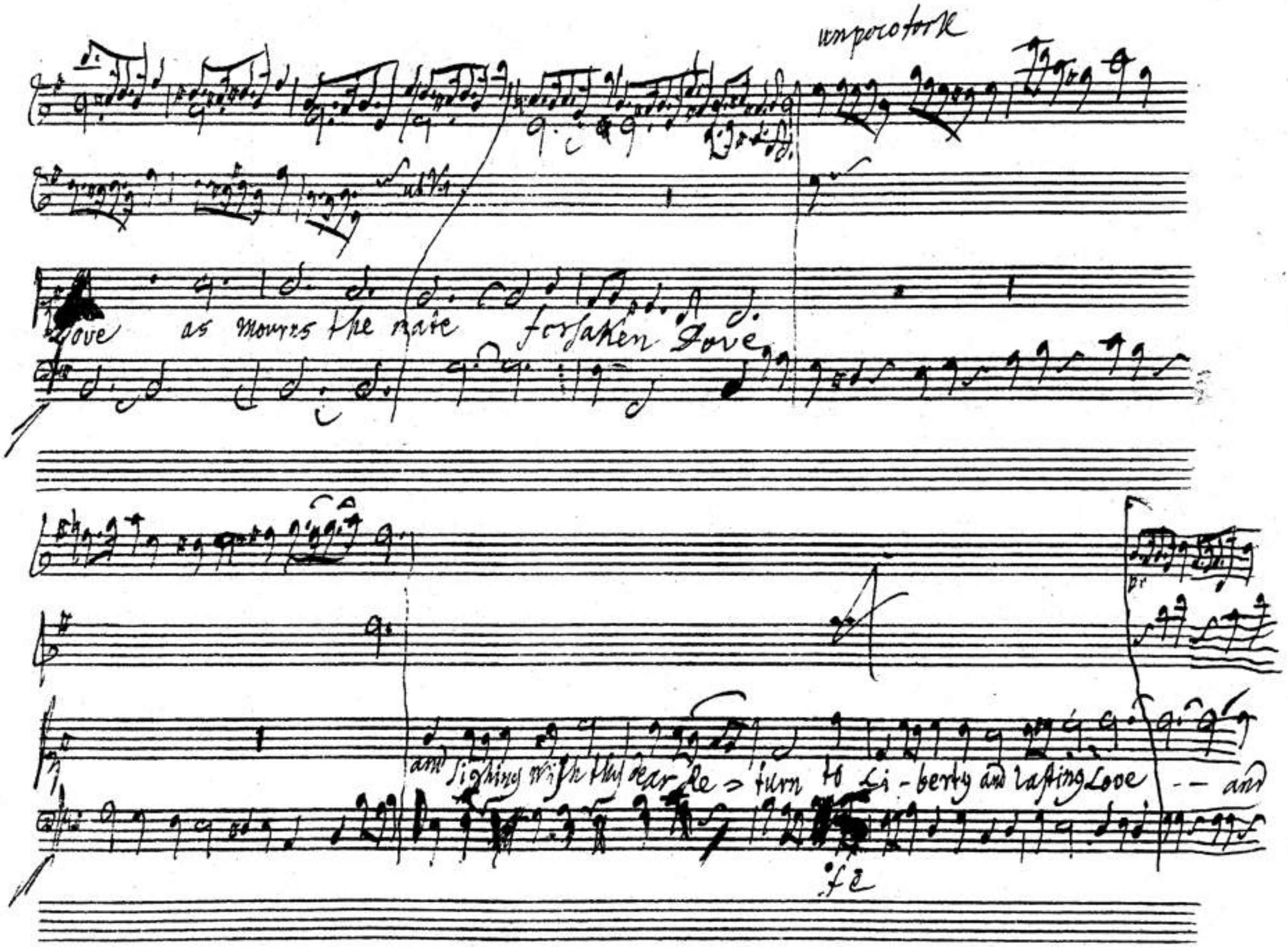
BSB



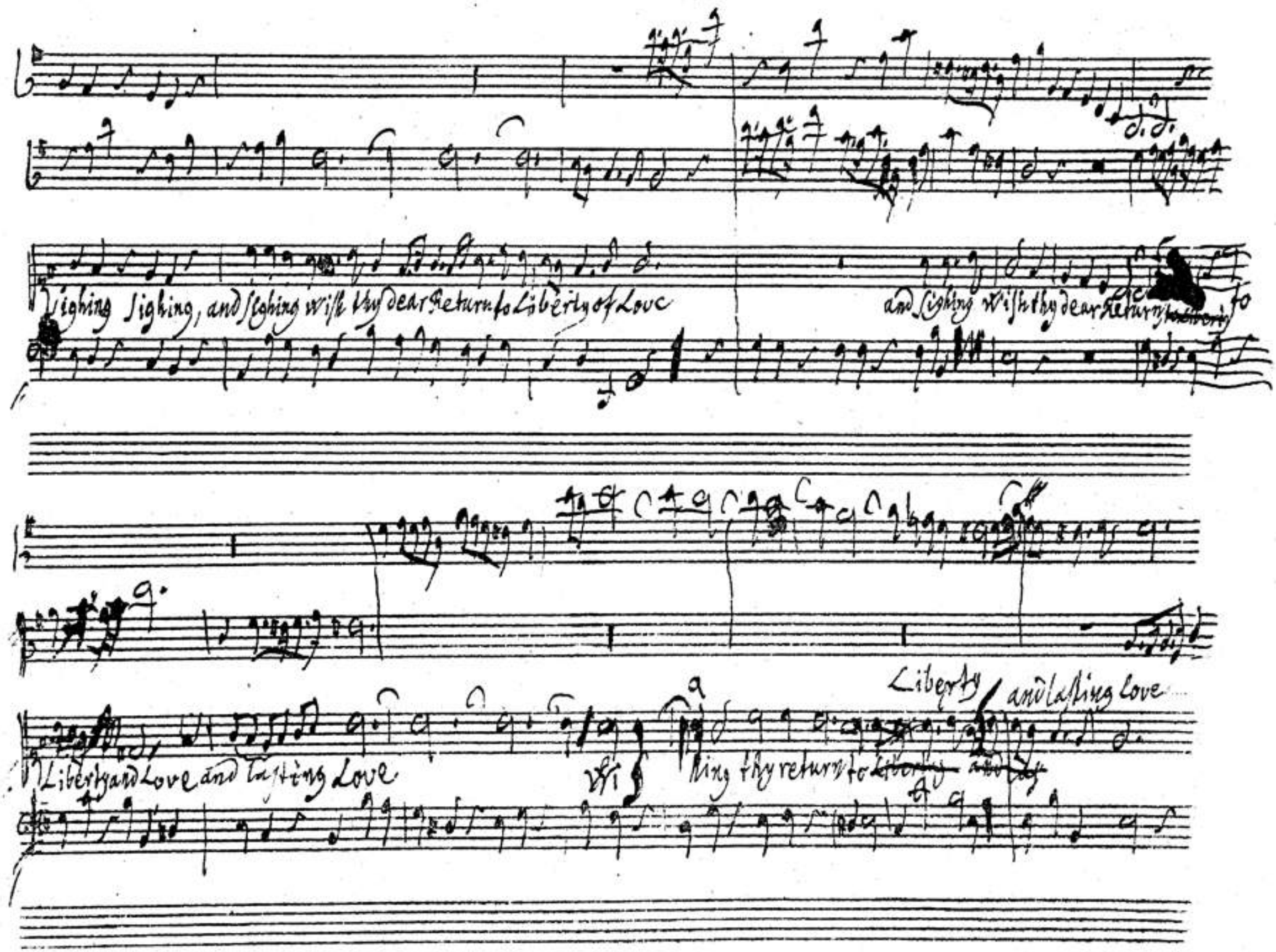
BSB


mourns the mate forsaken Dove
In gentle murmurs
Will I mourn
as murns the mate for
pian.
Saken Dove
as
mourns
as mourns the mate forsaken

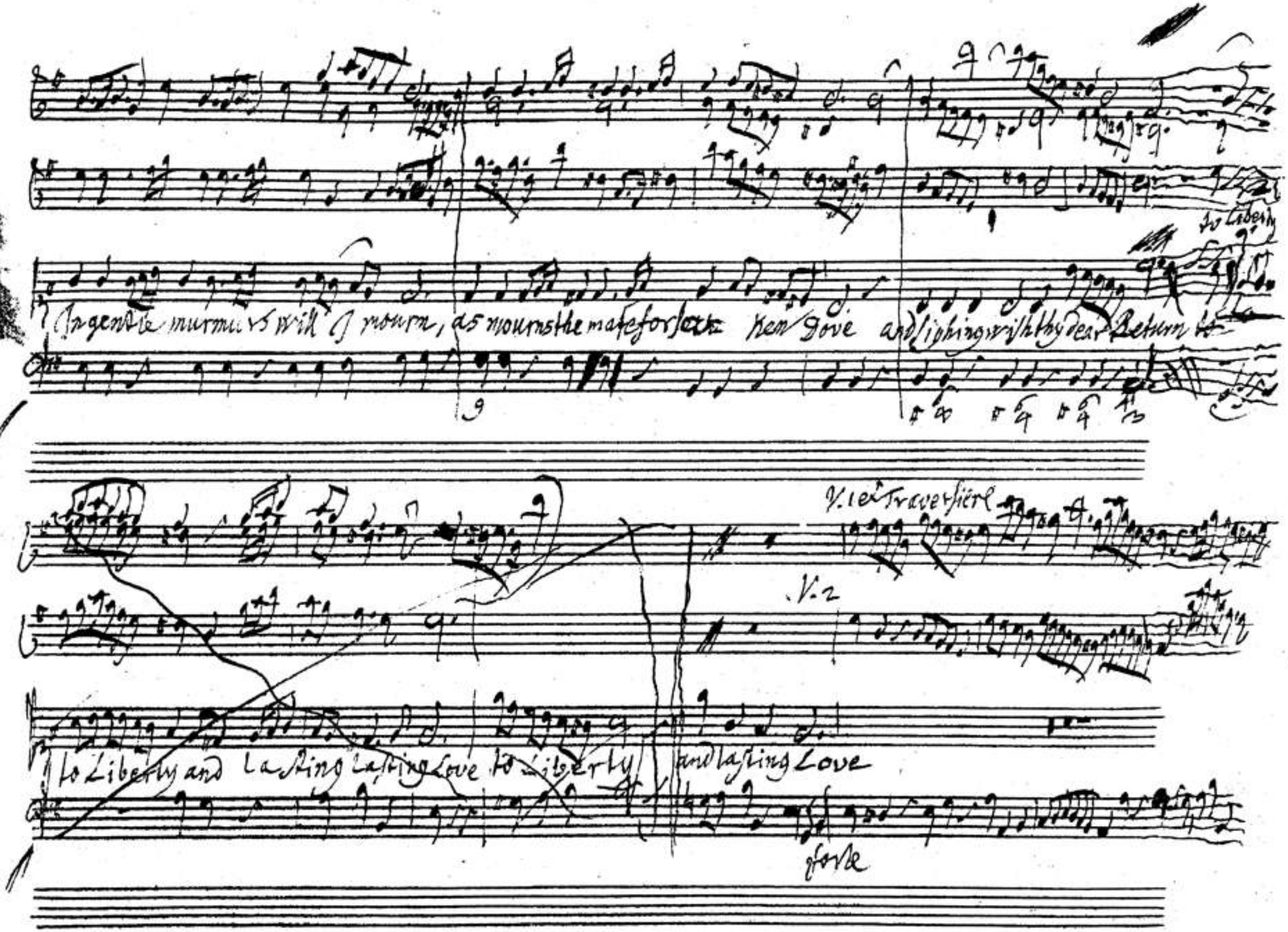
BSB


unpocotork
Dove as mourns the nate forsaken Dove
and sighing with thy dear Re = turn to Li - berty and lasting Love -- and

BSB

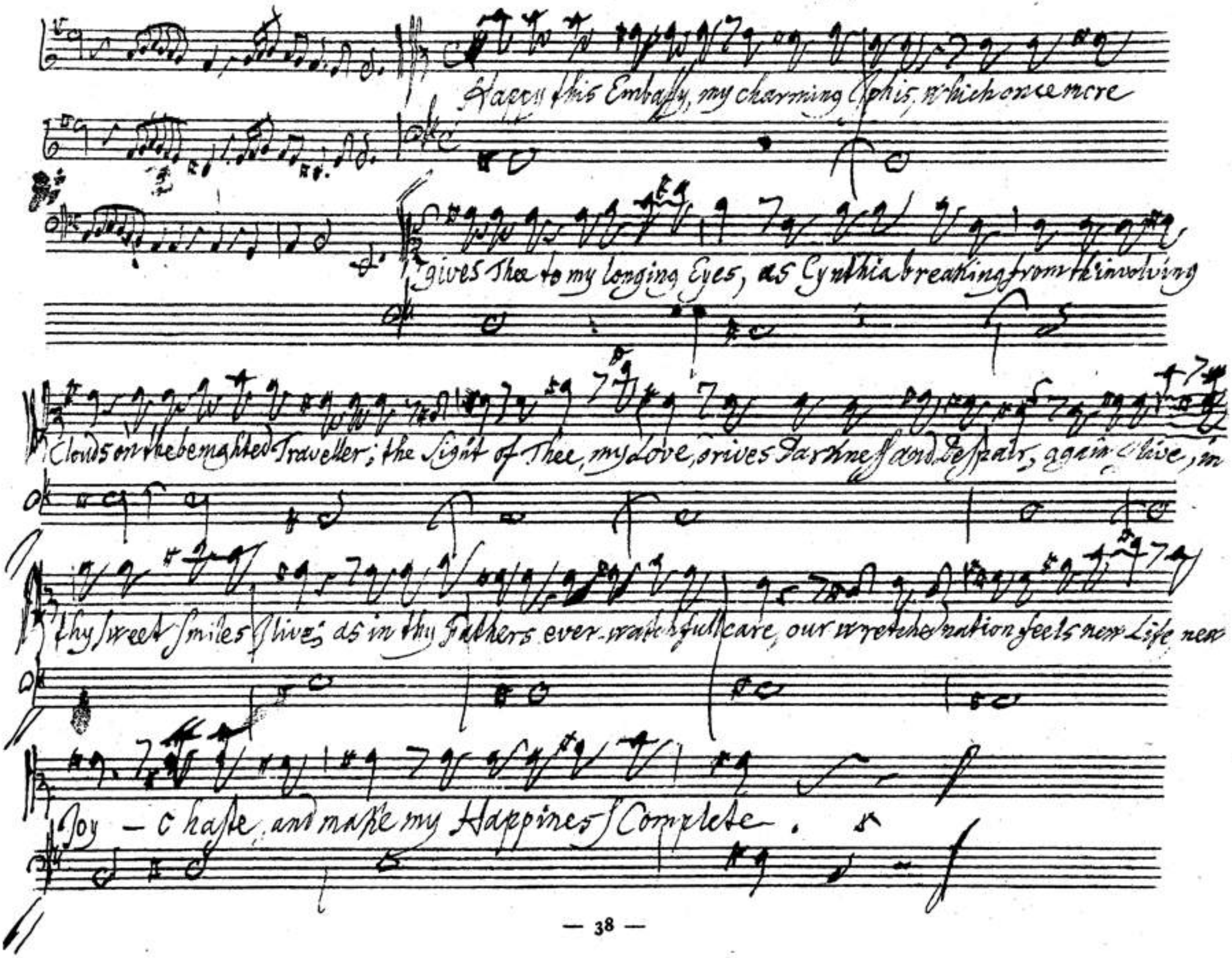

Sighing Sighing, and Sighing wish thy dear Return to Liberty of Love
and Sighing wish thy dear Return to
Liberty and Love and lasting Love
Liberty and lasting Love
ing thy return to

BSB

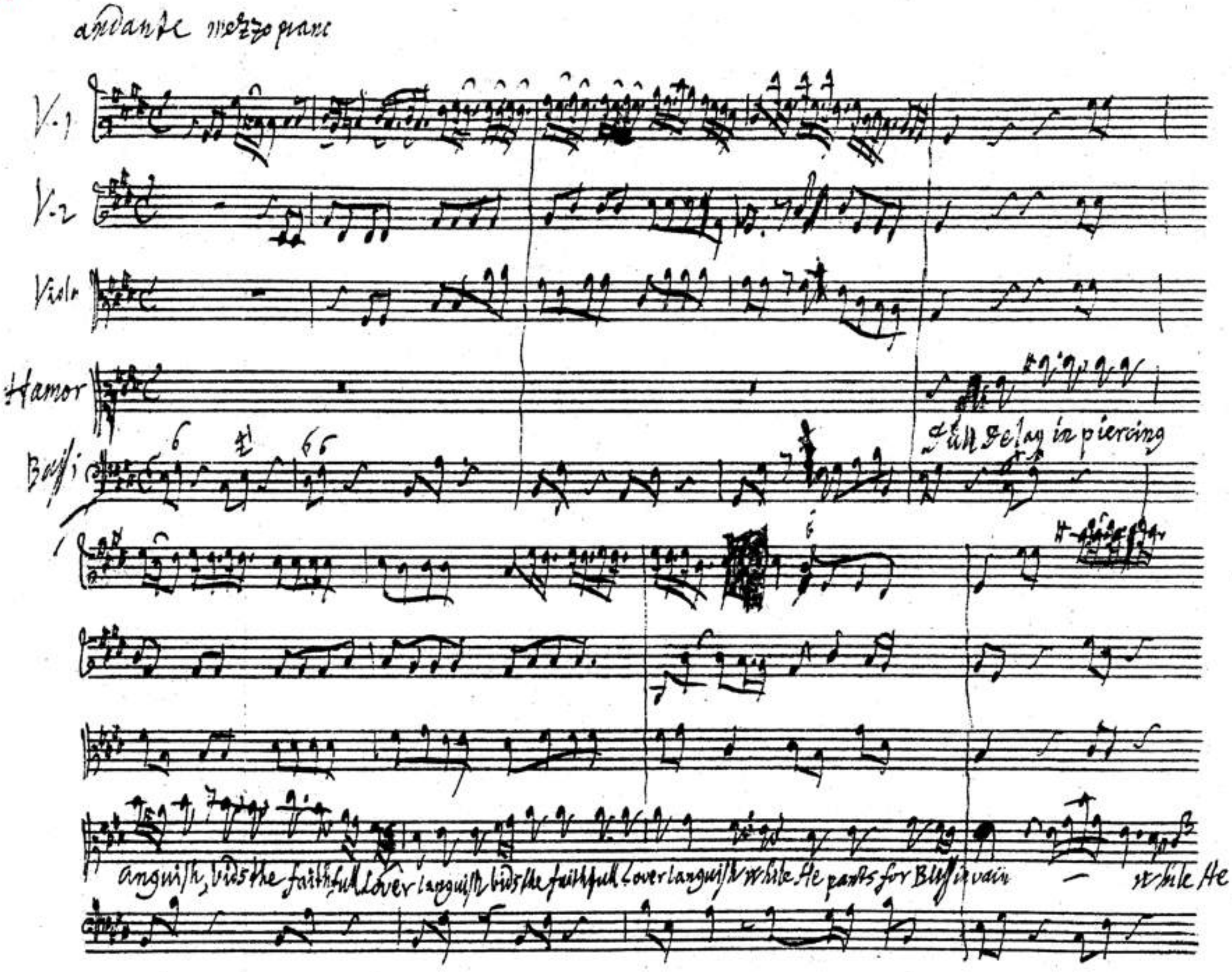

In gentle murmurs will I mourn, as mourns the mate for sake ken Dove and sighing wish thy dear Return to
to Liberty
V. 1er Traversiere
V. 2
to Liberty and lasting lasting Love to Liberty and lasting Love
forte

BSB

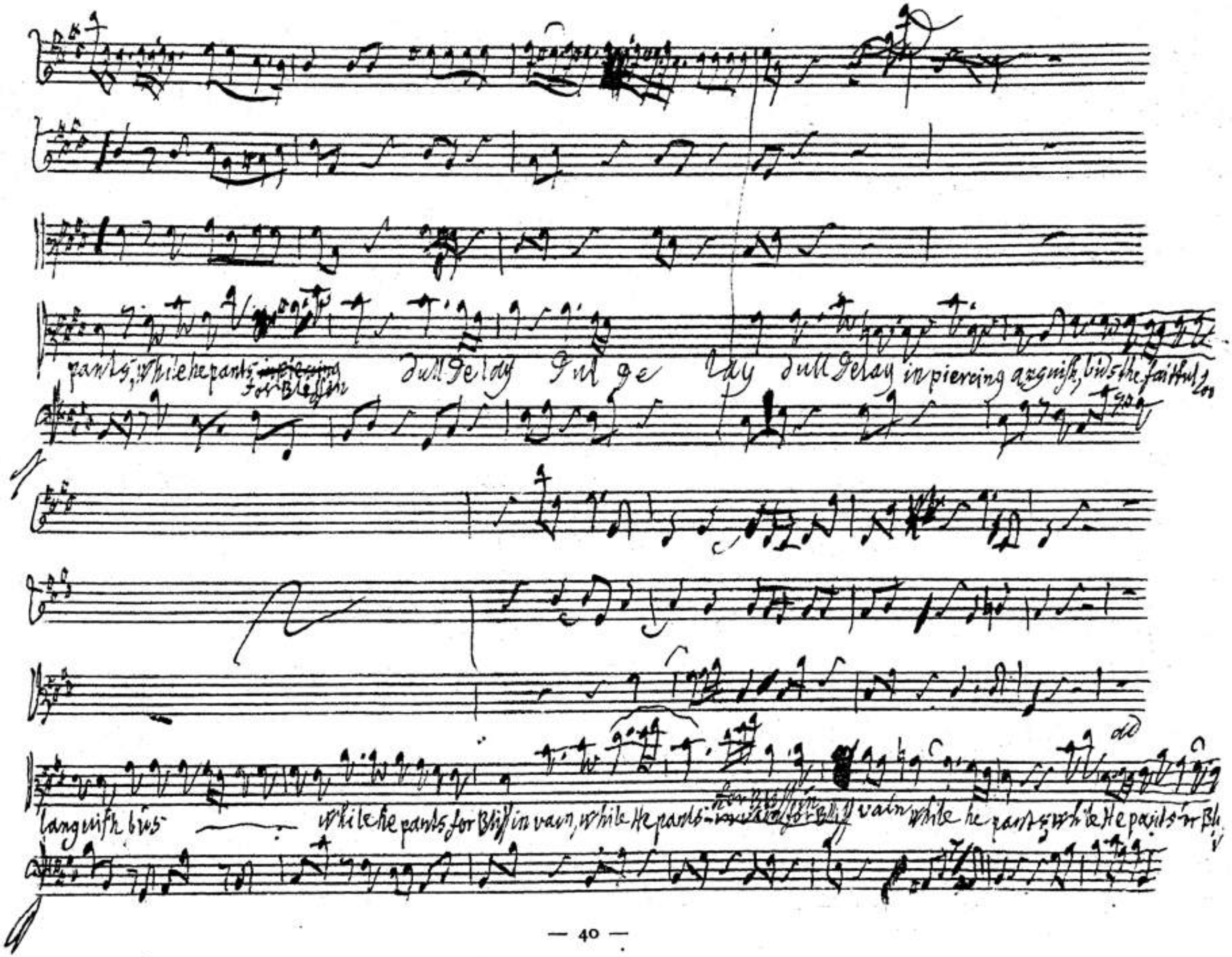
Enter Hamor and Iphis


Happy this Embassy, my charming Iphis, which once more
gives Thee to my longing Eyes, as Cynthia breaking from th'involving
Clouds on the benighted Traveller; the Sight of Thee, my Love, drives Darkness and Despair, again Alive, in
thy sweet smiles Alive; as in thy Fathers ever-watchfull care, our wretched nation feels new Life new
Joy — chaste, and make my Happiness Complete.

BSB


andante mezzo piano
V.1
V.2
Viola
Hamor
Bassi
Full Delay in piercing
anguish, bids the faithfull Lover languish bids the faithfull Lover languish while He pants for Bliss in vain
while He

BSB


pants, while he pants for Bliss in vain, while He pants for Bliss in vain while he pants, while He pants for Bliss

BSB

un poco forte

vain

O with gentle Smiles relieve Us no more false Hope deceive, nor vain fears inflict a

pain

let no more false hope deceive

nor vain fears inflict a pain, nor vain fears inflict a pain

BSB

Iphis

Ill suits the Voice of Love when Glory calls, and bids thee follow Jeptha to the Field. there act the Hero, and let rival

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

Larghetto

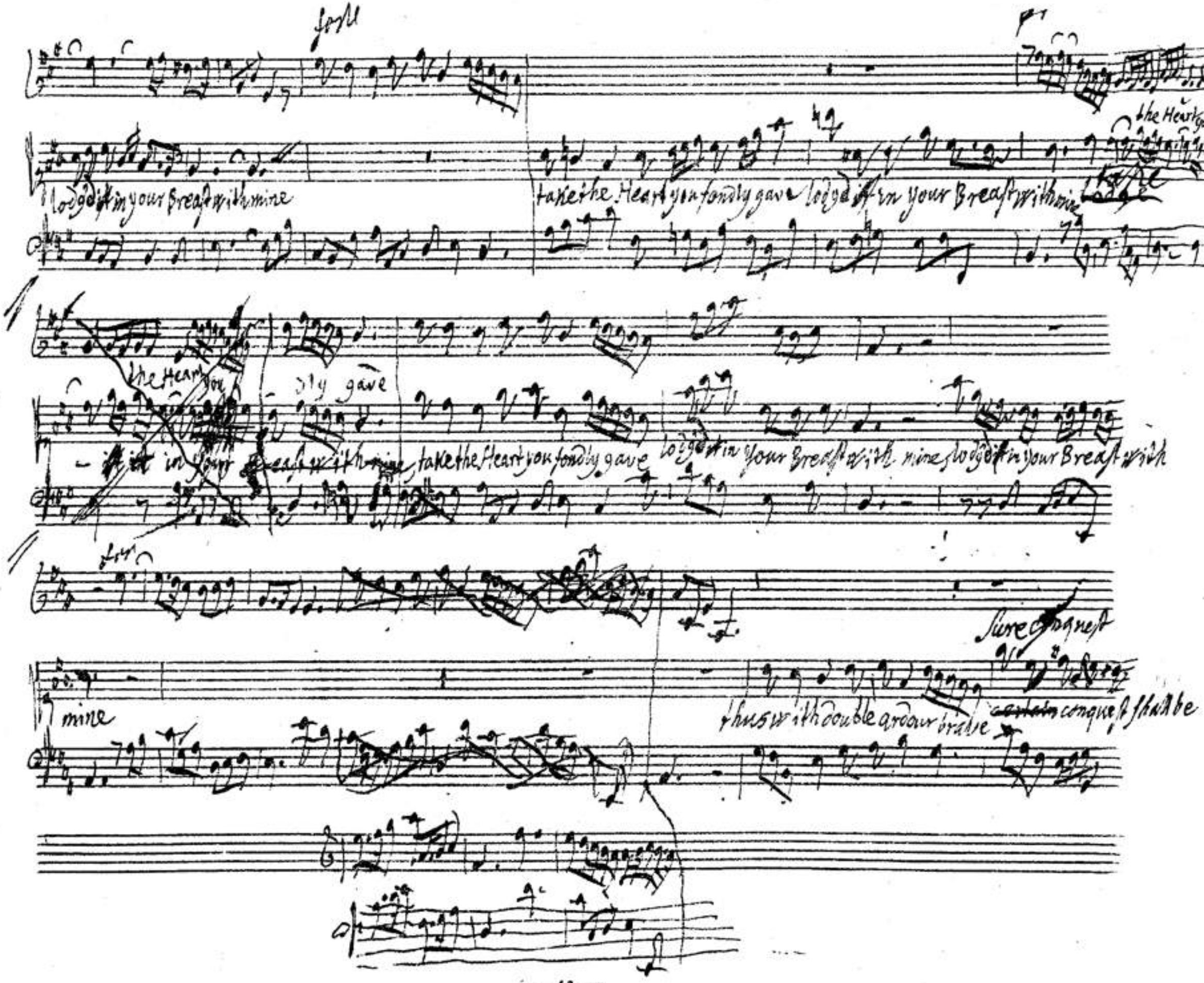
V. unis

Take the Heart you fondly gave

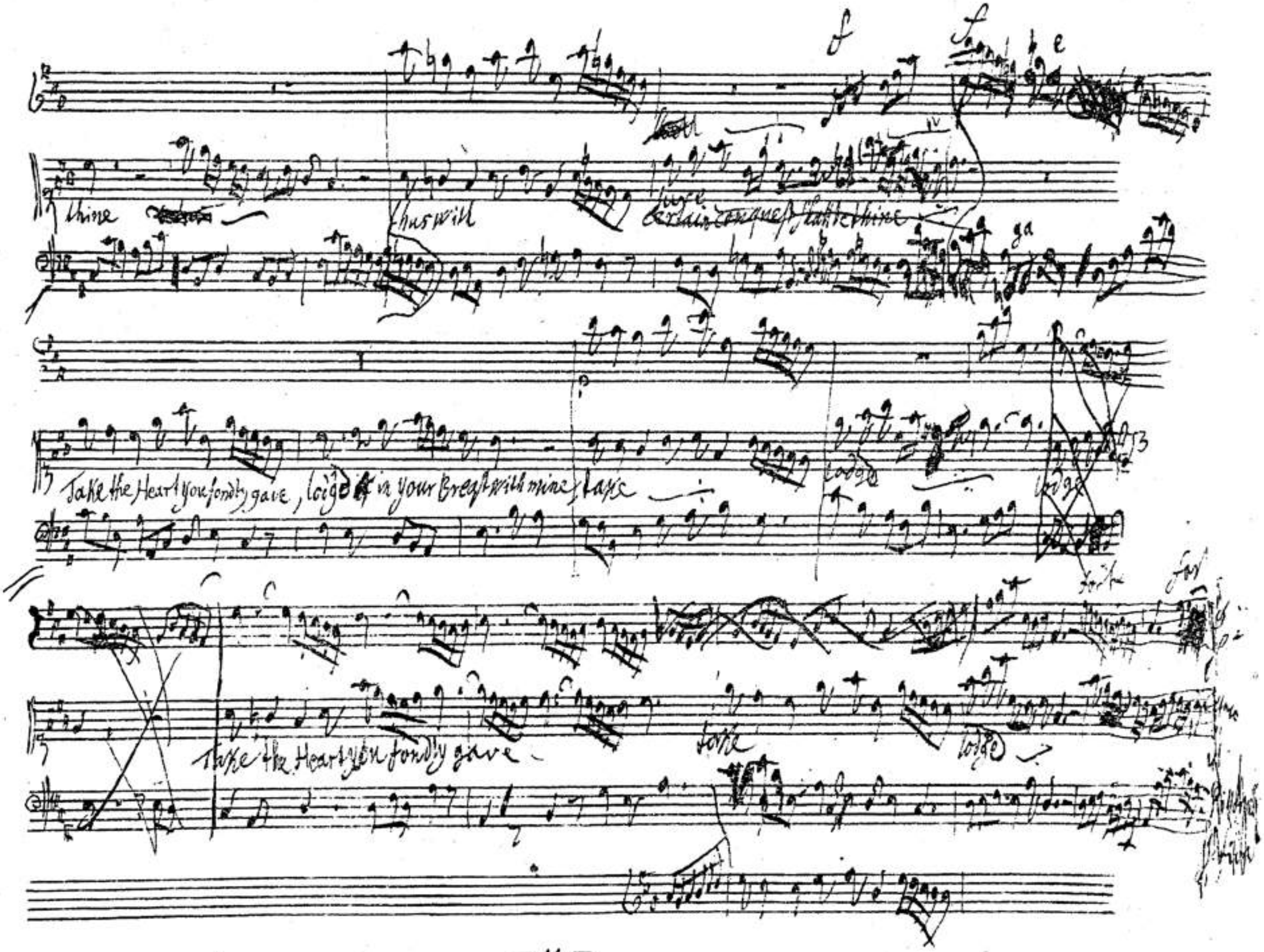
lodged in your Breast with mine

Take the Heart you fondly gave lodged in your Breast with mine

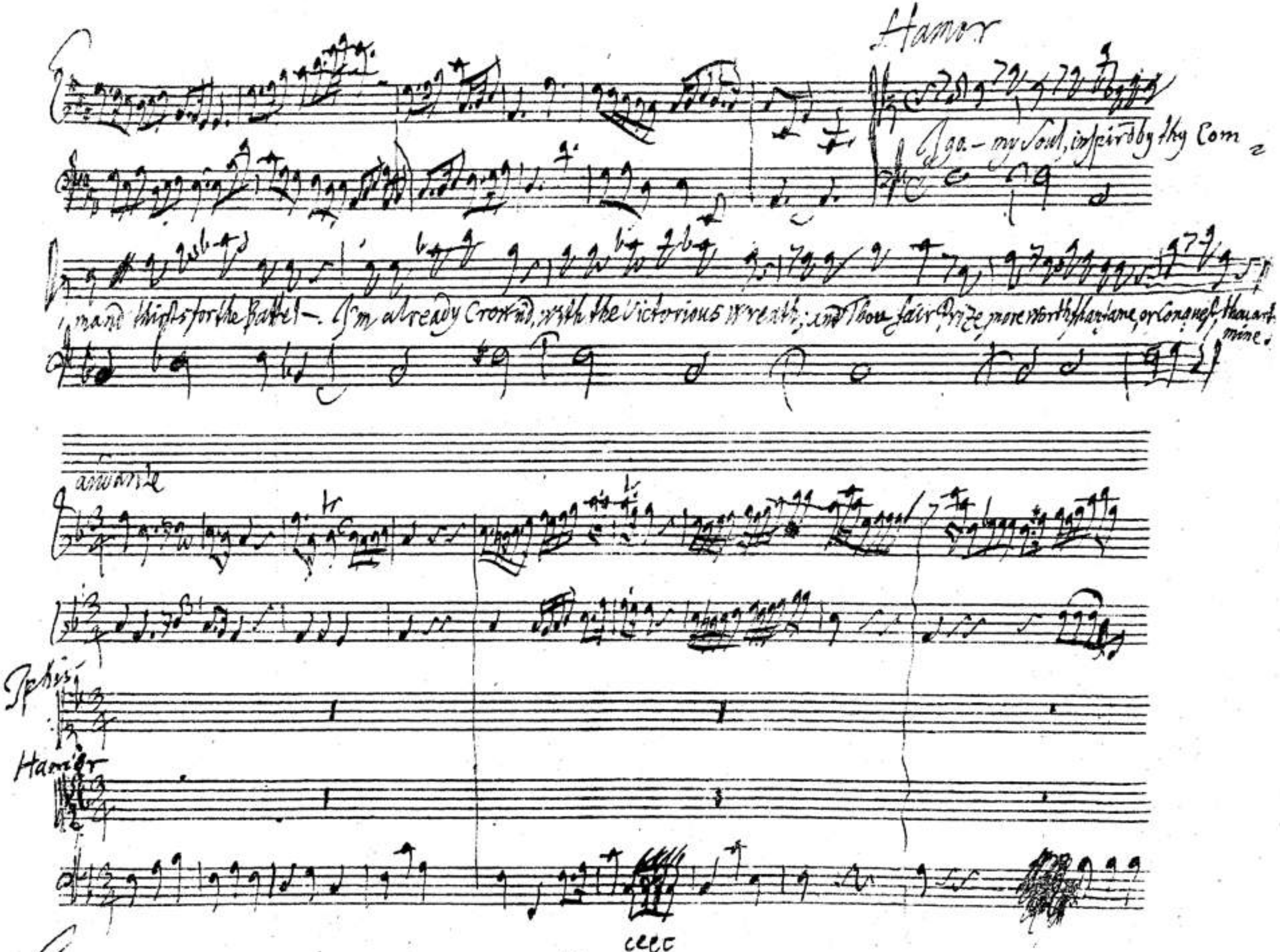
BSB


lodge it in your Breast with mine
take the Heart you fondly gave lodge it in your Breast with mine
the Heart you
take the Heart you fondly gave lodge it in your Breast with mine lodge it in your Breast with
mine
thus with double ardour brave
conquest shall be

BSB


thine
thus will
Take the Heart you fondly gave, lodge in your Breast with mine, take
lodge
lodge
Take the Heart you fondly gave
take
lodge

BSB


Hamor
I go - my Soul, inspird by thy Com-
mand thirsts for the Battel - I'm already Crown'd, with the Victorious Wreath; and Thou fair Prize, more worth than fame, or Conquest, thou art mine.
andante
Iphis
Hamor
cccc

BSB

BSB

pian

These Labours past how happy we

how glorious will they prove,

how glorious will they prove, these Labours past how happy we will they

Labours past

prove how

BSB

rious will they prove

These Labours past how happy wee

how glorious glorious will they

4 part.

rious will they

These Labours past

prove how glo

rious will they prove

how/

BSB

how glorious will they prove

these labours past

how happy happy we, how

happy we

how glorious will they prove, these labours past

how happy happy we

happy

how glorious

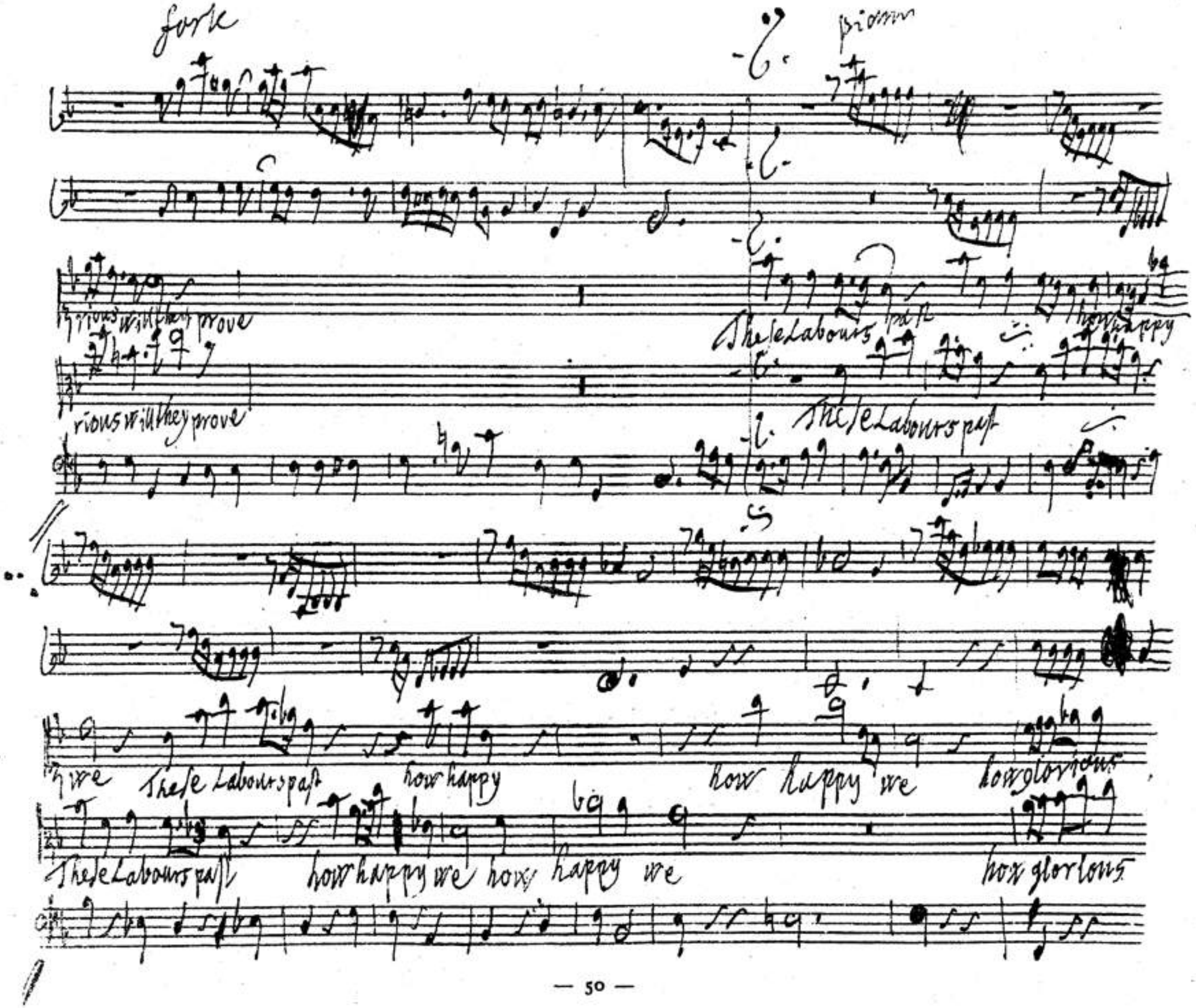
how glo

(how) glorious

how happy

how glo

BSB


forte
piano
rious will they prove
These Labours past
how happy
rious will they prove
These Labours past
we These Labours past how happy how happy we how glorious
These Labours past how happy we how happy we how glorious

BSB

3

how glo-

how glo-

rious will they prove, how happy

how happy we

~ rious will they prove

how glorious how happy we how

BSB

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

happy how happy happy how glorious will they prove how glorious

forte

glo - rious will they prove

glo - rious will they prove

BSB

andante

V. pian

V. pian

When gathring fruit from Conquest's tree we deck the feast of Love we deck the feast of Love the feast of Love

tree

When gathring fruit from

tree

We deck the feast of Love — we deck When gathring fruit from Conquest's tree we

Conquest's tree we deck the feast of Love we deck the feast of Love we deck When gathring fruit from Conquest's tree we

BSB

Deck - We deck - the Feast of Love We deck The feast of love We

Tree We deck We deck - the Feast of Love We deck The feast of love We

Deck - - the feast of Love

Deck - - the Feast of Love.

Da Capo Dal Segno

Jeptha Solus

What mean these doubtfull Fancies of the Brain · Visions of Joy rise in my raptur'd Souls There play awhile

and set in dark some Night · Strange Ardor fires my Breast – my Arms seem Strung with ten fold vigour

and my Crested Helm to reach the Skies – Be humble still, my Soul – it is the Spirit of God – in whose great-

accomp.

Name, I offer up my vow

if Lord, Sustain'd by thy almighty Powr,

BSB

Ammon's drive, and his consulting Bards, from these our long-uncultivated

Lands, and safe return, a glorious Conqueror— what-or who-ever shall

BSB

first salute mine Eyes, I shall be for ever Thine; or - fall a sacrifice

this said. -, attend, ye Chiefs, and with united voice, invoke

the holy Name of Israel's God.

BSB

Grave

a tempo ordinario

V. I

V. II

Viol

H. I

H. II

C

A.

T.

B.

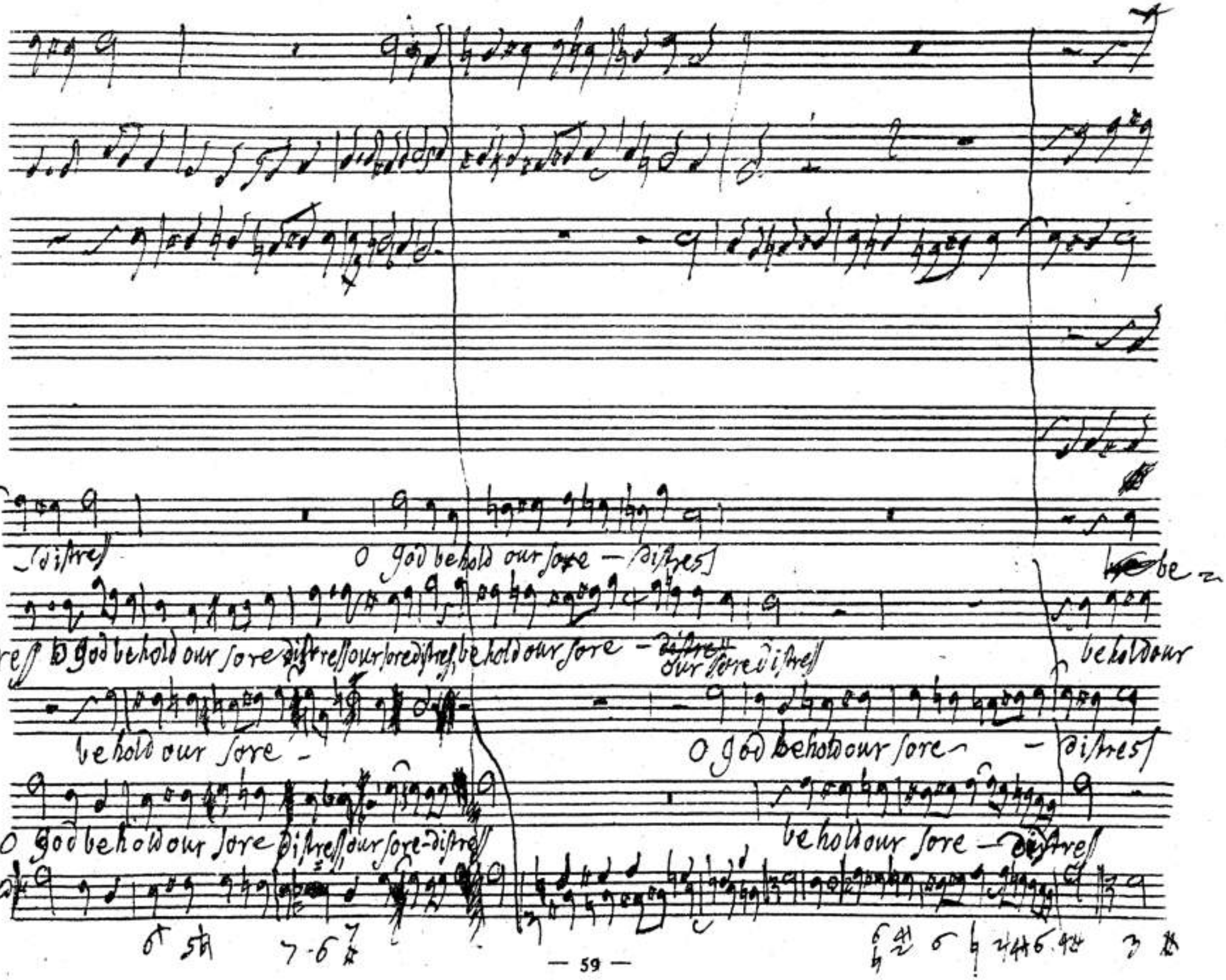
Cont

behold our sore, dist

O god, behold our sore dist

O god, behold our sore distress omnipotent, to plague, or bless

BSB


distress
O god behold our sore — distress
be
tress O god behold our sore distress our sore distress, behold our sore — distress our sore distress
behold our
behold our sore —
O god behold our sore — distress
O god behold our sore distress our sore-distress
behold our sore — distress

BSB

God behold our sore distress

behold our sore distress

O God behold O God God behold our sore distress

sore - distress

O God behold behold —

behold our sore distress

behold our sore — — our sore distress behold our

O God behold our sore distress O God be hold our sore distress be

BSB

behold – o god behold our sore distress

o god behold our sore distress

omnipo

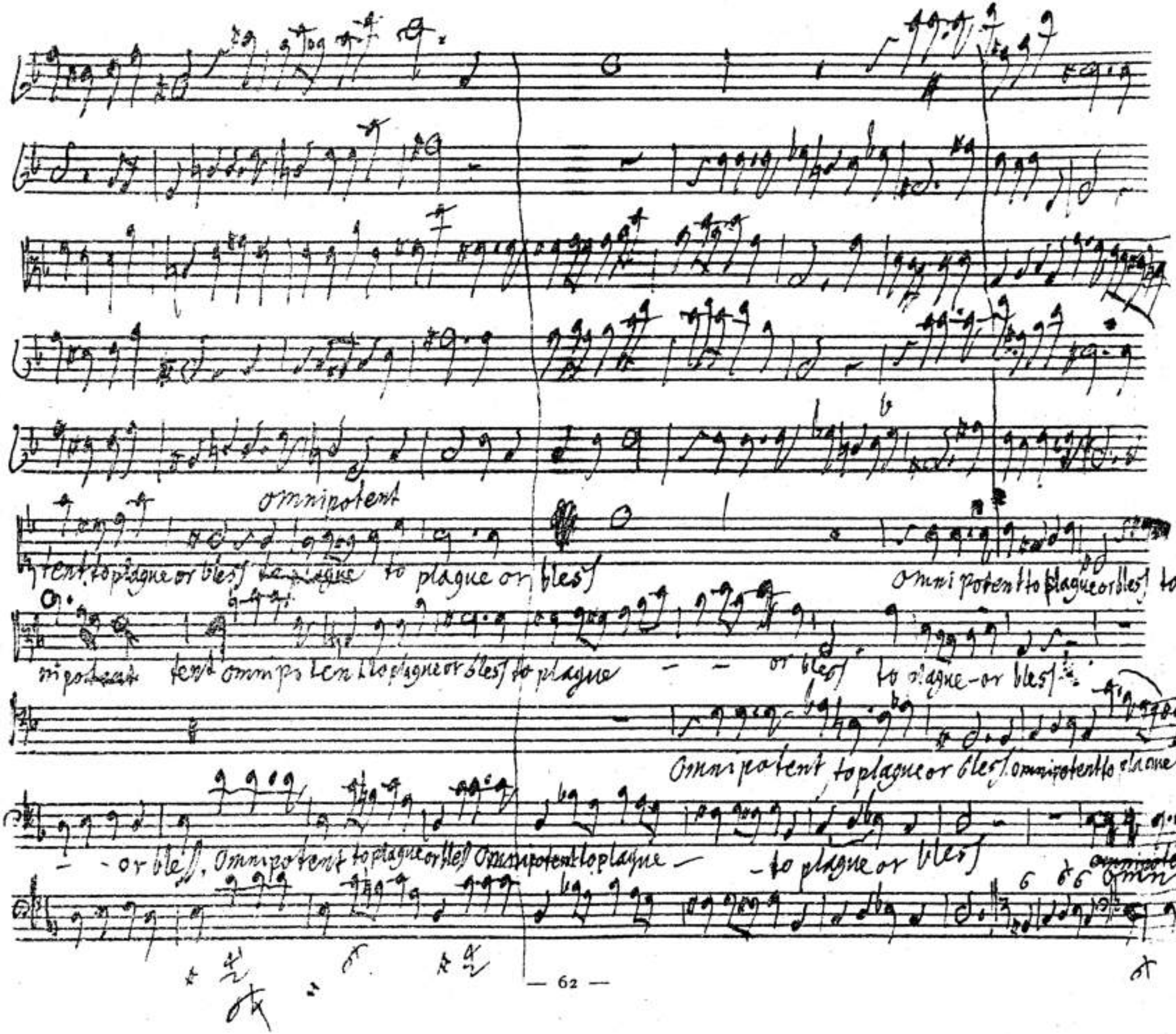
omnipotent to plague or bless om 2

sore distress our sore distre

omnipotent to plague or bless

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

BSB


omnipotent
tent to plague or bless to plague or bless
Omni potent to plague or bless to
nipotent tent omnipotent to plague or bless to plague - - or bless to plague - or bless
Omnipotent to plague or bless omnipotent to plague - or
- or bless. Omnipotent to plague or bless Omnipotent to plague - - to plague or bless
omnipo

BSB

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

Omnipotent to plague or blest omnipotent to plague or blest

blest to plague or blest omnipotent omnipotent to plague or blest, omnipotent to plague or blest

tent to plague and blest, to plague and blest

Omnipotent — to plague, or blest, but turn thy

BSB

Wrath, and bless once more

thy servants, who thy name

turn thy Wrath and bless once more and bless once

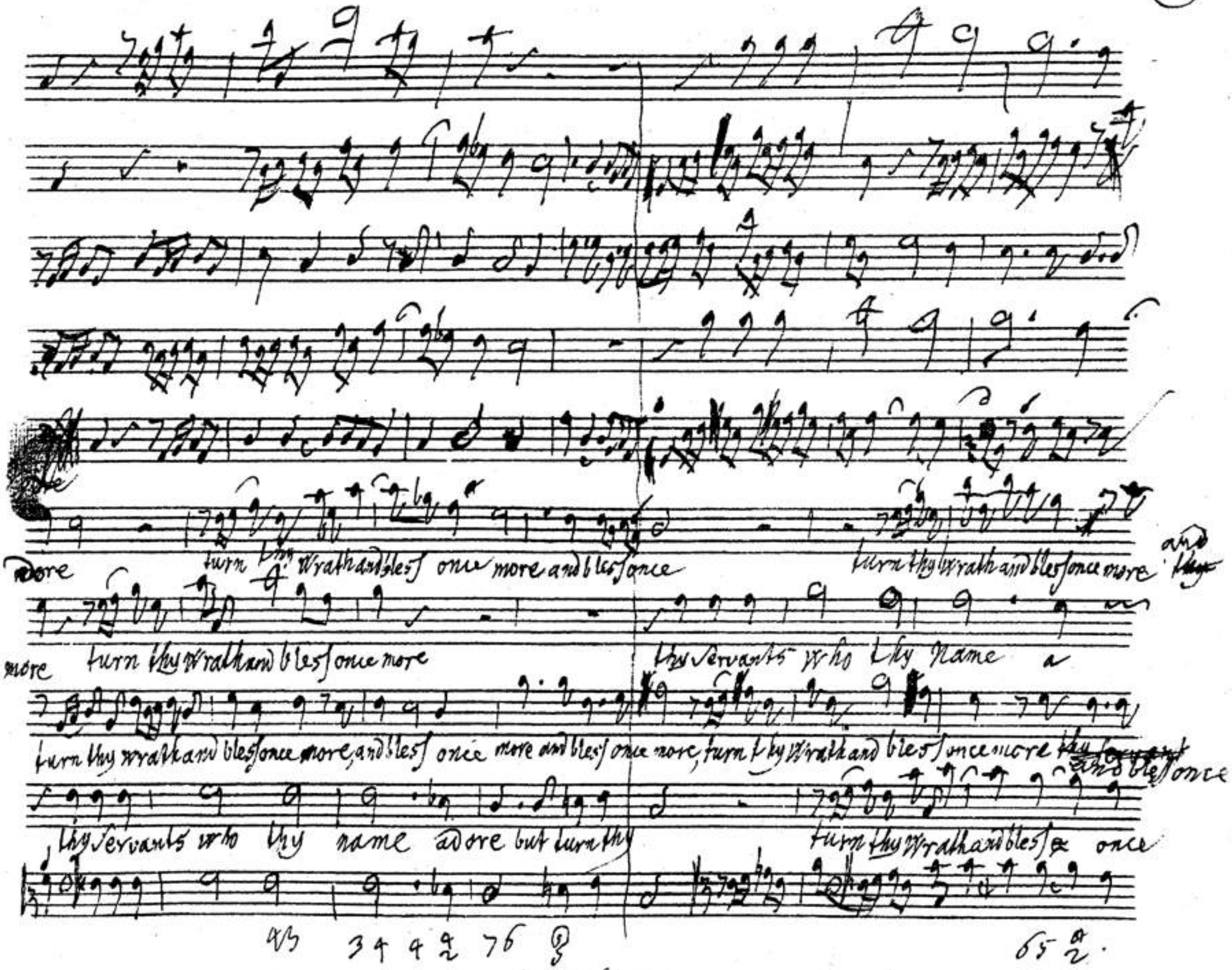
thy servants, who thy name adore

turn thy wrath and bless once more

Wrath and bless once more

thy servants, who thy name adore

turn thy wrath and bless once mor


adore turn thy wrath and bless once more and bless once turn thy wrath and bless once more and thy
more turn thy wrath and bless once more thy servants who thy name a
turn thy wrath and bless once more, and bless once more and bless once more, turn thy wrath and bless once more thy servant and bless once
thy servants who thy name adore but turn thy turn thy wrath and bless once

BSB

bless once more turn thy wrath and bless once more thy servants who thy name adore, but

dore who thy name adore — ~~thy servants~~ thy servants who thy name adore, but

more thy servants who thy name adore but

more once more turn thy wrath and bless once more thy servants who thy name adore, but turn thy wrath and bless once

BSB

thy servants who thy name thy name adore turn thy wrath, and bless once

thy servants who thy Name adore - thy servants who thy name - adore turn thy

turn thy wrath and bless once more turn thy wrath - and bless once more thy servant who thy

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

BSB

Aorge Sola

Some dire Event hangs o'er our heads,

Some wo full song we have to sing, in misery ex-

treme. – O never, never was my foreboding

more thy servants who thy name adore thy servants who thy name ~~adore~~ who thy name adore –

wrath turn, thy wrath and bless once more ~~and bless~~ once more thy servants who thy name ~~adore~~ who thy name adore

mind disturb'd before, with

name adore turn thy wrath and bless – once more thy servants who thy name who thy name adore

– once more thy servants who thy Name ~~ado~~ thy name adore

such incessant Pangs.

BSB

con Spirito

10

piano

Scenes of Horror

Scenes of Horror Scenes of Woe

Scenes of

Scenes of Horror, Scenes of Woe

BSB

unis

rising from the Shades below

do new Terrors to the night, add new Terrors

to the Night Scenes of Horrors Scenes of Woe of Woe add new Terrors to the Night

BSB

forte

add new Terrors to the night

forte

Scenes of Horrors

Scenes of Woe Scenes of Woe

Rising from the Shades below

BSB

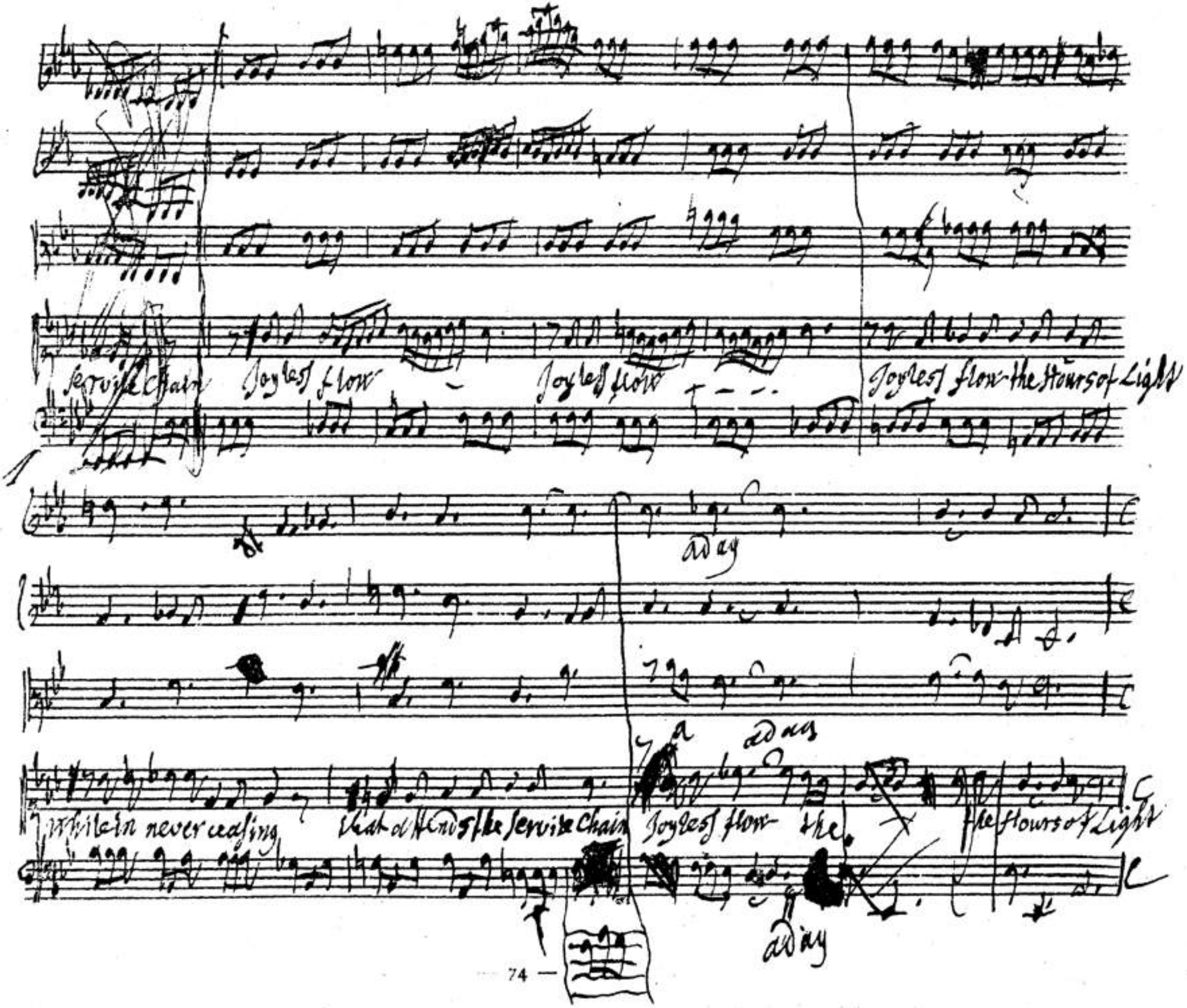
Add new Terrors to the night Scenes of Horror, Scenes of woe Rising from the Shades below Add new Terrors to the night

Add new Terrors to the Night and new Terrors to the Night

BSB

While in never ceasing pain ceasing pain that attends the servile chain the

BSB


Servile Chain
Joyless flow
Joyless flow
Joyless flow the Hours of Light
adag
adag
While in never ceasing that attends the Servile Chain
Joyless flow the
the Hours of Light
adag

BSB

Da Capo dal Segno

Scenes of Horror Scenes of Woe Scenes of Horror Scenes of Woe

Enter Iphis

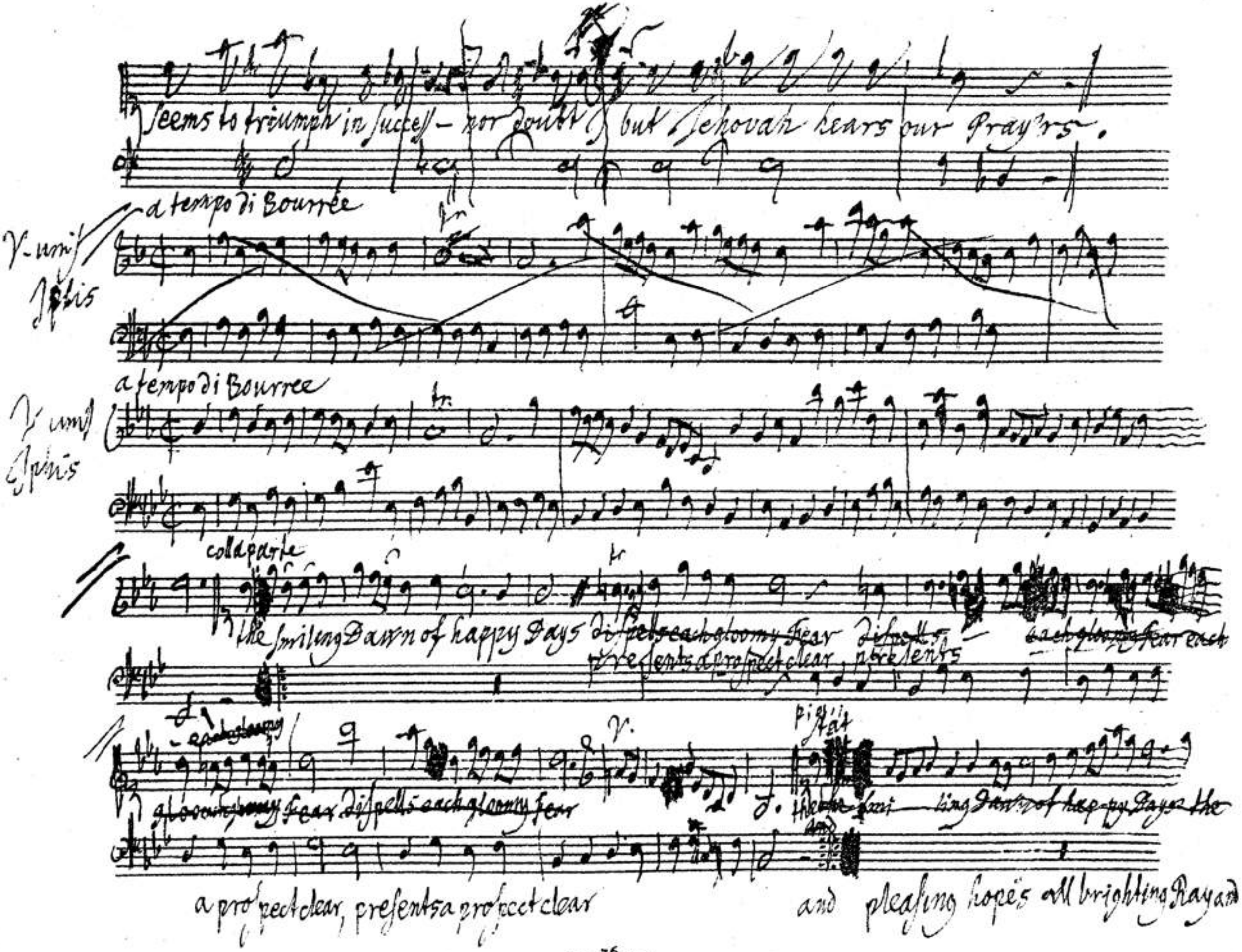
Say, my Dear Mother, whence these piercing cries, that force me like a frighted Bird, to fly, my Place of Rest? — Forge

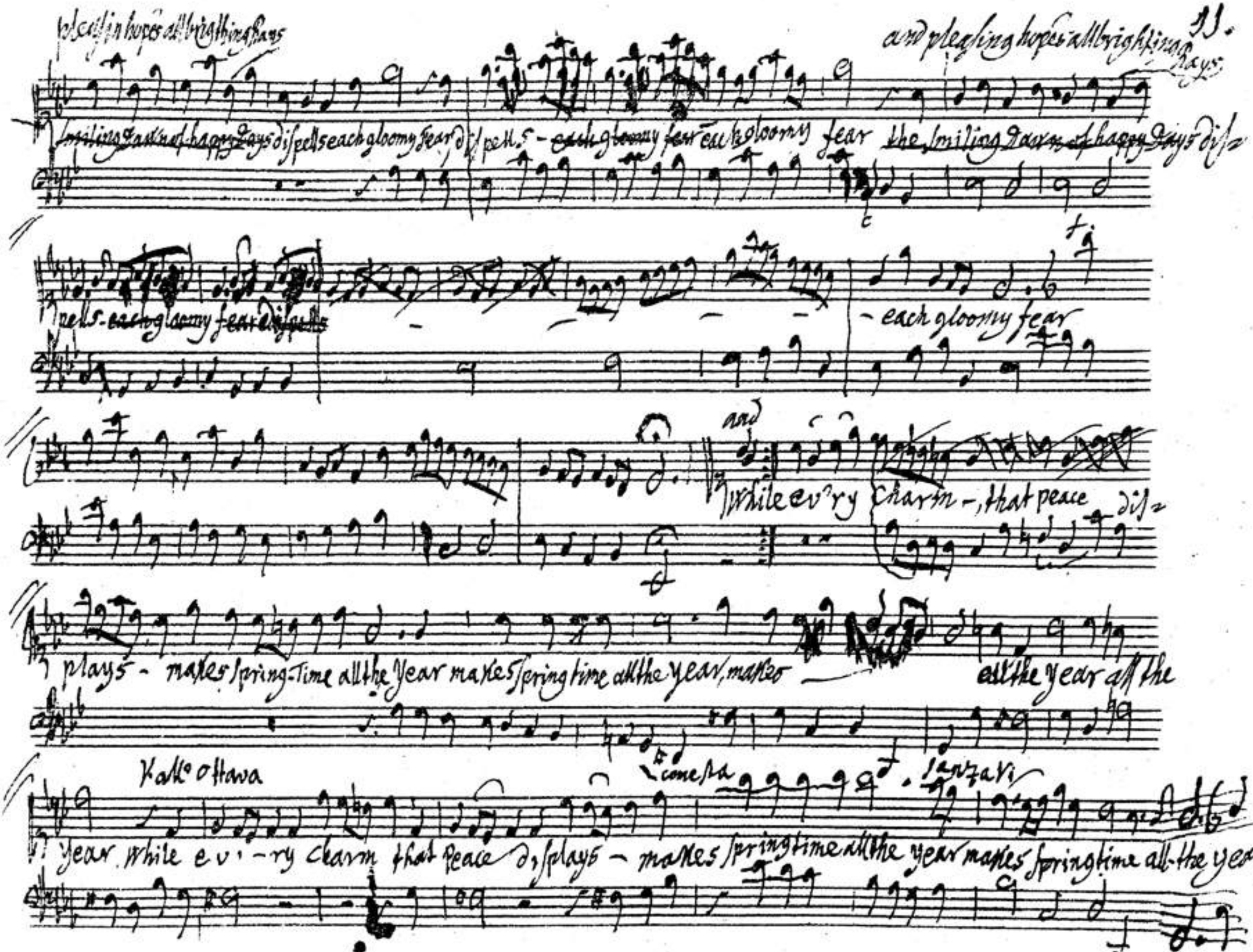
Iphis

Thee, I fear, my Child; such ghastly Dreams last Night surpriz'd my Soul. Heed not these black Illusions of the Night

the mocking of unquiet Slumbers, heed them not, my Father touch't with a diviner Fire, already

BSB


Seems to triumph in success — nor doubt but Jehovah hears our Pray'rs.
a tempo di Bourrée
V. unis Iphis
a tempo di Bourree
V. unis Iphis
colla parte
the smiling Dawn of happy Days dispells each gloomy Fear dispells each gloomy Fear each
presents a prospect clear, presents
each gloomy
gloomy Fear dispells each gloomy Fear
V.
Pig. stat
the smi — ling Dawn of hap-py Days the
and
a prospect clear, presents a prospect clear
and pleasing hopes all brighting Ray and


pleasing hopes all brighting Rays
and pleasing hopes all brighting Rays
smiling Dawn of happy Days dispells each gloomy fear dispells - each gloomy fear each gloomy fear the smiling Dawn of happy Days dis-
pells - each gloomy fear dispells - each gloomy fear
and
while ev'ry charm - that peace dis-
plays - makes spring-time all the year makes spring time all the year, makes all the year all the
Kall° Ottawa
Comesta
Sanzari
year while ev'-ry charm that peace displays - makes spring time all the year makes spring time all the year.

Da Capo.

Zebul & Jepthah

Such Jepthah was the haughty Kings Reply – no Terms – but Ruin, Slavery and Death. –

Jeptha

Sound then the last Alarm; and to the

Zebul

While our great General waits proud Ammon's Answer, once more, Dear Jphs, Jeptha Come to taste, th'inspiration

field ye Sons of Israel, with intrepid Hearts, dependant on the Might of Israel's God.

Segue il Coro

of thy heavenly Eyes, Ear of the craggy Steep of Fame ascend.

When His loud voice in Thunder spoke.

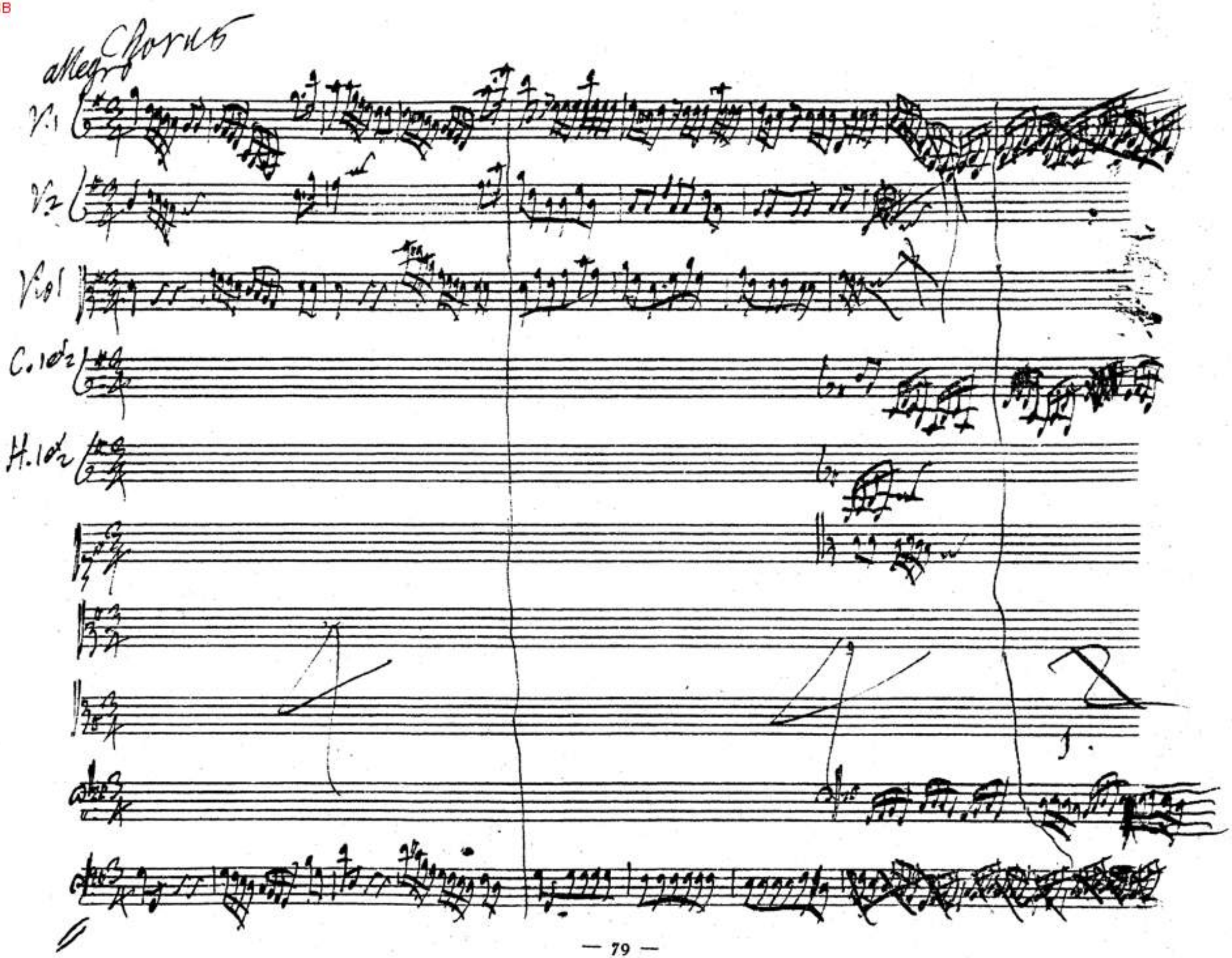
Allegro ma non troppo e Staccato

V. unis.

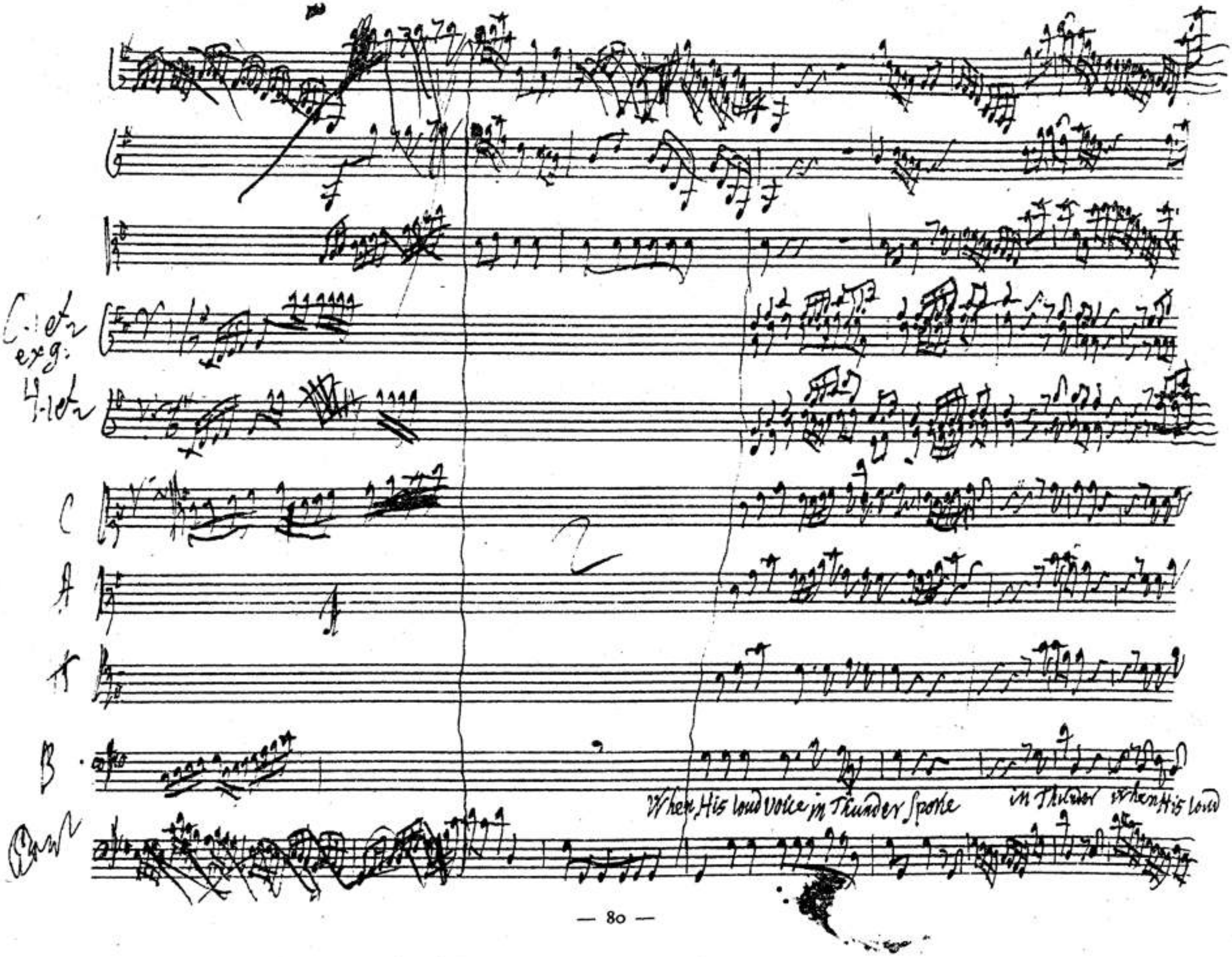
Hamor

up the dread full

BSB



BSB


C-1 et 2
exg:
4-1 et 2
C
A
T
B
Bass
When His loud voice in Thunder Spoke
in Thunder when His loud

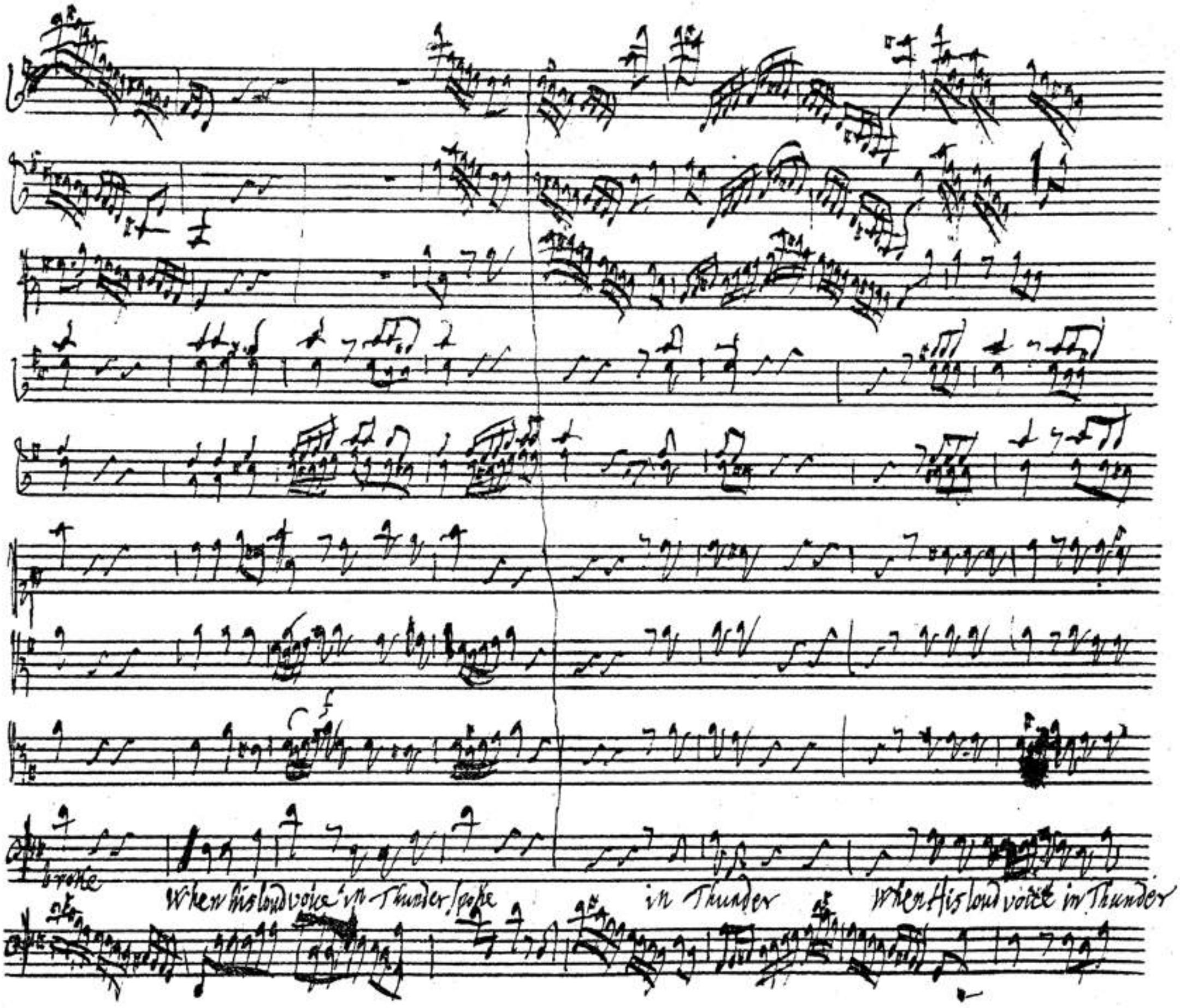
BSB

With conscious fear the Billows broke, with ÷ with ÷ the Billows broke

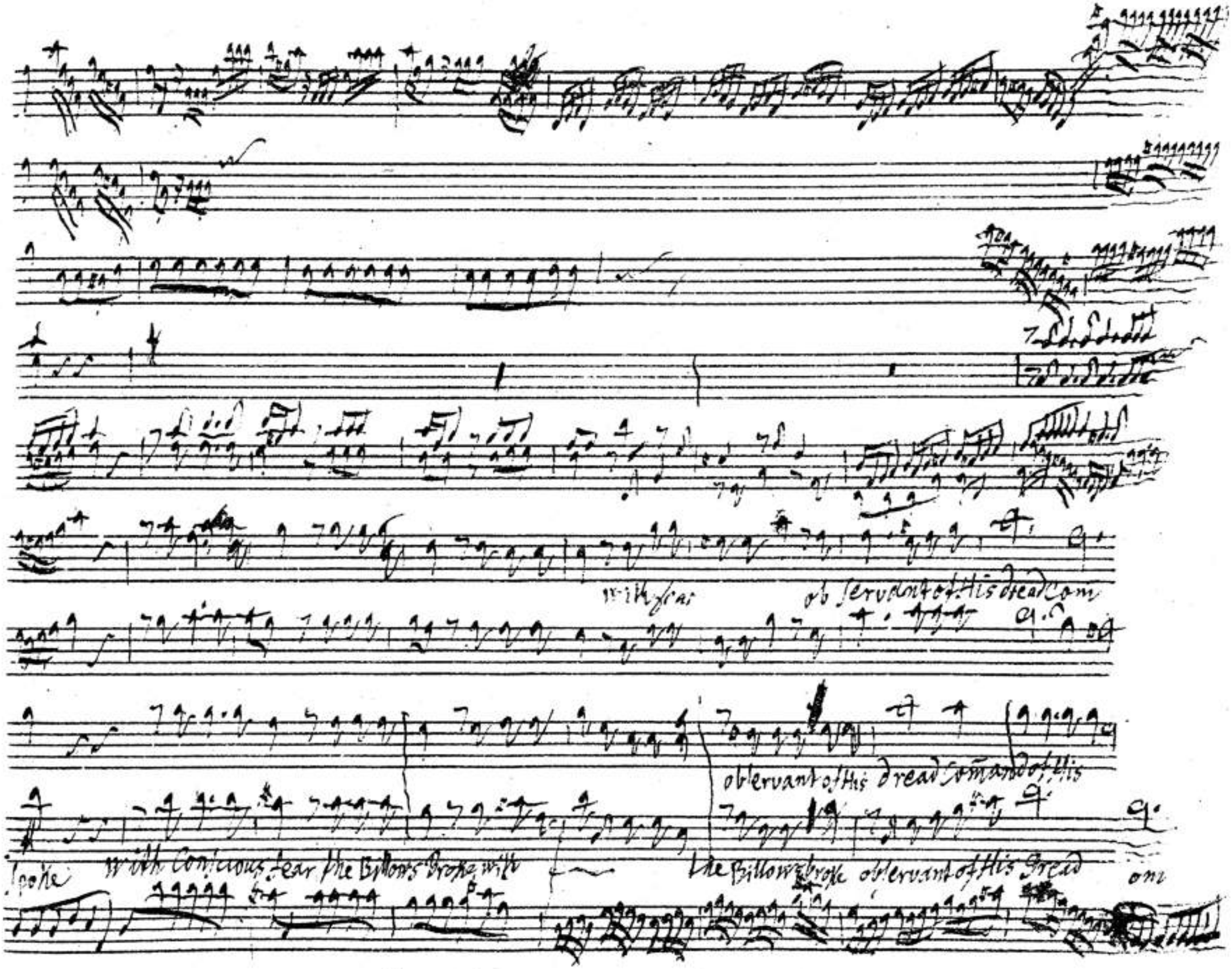
with ÷

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

BSB


When his loud voice in Thunder spoke
in Thunder
When His loud voice in Thunder

BSB


with fear
ob servant of His dread com
observant of His dread Com and of His
spoke
with Conscious fear the Billows Broke with
the Billows broke observant of His Dread
om

BSB

in vain they roul their foaming Tide

in vain they roul their foaming Tide

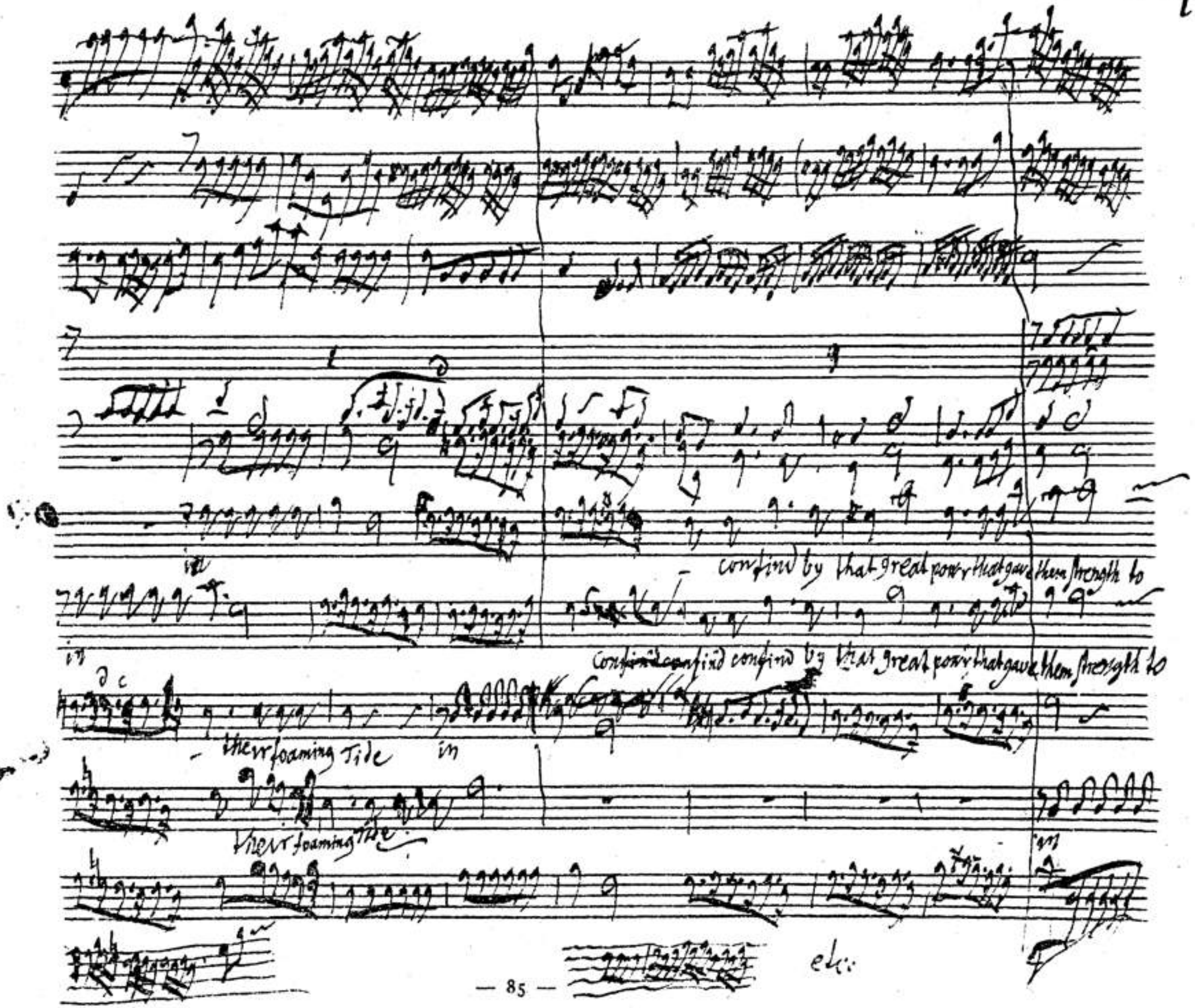
vn

mano

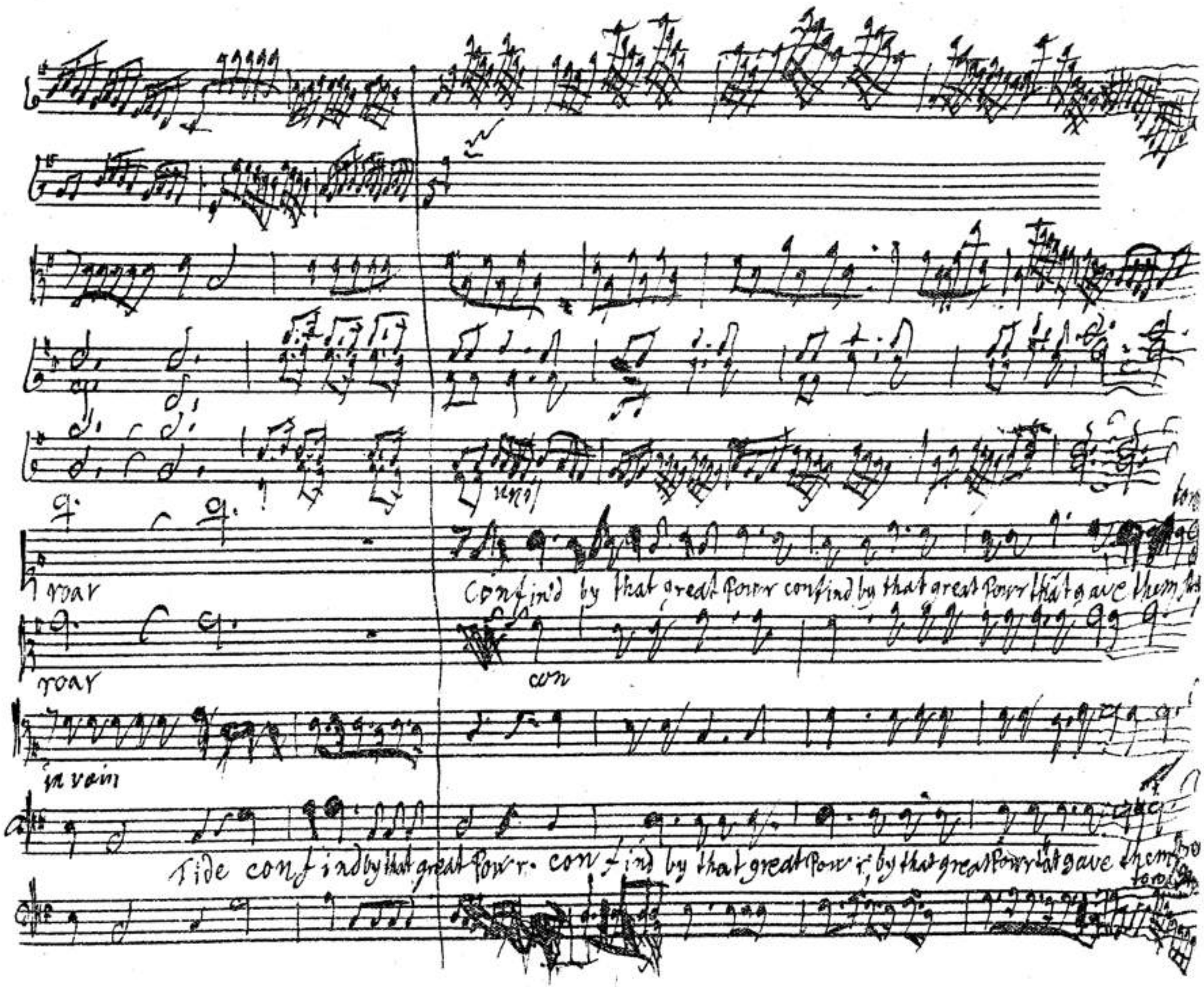
vn

Violoncello
C. Ballere

BSB


confind by that great powr that gave them strength to
confind confind confind by that great powr that gave them strength to
their foaming Tide in
their foaming Tide

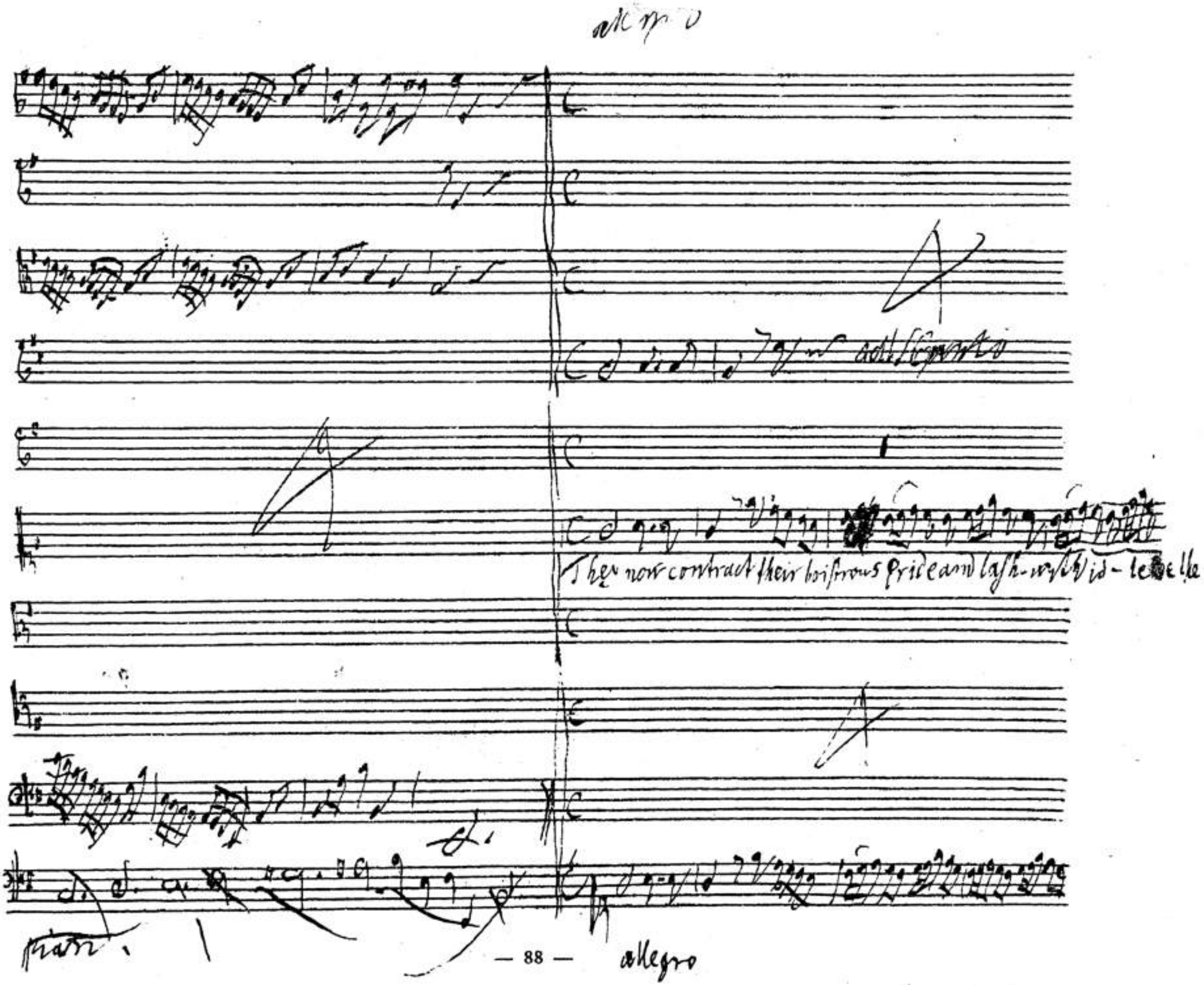
BSB


roar
roar
in vain
Confin'd by that great Powr confind by that great Powr that gave them
con
Tide confind by that great Powr. confind by that great Powr, by that great Powr that gave them

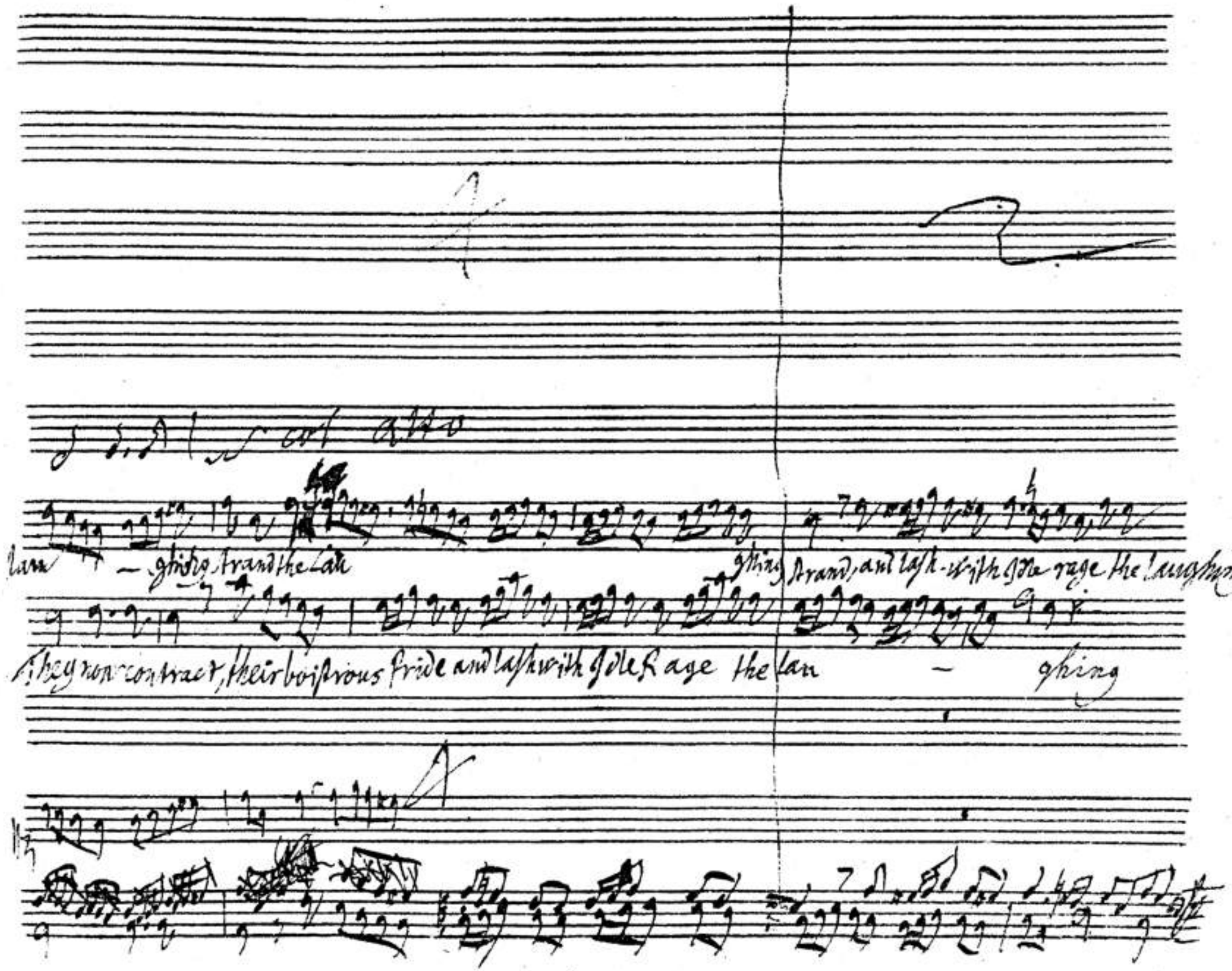
BSB

that gave them strength to roar, con fin'd by that great powr that gave them strength to roar

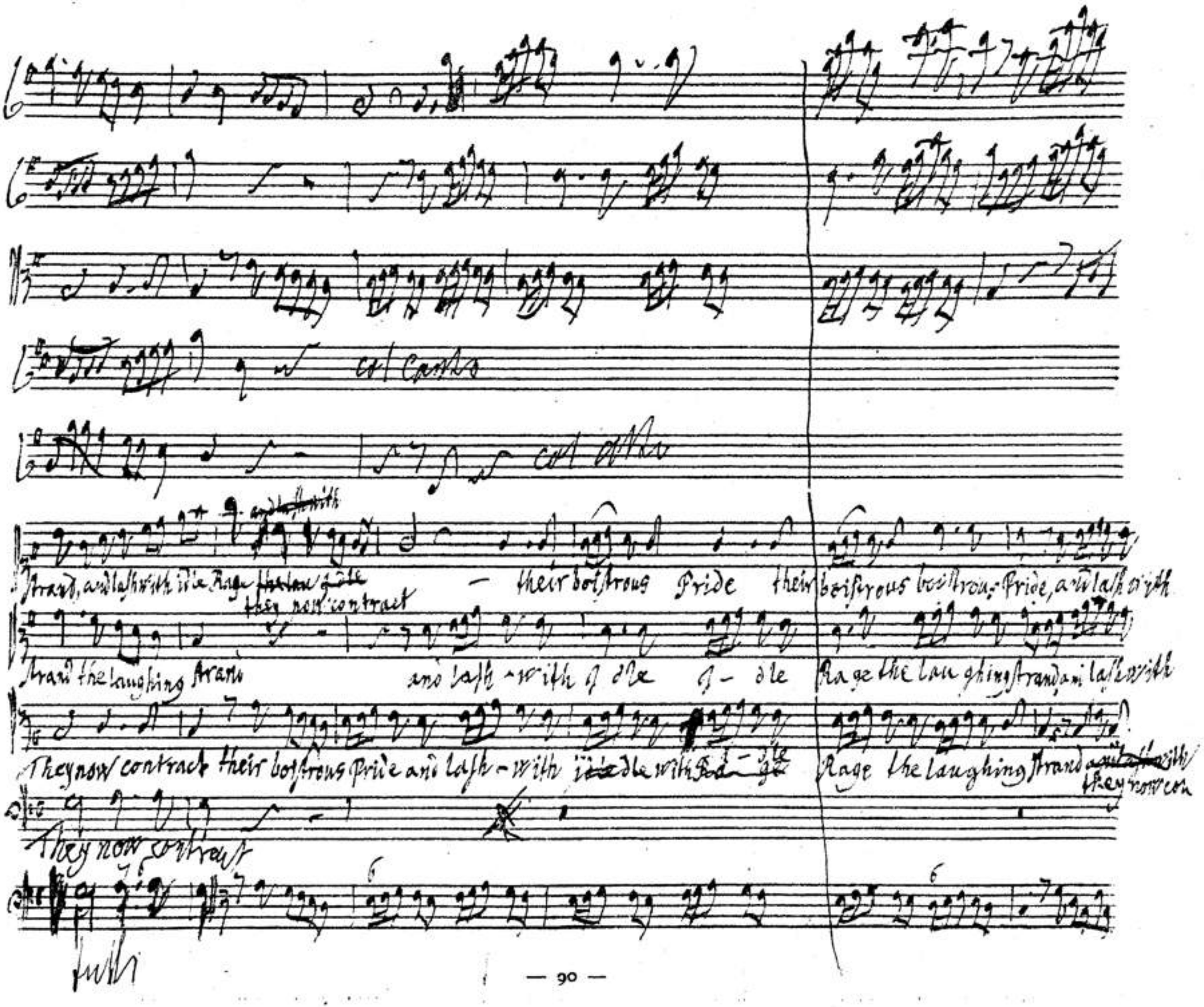
BSB


They now contract their boistrous pride and lash-with id-le belle
piano
allegro

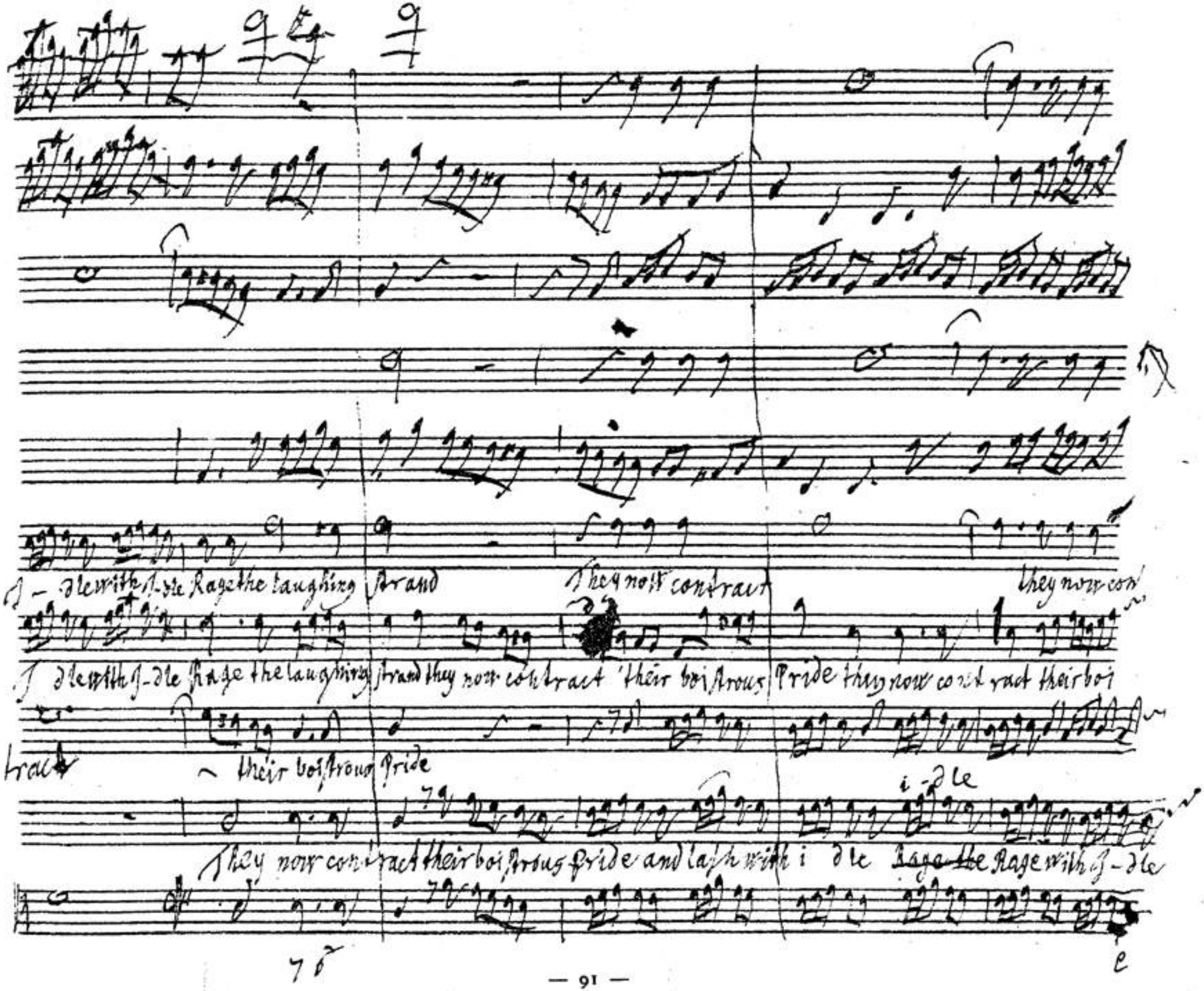
BSB


col alto
lau — ghing strand the lau ghing strand, and lash with Idle rage the laughing
they now contract, their boistrous pride and lash with Idle Rage the lau — ghing

BSB


col Canto
col Alto
Strand, and lash with idle Rage
their boistrous Pride their boistrous boistrous Pride, and lash with
they now contract
Strand the laughing Strand and lash-with idle idle Rage the laughing strand and lash with
They now contract their boistrous Pride and lash-with idle with Rage the laughing strand
they now con
They now contract
tutti

BSB


I - dle with I-dle Rage the laughing strand
They now contract
they now con
I dle with I-dle Rage the laughing strand they now contract their boistrous Pride they now contract their boi
tract
their boistrous Pride
i-dle
They now contract their boistrous Pride and lash with i dle ~~Rage the~~ Rage with I-dle

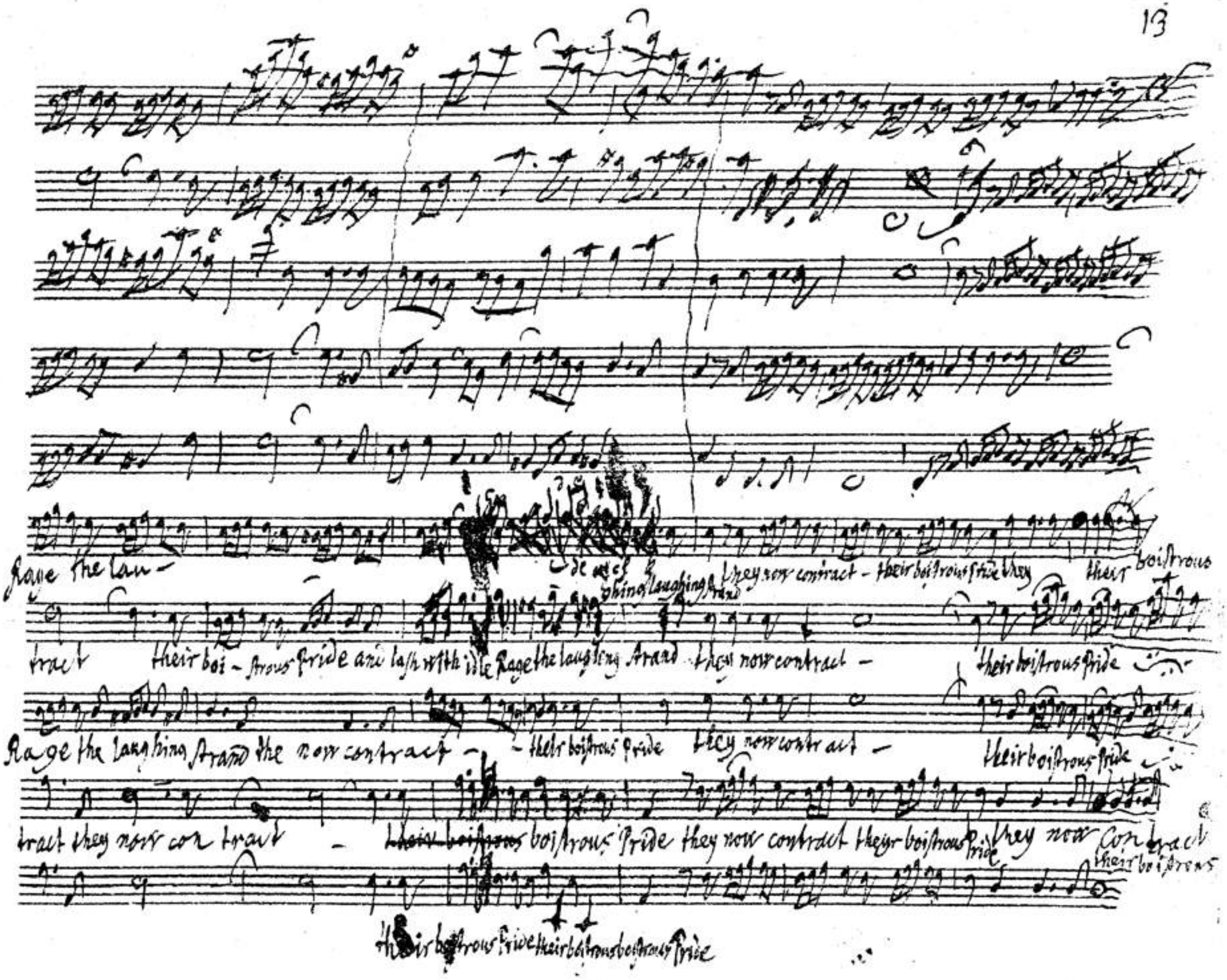
BSB

tract their boistrous Pride, they now contract their boistrous Pride — their boistrous Pride and Lash with Idle

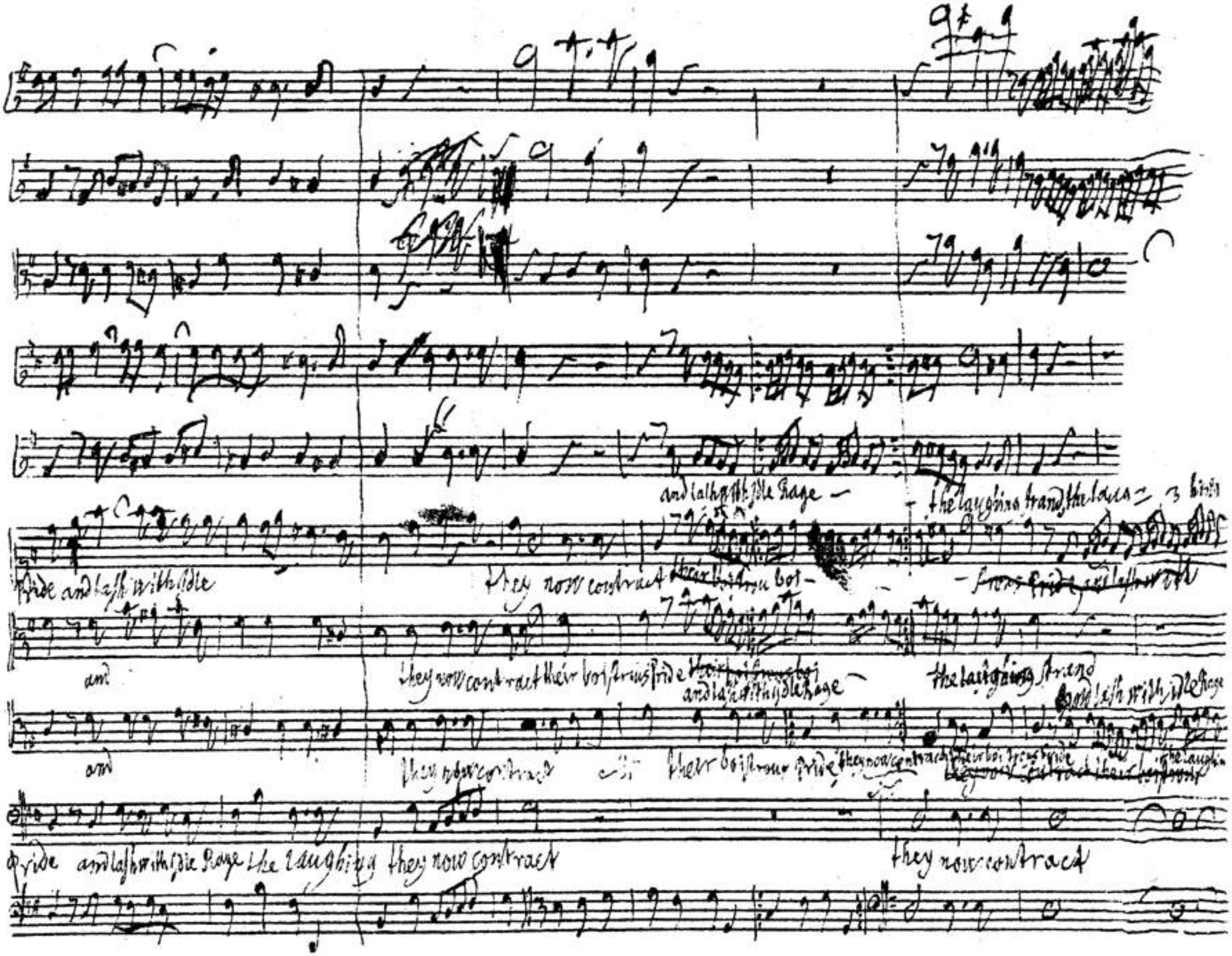
strous Pride they now contract their boistrous Pride, and Lash with Idle Rage — the laughing Strand they now con

Rage the laughing Strand the — they now contract and Lash with Idle Rage the laughing Strand and Lash with Idle

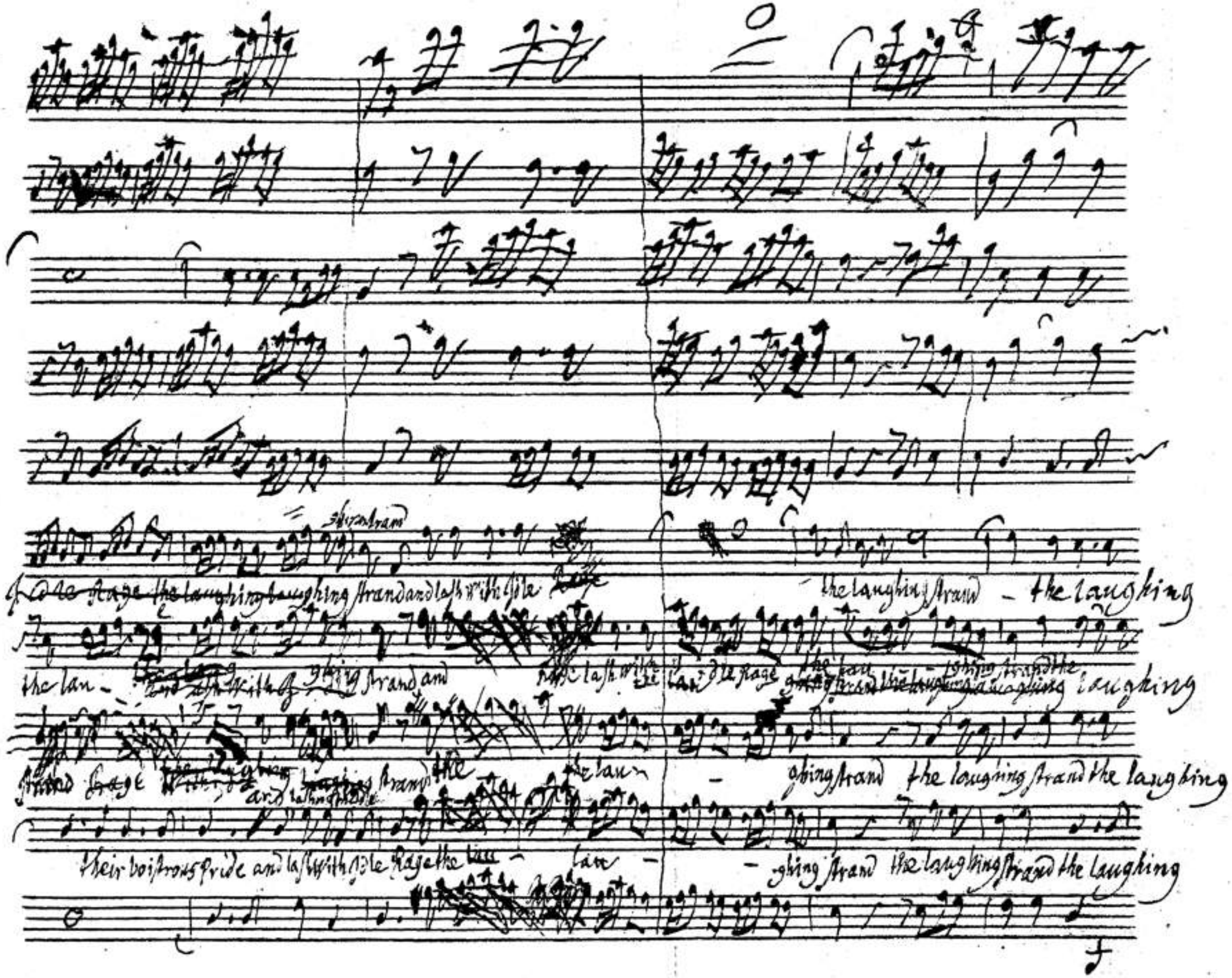
Rage the laughing Strand the laughing Strand they now contract — their boistrous Pride, they now con


Rage the lau-
de
ghing laughing strand
they now contract - their boistrous pride they
their boistrous
tract their boi-strous pride and lash with idle Rage the laughing strand they now contract -
their boistrous pride
Rage the laughing strand the now contract -
- their boistrous pride they now contract -
their boistrous pride
tract they now con tract -
~~their boistrous~~ boistrous pride they now contract their boistrous pride they now contract
their boistrous
their boistrous pride their boistrous boistrous pride

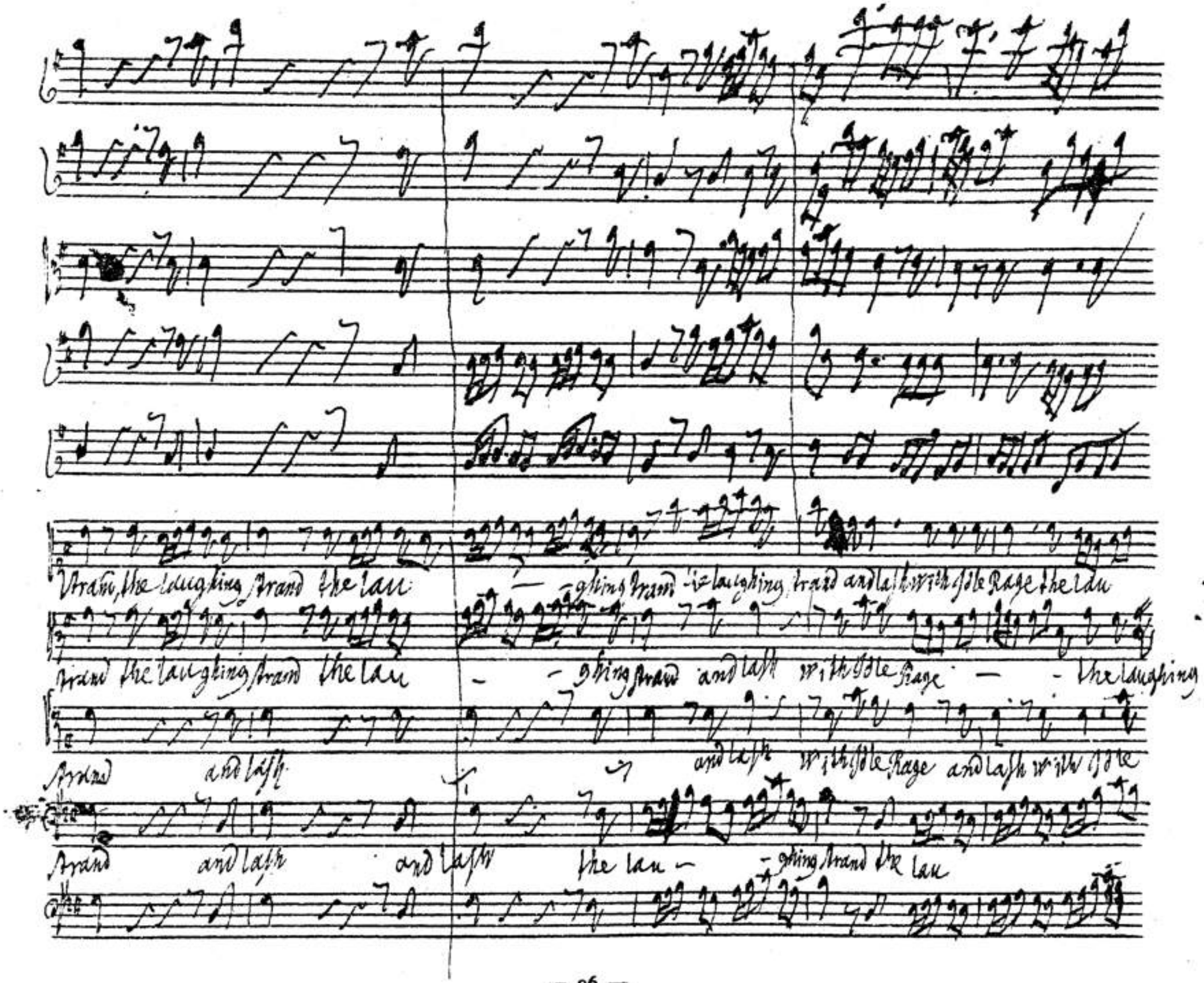
BSB


and lash with idle Rage
the laughing strand, the laug
pride and lash with idle
they now contract
and
they now contract their boistrous pride
and lash with idle Rage
the laughing strand
and
they now contract
their boistrous pride
pride and lash with idle Rage the laughing they now contract
they now contract

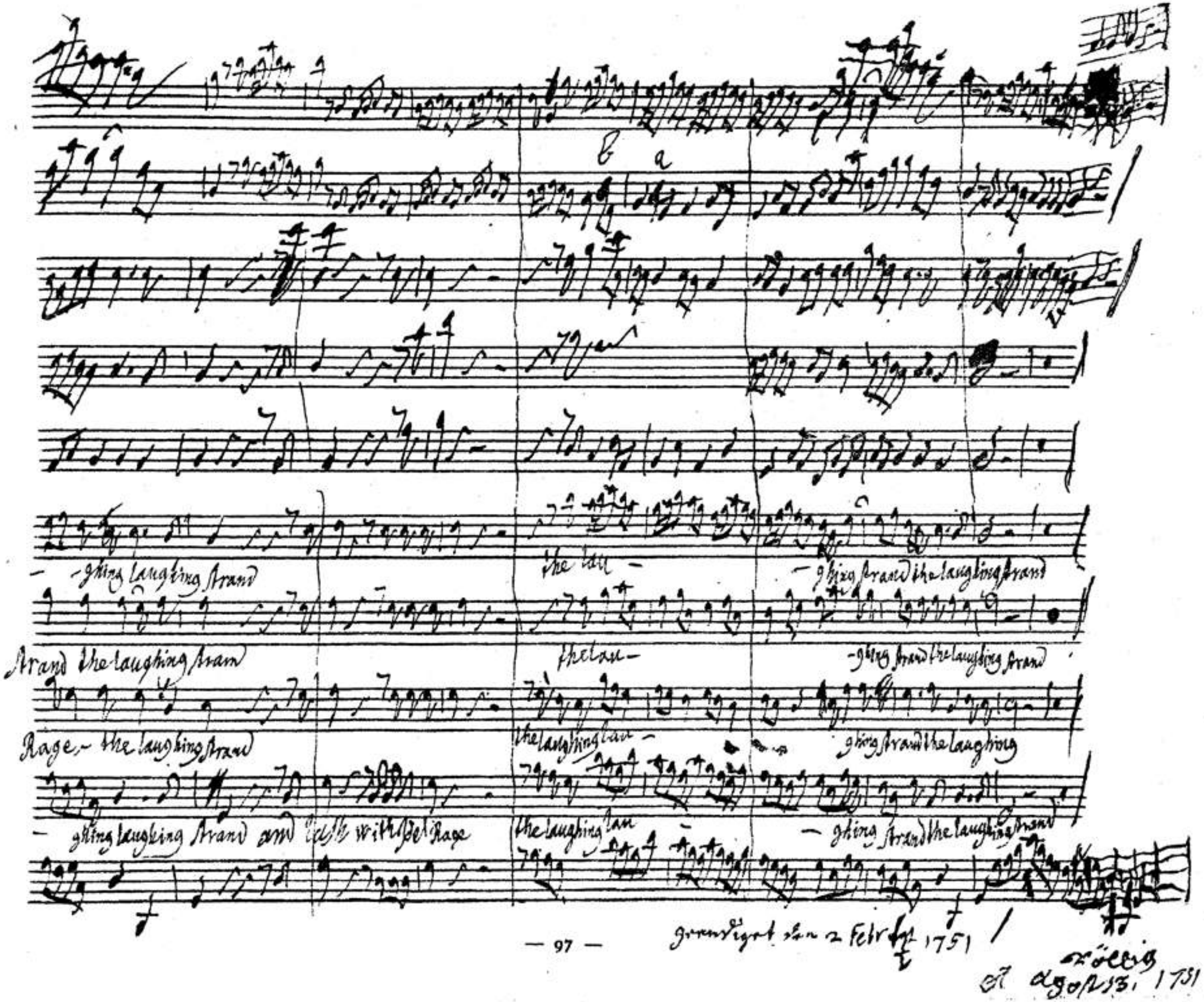
BSB


the laughing strand - the laughing
the lau - ghing strand and
laughing
strand the laughing strand the laughing
their boistrous pride and lash with idle rage the lau - lau -
- ghing strand the laughing strand the laughing

BSB


strand, the laughing strand the lau — ghing strand the laughing strand and lash with idle Rage the lau
strand the laughing strand the lau — ghing strand and lash with idle Rage — the laughing
strand and lash and lash with idle Rage and lash with idle
strand and lash and lash the lau — ghing strand the lau

BSB



geendiget den 2 Febr 1751

Röllig
d. 4 Augusti 1751

BSB

Hamor

glad Tidings of great Joy to Thee dear Ophis, and to the House of Israel I bring you. Thus then in

brief – both Armies in Array of Battel rang'd our General step'd forth, and offer'd haughty Ammon Terms of

Peace; most just and righteous: These with scorn refused, he bad the Trumpet sound; but scarce a

Sword was sting'd in hostile Blood, ere all around, the Thundring Heavens open'd, and pour'd forth

thousands of armed Cherubim; when strait our General cried, This is thy signal Lord,

BSB

I follow Thee, and Thy bright heavn'ly Host & then rushing on Proud Ammon, all aghast

he made a bloody Slaughter, and persued the flying Foe till night bade

Sheathe the Sword and taste the Joys of victory and Peace.

Segue il Coro. Cheruband Seraphim &

poi

Segue Varia
up the dreadfull &

BSB

Allegro e staccato

Vns

up the dreadful

while for fame and Love

Sought of thee my

Sought of thee my

steep ascending ~~or with surging waves~~ contending, ~~seek of now~~ the glorious prize ~~seek of now~~ the glorious prize

up the dreadfull steep ascending

while for fame and Love

~~or with surging waves~~ conten

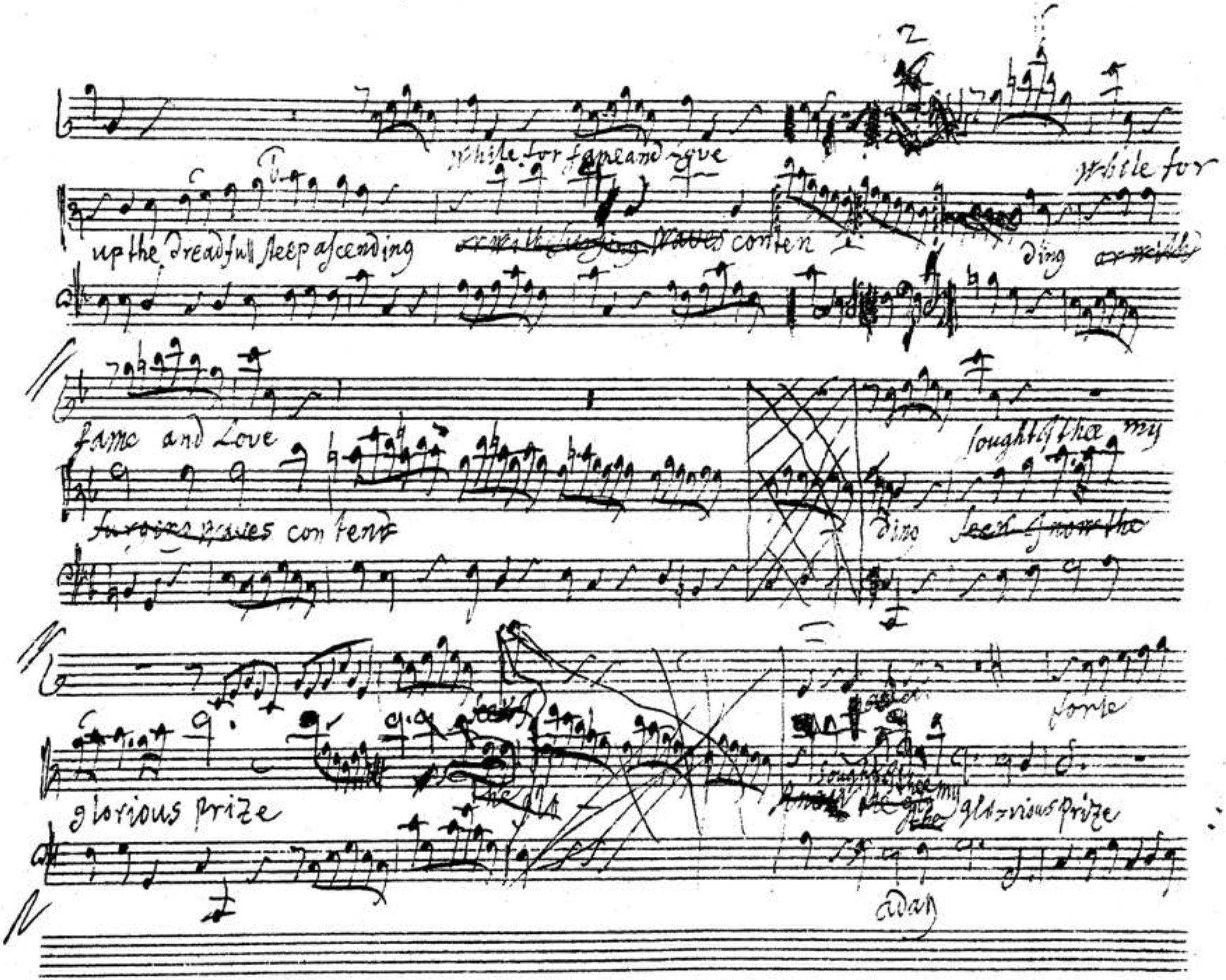
forte

~~sought of thee my~~

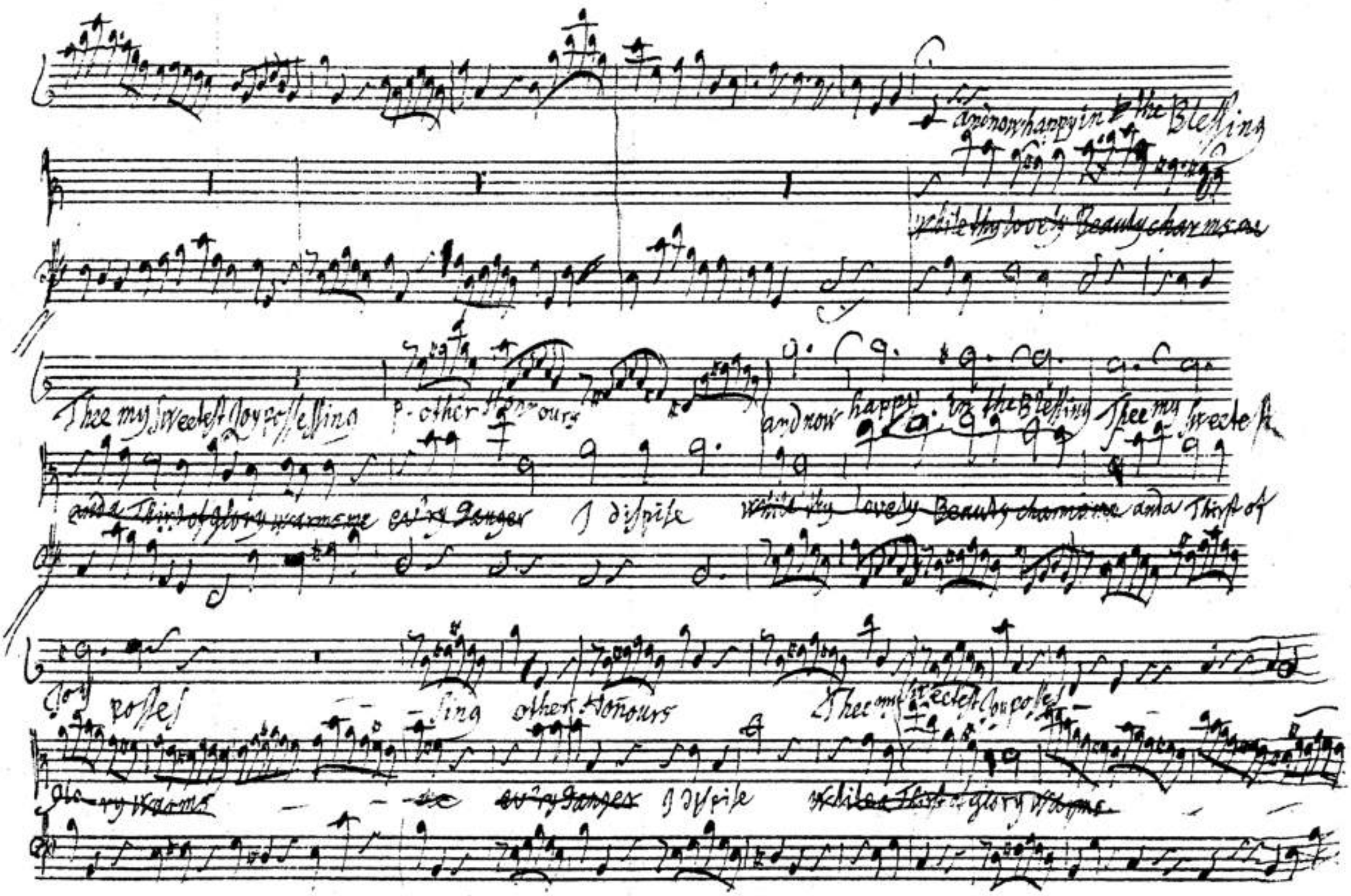
ding ~~seek of now~~ the glorious Prize

forte

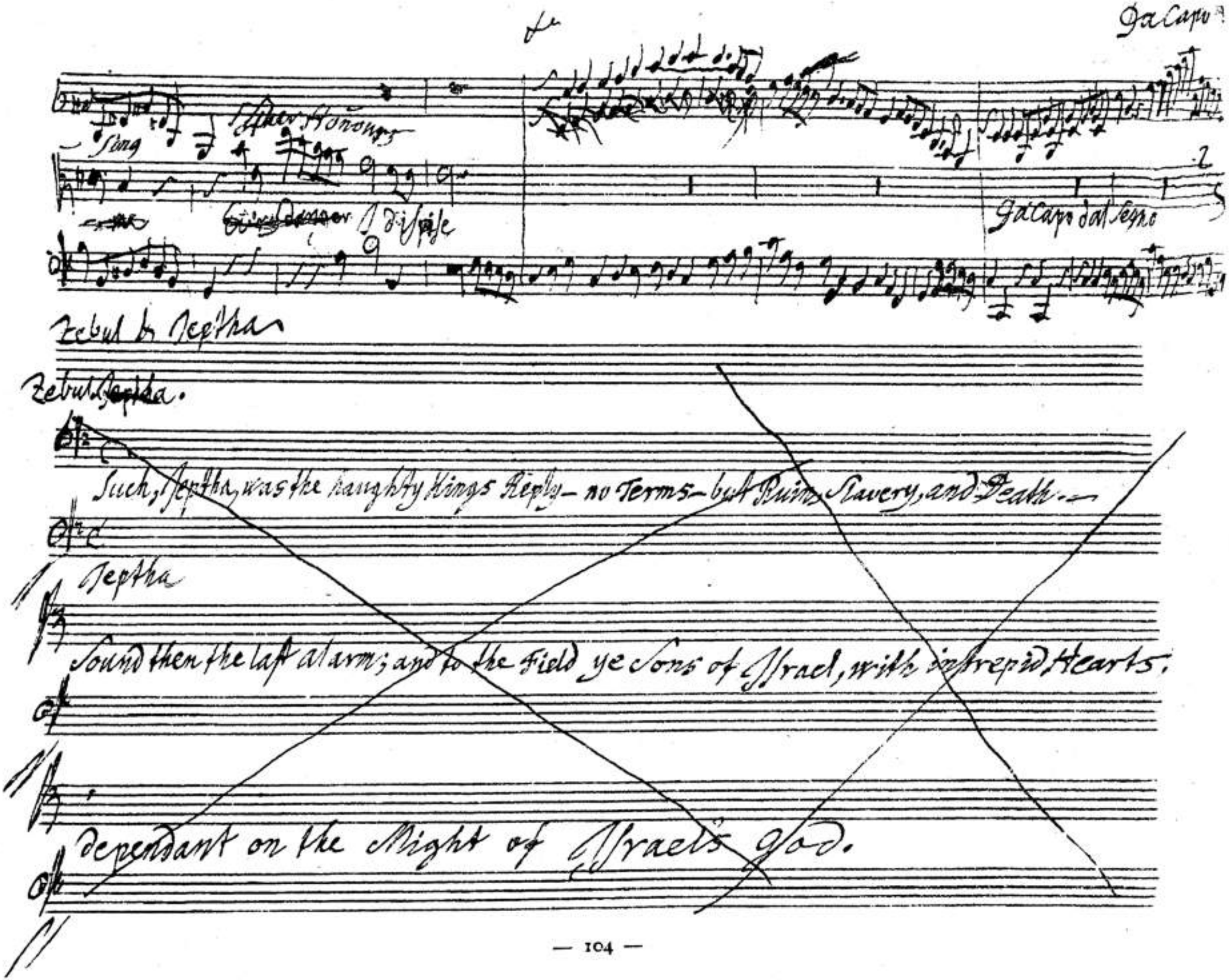
BSB


while for fame and love
up the dreadfull steep ascending
conten
while for
ding
fame and Love
contend
sought thee my
ding
glorious prize
glorious prize
adan

BSB


and now happy in the Blessing
while thy lovely Beauty charms me
Thee my sweetest Joy possessing
other Honours
and now happy in the Blessing
Thee my sweetest
and a Thirst of glory warms me
ev'ry Danger
I dispise
while thy lovely Beauty charms me
and a Thirst of
Joy posses
sing
other Honours
Thee my sweetest Joy posses
glory warms
ev'ry Danger
I dispise
while a Thirst of glory warms

BSB


Da Capo
Sing
Sher Honours
Dispise
Da Capo dal Segno
Zebul & Jeptha
Zebul Jeptha.
Such, Jeptha, was the haughty Kings Reply — no Terms — but Ruin, Slavery, and Death. —
Jeptha
Sound then the last alarm; and to the Field ye Sons of Israel, with intrepid Hearts.
dependant on the Might of Israel's God.

BSB

andante non troppo presto

V. 1

V 2

Viola

H. 1

H 2

BSB

Cherub, and Seraphim unbodied Forms

BSB

forte

Cherub and seraphim unbodied forms

BSB

His great comand await His

His

the

his great comand His

the messengers of Fate

His great comand await His

BSB

great command awaits

of swifter flight,

and subtler

BSB

of swifter flight and subtler

of of and subtler frame

and subtler frame of

frame and subtler frame of swifter flight and subtler frame of swifter flight and subtler frame

BSB

than lightnings winged flame — than lightnings winged flame

of swifter flight and subtler frame the lightnings winged flame

BSB

allegro

They ride on whirlwinds directing the storm, directing

directing

directing the

direc — ting the storms direct ting the storms directing the

BSB

storm - They ride on whirlwinds directing the storms direct ting the storms they ride - on

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

they ride on whirlwinds directing the storms directing directing directing they

BSB

whirlwind on whirlwinds directing the storms

directing

directing the

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

directing the storms

directing

directing the storms

directing directing the

ride on whirlwinds directing the storms

directing the storms directing the storms directing directing the

BSB

they riding on whirlwinds

storms directing the whirlwinds directing the storms directing the storms directing the storms

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

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

storms ~~directi~~ — directing the storms they ride on whirlwinds directing the

BSB

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

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

storms

they ride on whirlwinds they ride on whirlwinds they ride on

storms directing the storms

BSB

Whirlwinds directing the storms they ride on Whirlwinds directing the storms they ride on

storms they ride on Whirlwinds directing the storms they

Whirlwinds directing the storms Directing directing the storms they

They ride on Whirlwinds directing the storms they ride on Whirlwinds directing the storms

7 5

BSB

whirlwinds directing the storms they

they

they

they ri - - on whirlwinds di

they ride on whirlwinds

they ride on whirlwinds directing the storms

they ride on whirlwinds directing

BSB

Ophis

'Tis well. – haste haste, ye maidens, and in richest

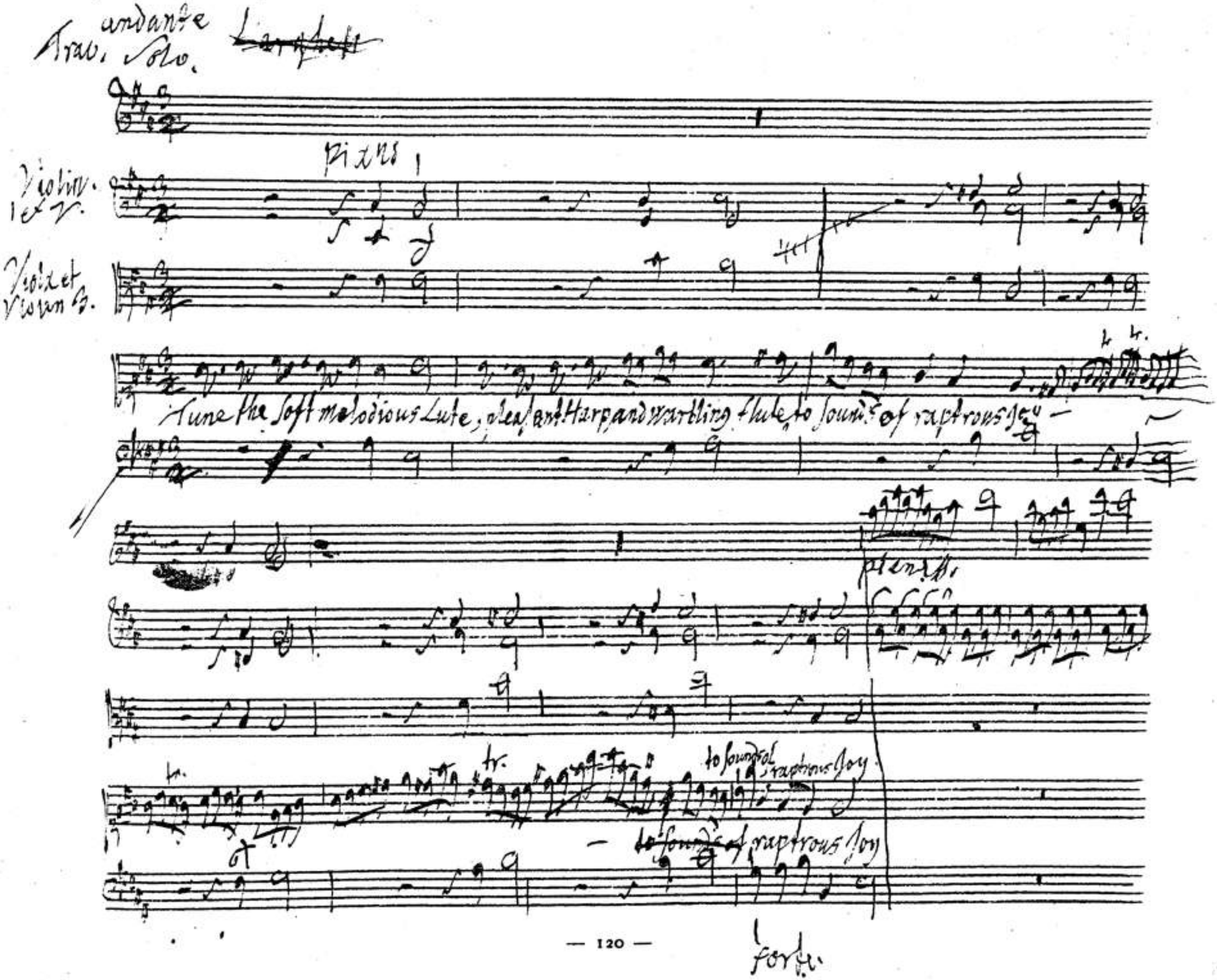
Robes, adorn me like a stately Bride, to meet my Father

in triumphant Pomp: and while around

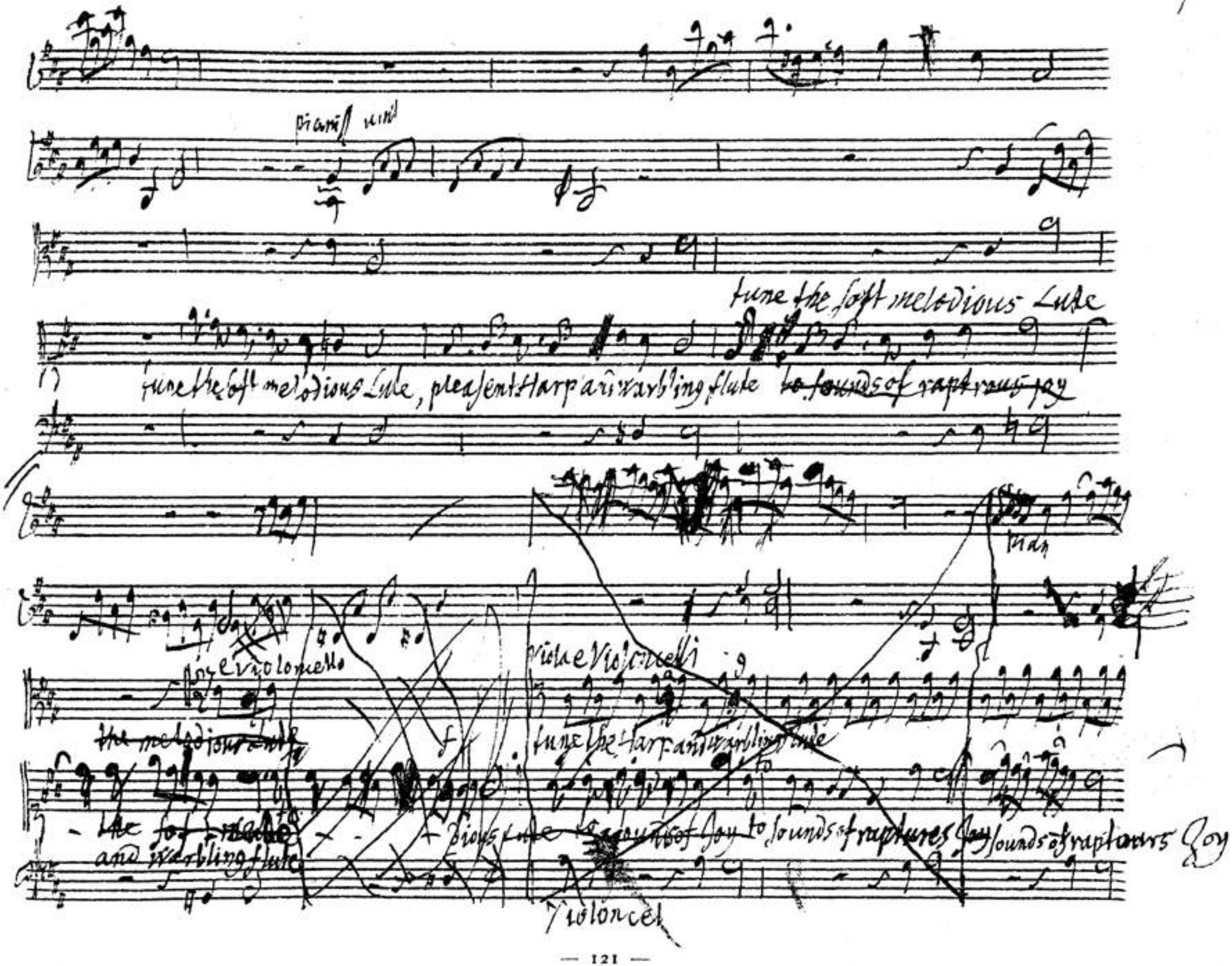
the dancing Banners play –

Coppio

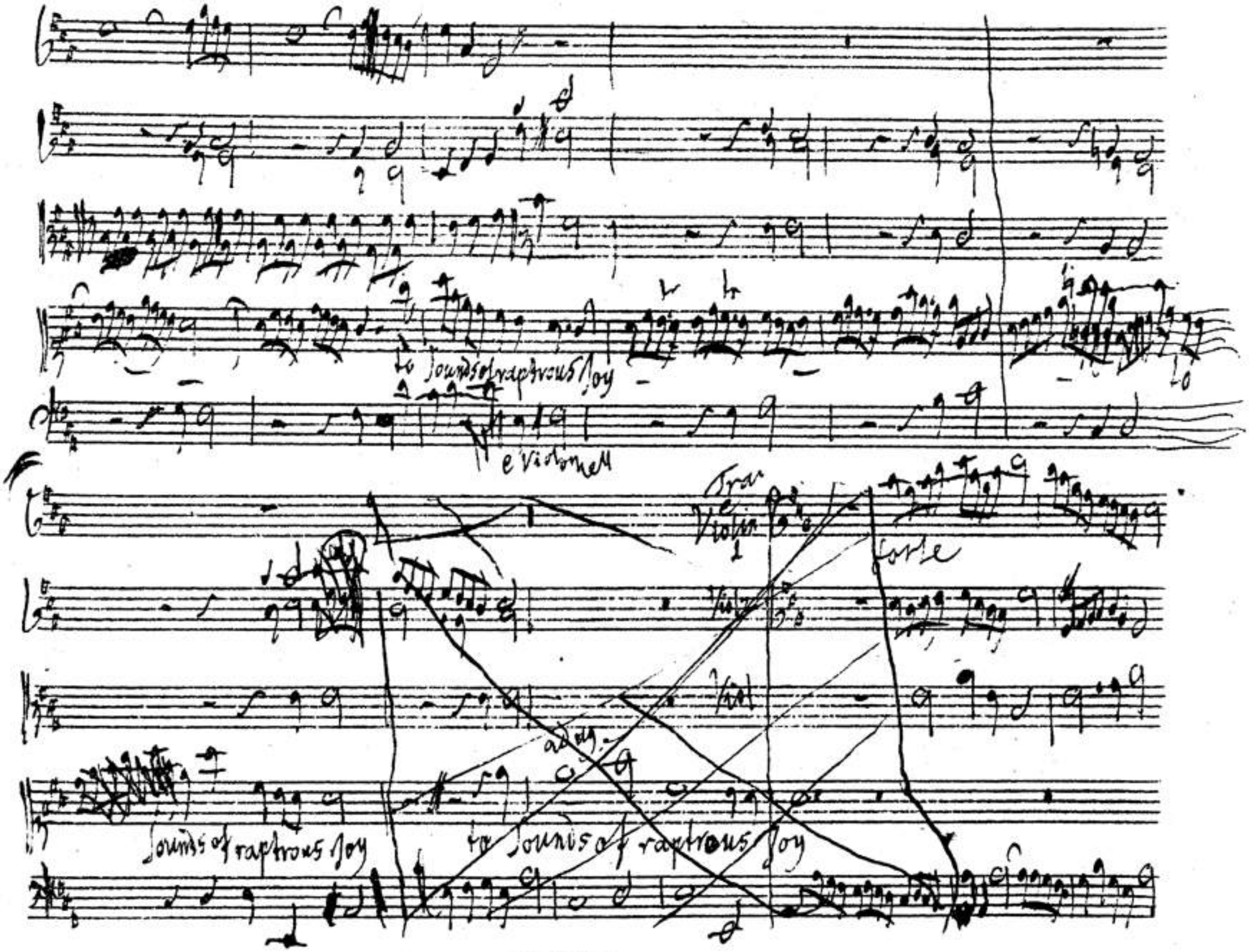
BSB


Trav. andante Solo.
Pizzo
Violin. 1 et 2.
Viola et Violin 3.
Tune the soft melodious Lute, pleasant Harp and warbling flute, to sounds of raptrous Joy
to sounds of raptrous Joy
to sounds of raptrous Joy
forte

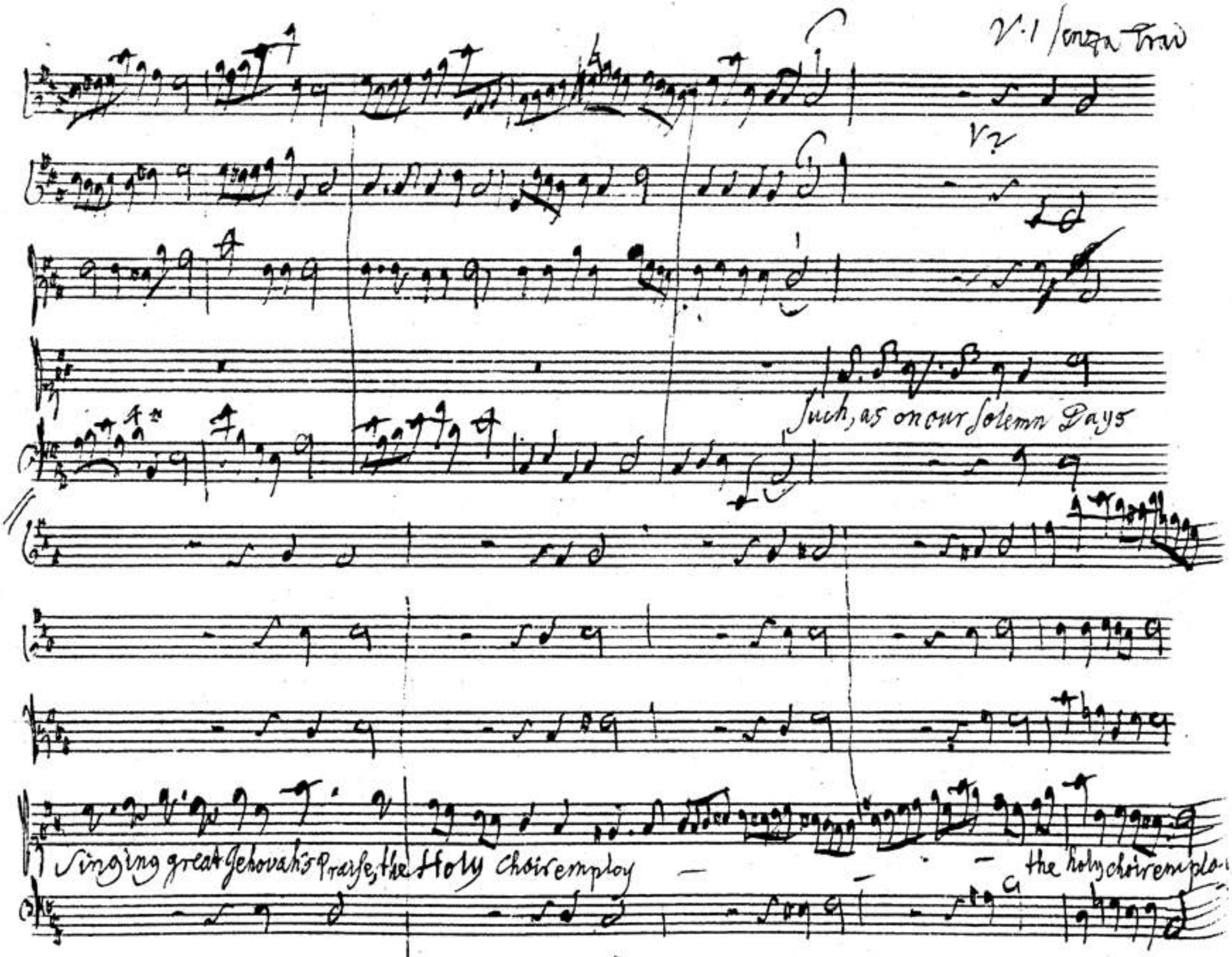
BSB


pianiss unis
tune the soft melodious Lute
tune the soft melodious Lute, pleasent Harp and warbling flute
to sounds of raptrous joy
Violoncello
Viola e Violoncelli
tune the Harp and warbling flute
and warbling flute
to sounds of raptures Joy
sounds of raptours Joy
Violoncel

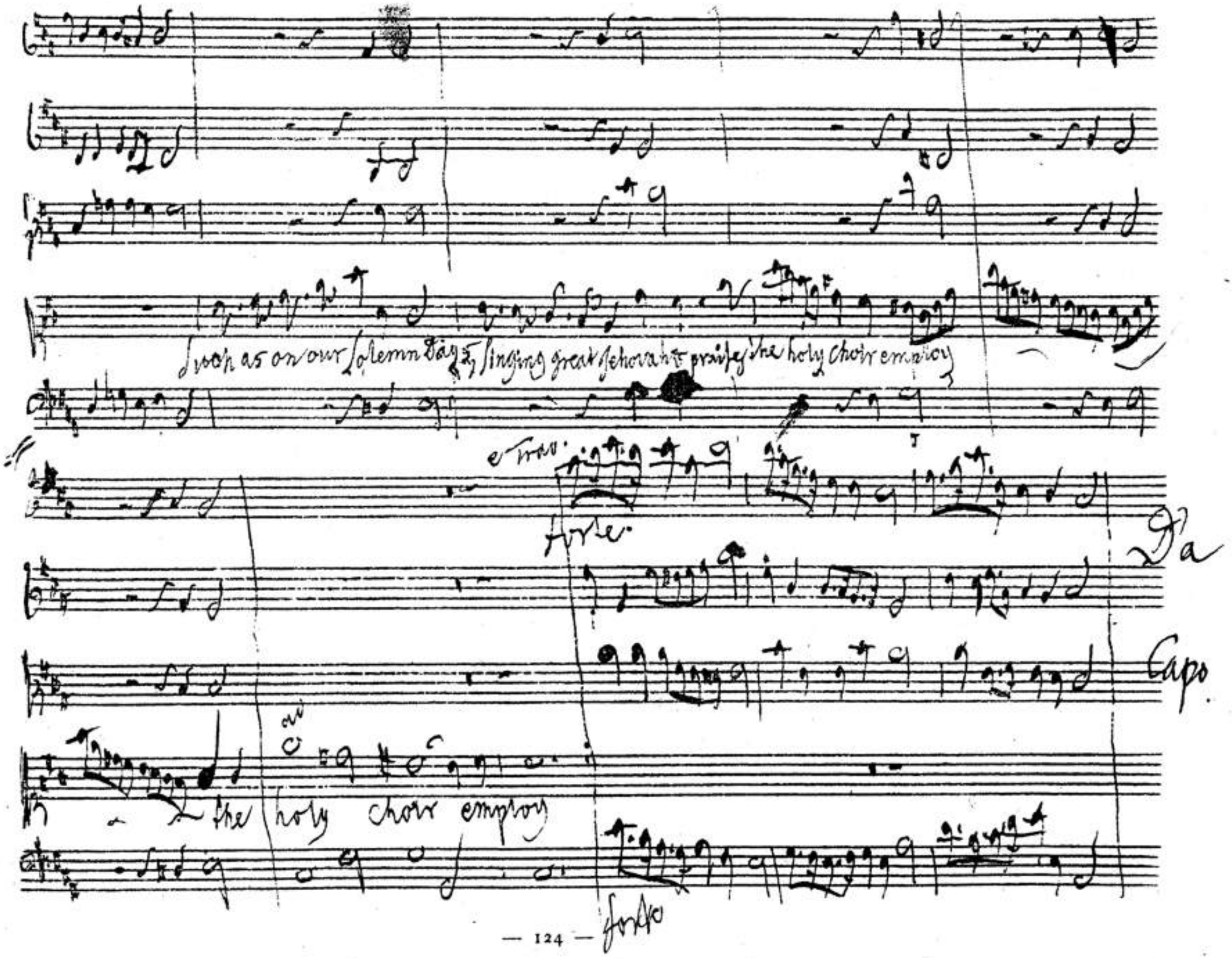
BSB


to sounds of raptrous Joy
e Violonell
Tra
Violin
forte
Viol
Viol
adag.
sounds of raptrous Joy
to sounds of raptrous Joy

BSB


V. 1 senza trad
V. 2
Such, as on our Solemn Days
Singing great Jehovah's Praise, the Holy Choir employ
the holy choir empla-

BSB


Such as on our solemn Day, singing great Jehovah's praise the holy choir employ
e trav.
forte
Da
Capo
the holy choir employ
forte

Jeptha Jeptha, Zebul, Hamor &c

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

to sooth our Sorrows with a peaceful Calm. — Zebul thy Deeds were valiant; nor less

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

anzjanke

V1

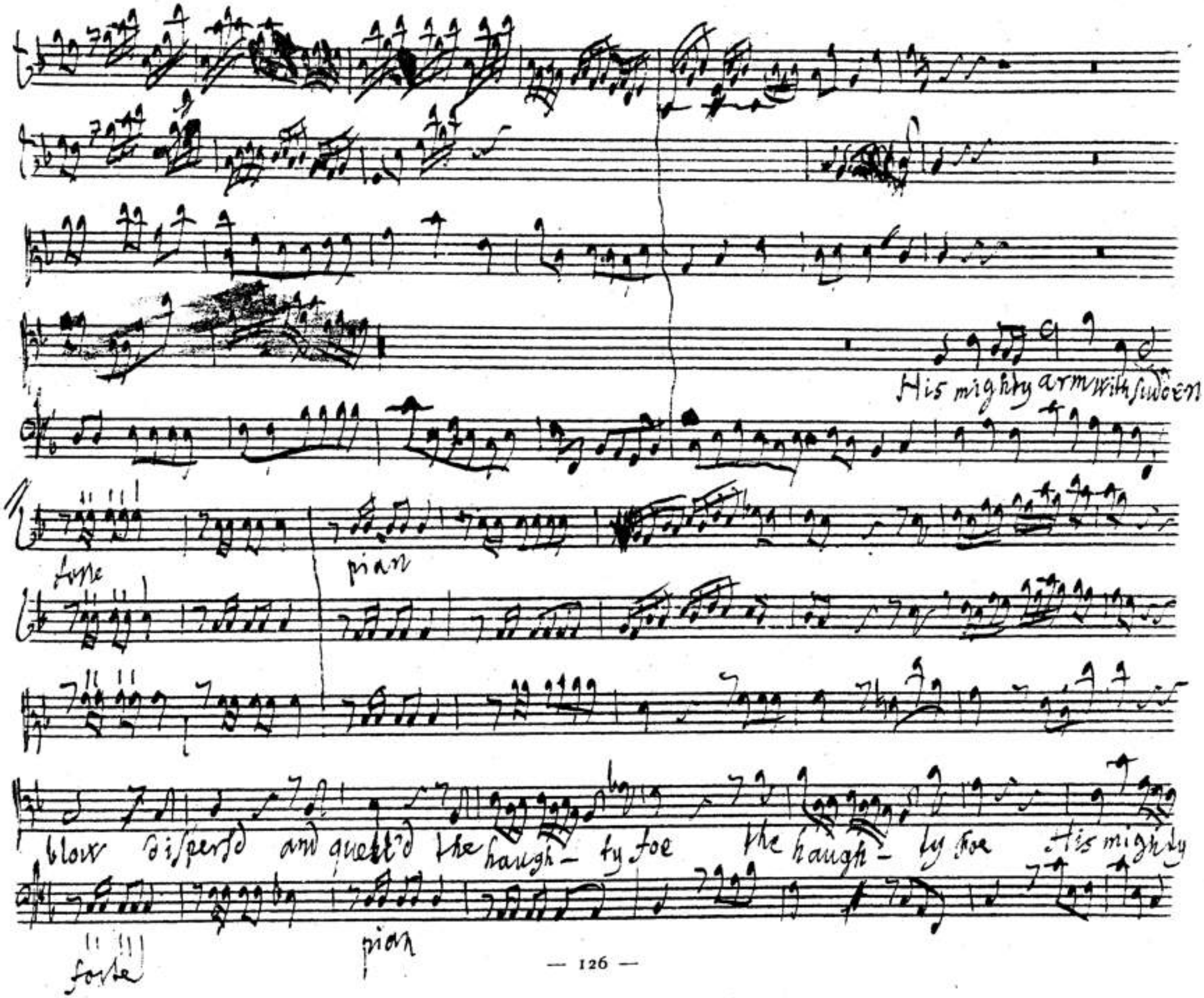
V2

Viol

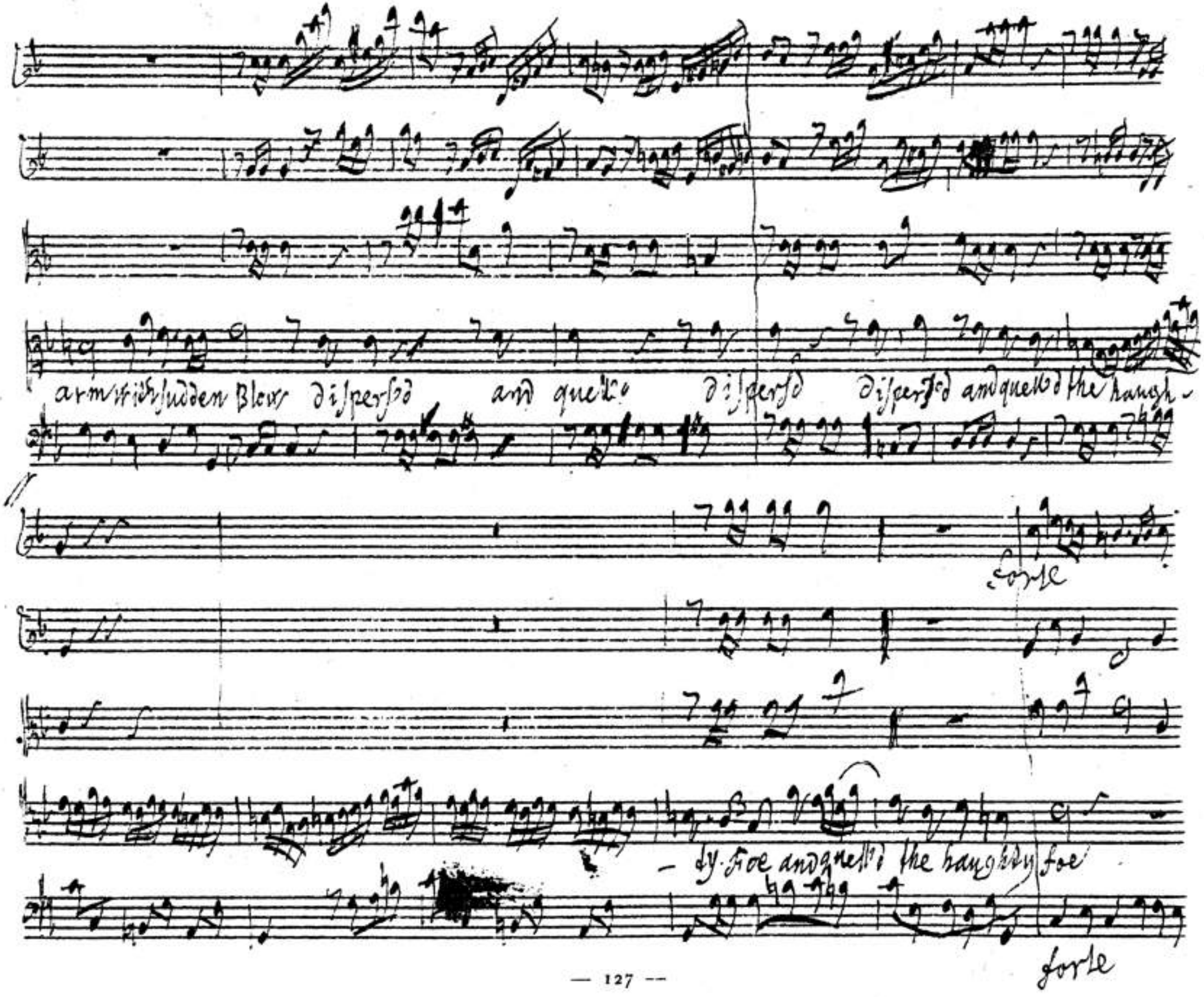
Jeptha

Bass

BSB


His mighty arm with sudden
forte
pian
blow dispersd and quell'd the haugh- ty foe the haugh- ty foe His mighty
forte
pian

BSB

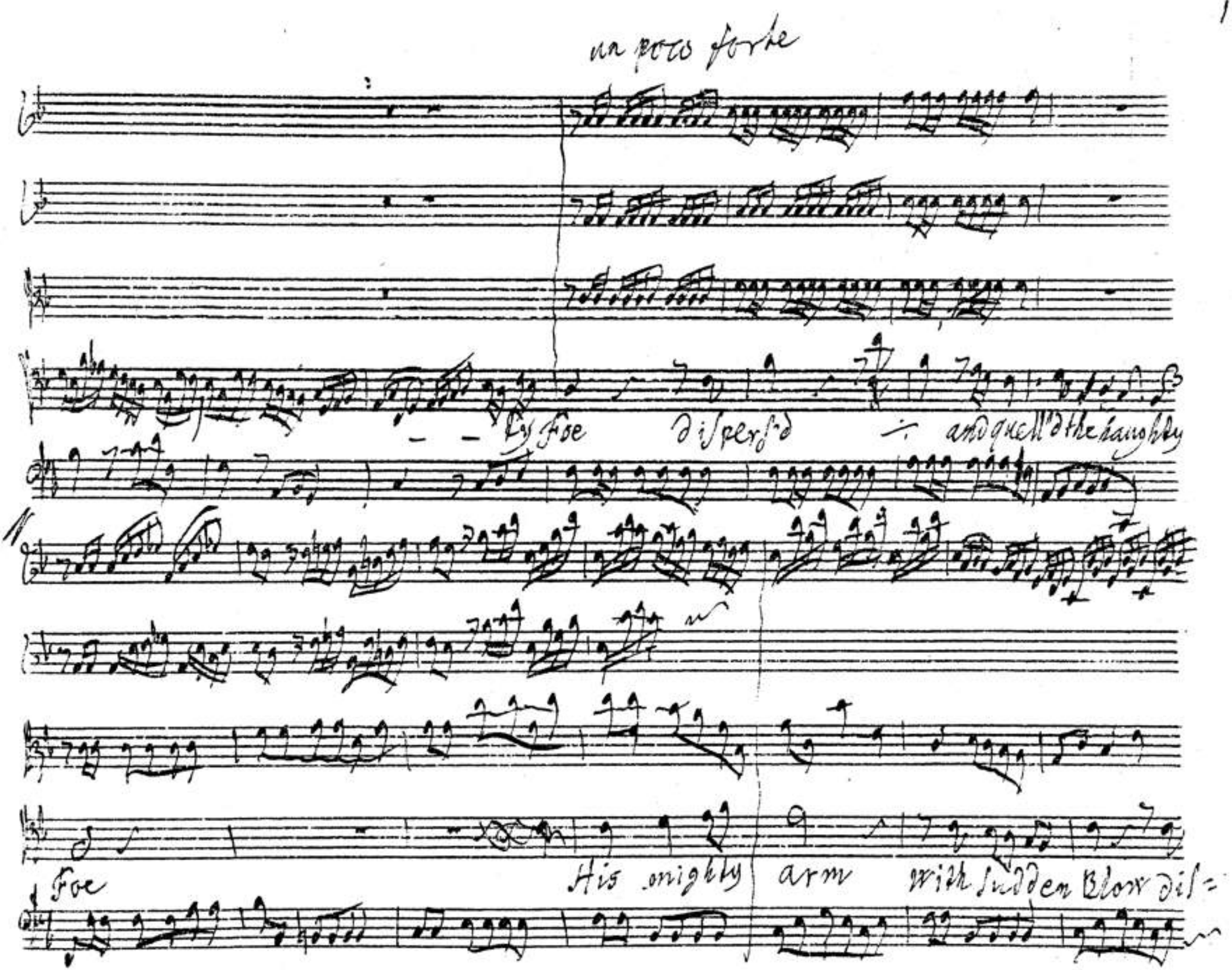

arm with sudden Blow dispers'd and quell'd dispers'd dispers'd and quell'd the haugh-
forte
-ty Foe and quell'd the haughty foe
forte

BSB

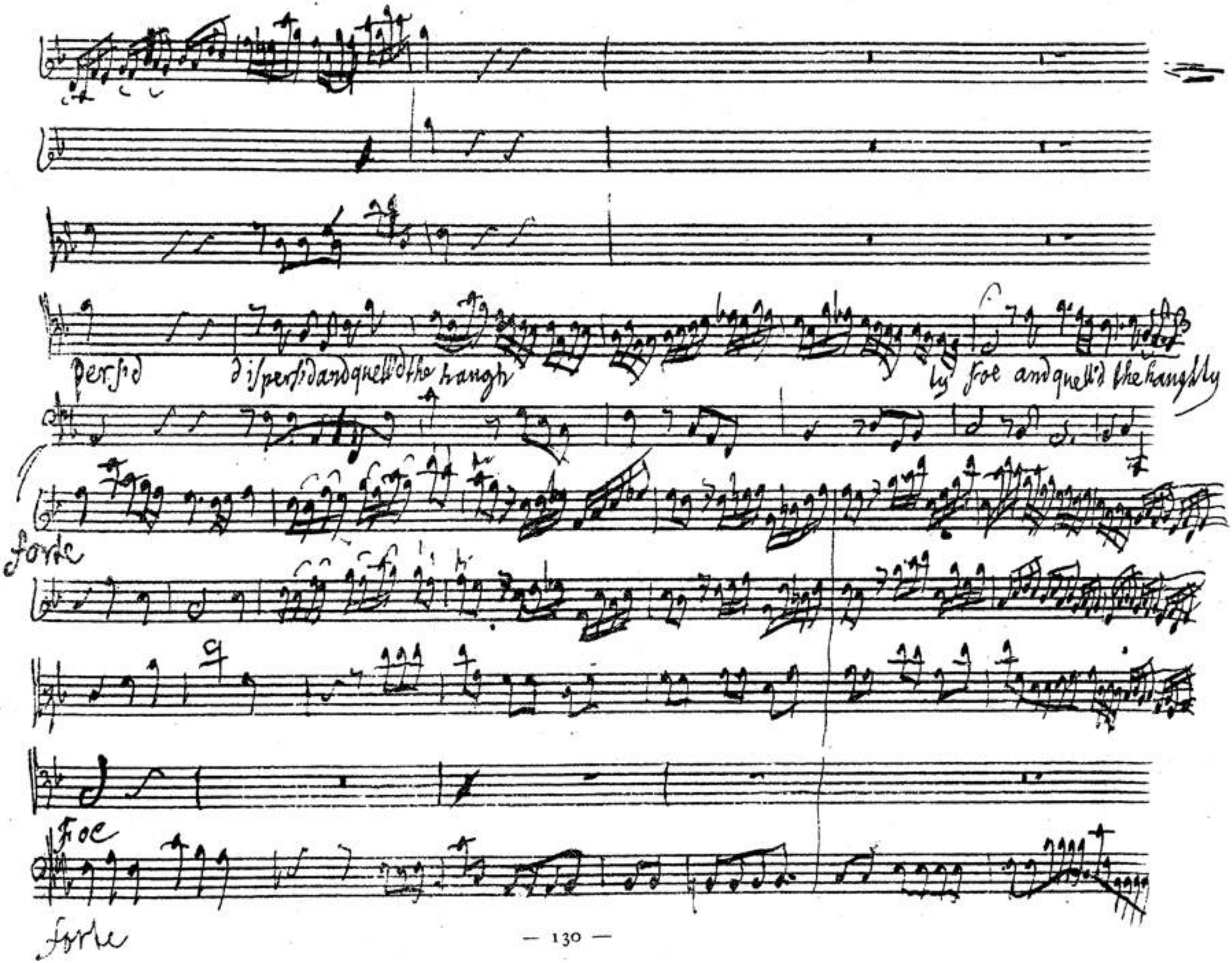
His mighty arm with wonder blow did

pers'd and quell'd the haughty Foe and quell'd the haugh-

BSB


un poco forte
ty Foe dispers'd and quell'd the haughty
Foe His mighty arm with sudden Blow dis=

BSB


Persid dispersid and quell'd the haugh ty foe and quell'd the haughty
forte
Foe
forte

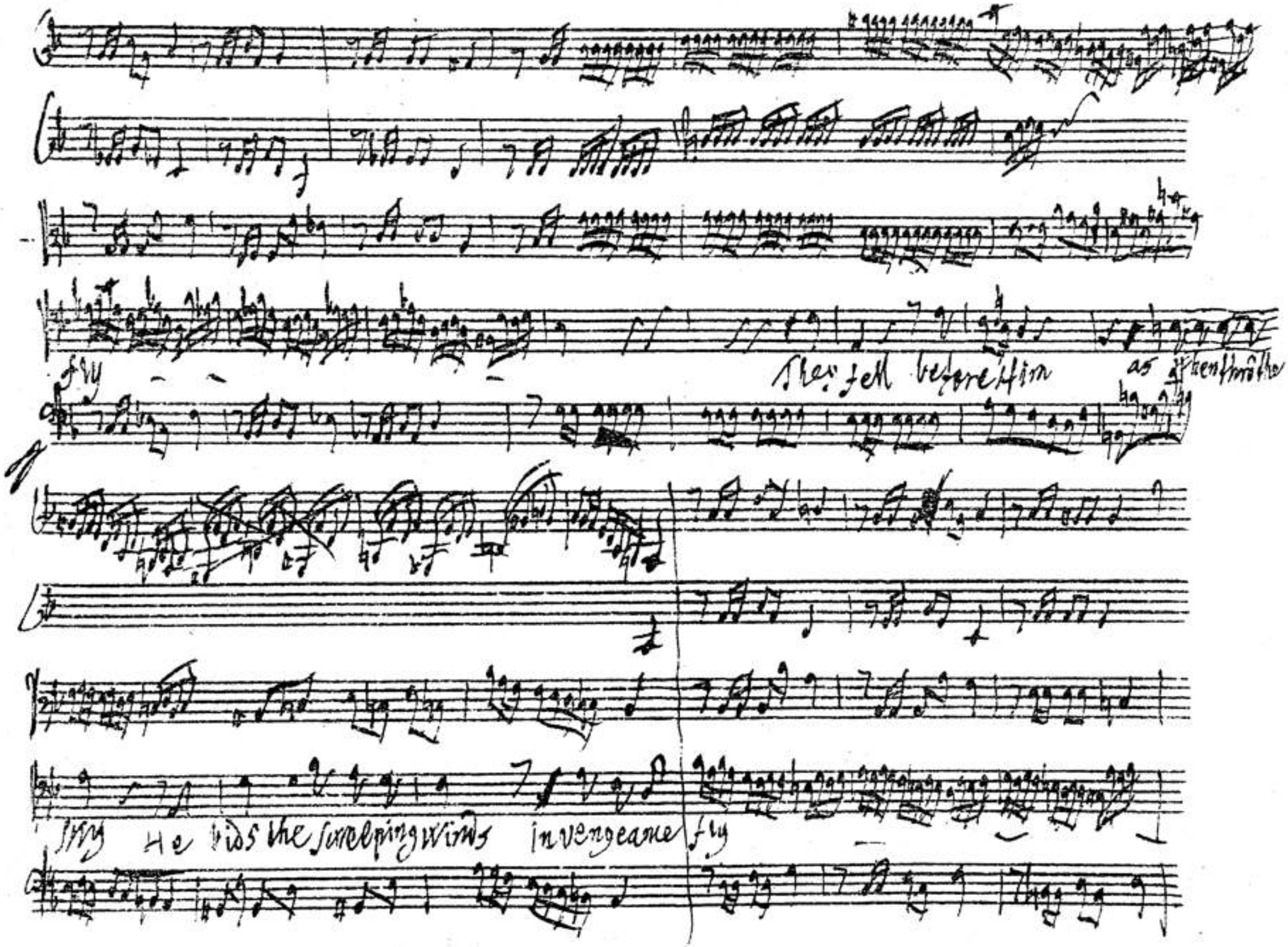
BSB

They fell before Him as when thro' the Sky, He bids the sweeping winds in vengeance fly

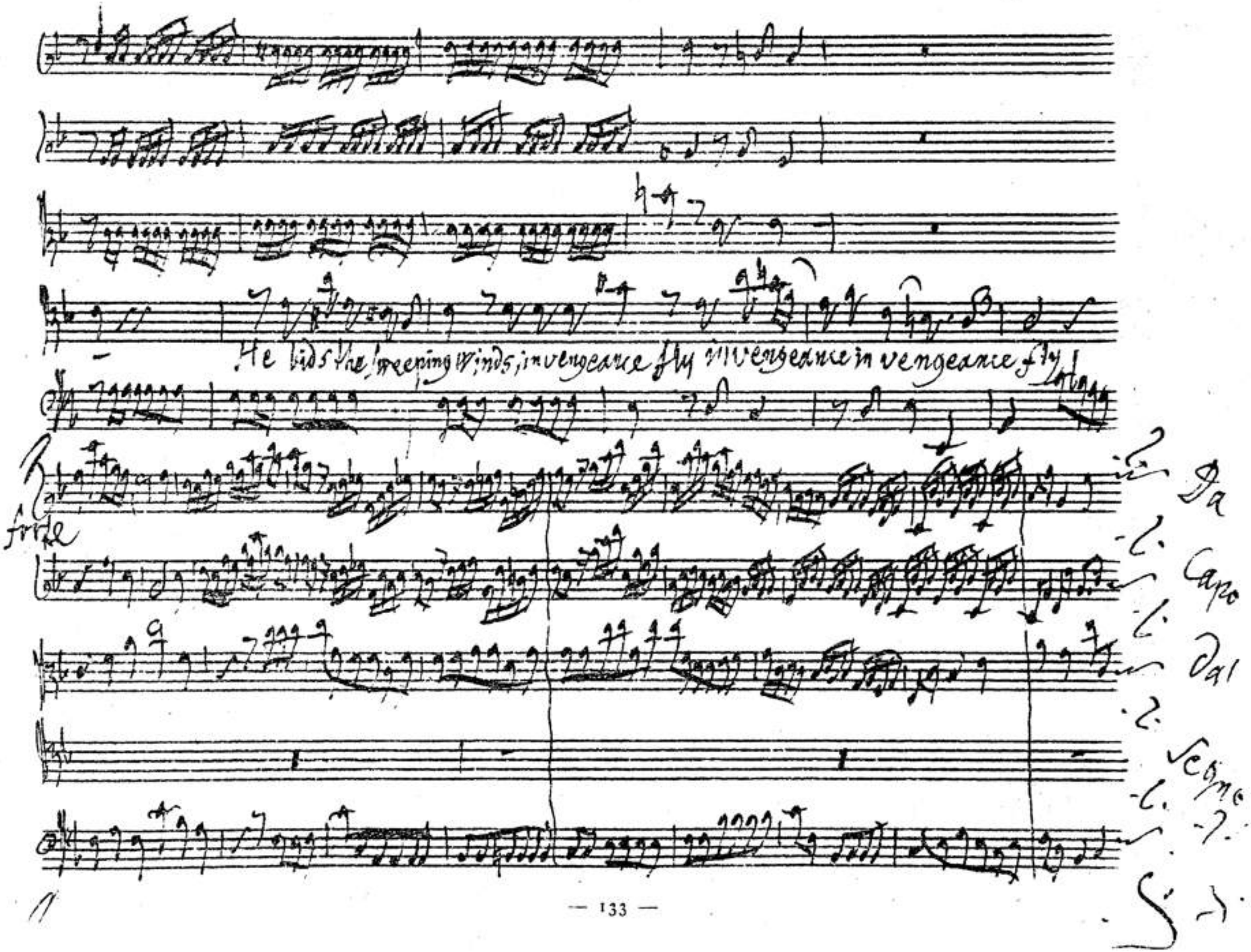
They fell before him They fell they fell before Him

as when thro' the sky He bids the sweeping winds in vengeance

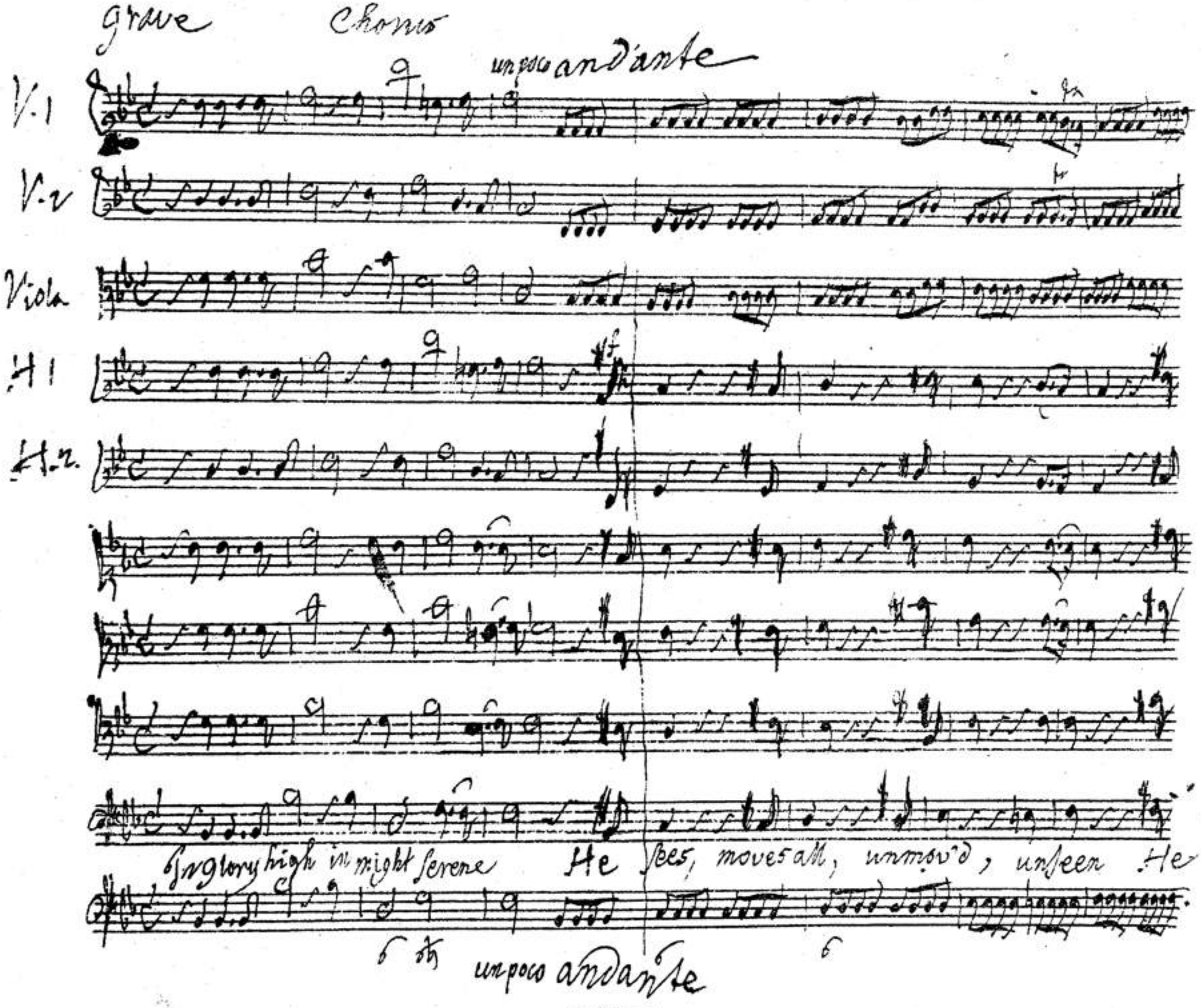
BSB


fly
They fell before him as when thro'the
fly He bids the scrolping winds in vengeance fly

BSB


He bids the sweeping winds, in vengeance fly in vengeance in vengeance fly
forte
Da
Capo
Dal
Segno

BSB


grave
Chorus
un poco andante
V.1
V.2
Viola
H1
H.2
In glory high in might serene
He sees, moves all, unmov'd, unseen He
un poco andante

BSB

His mighty arm with sudden blow, His mighty

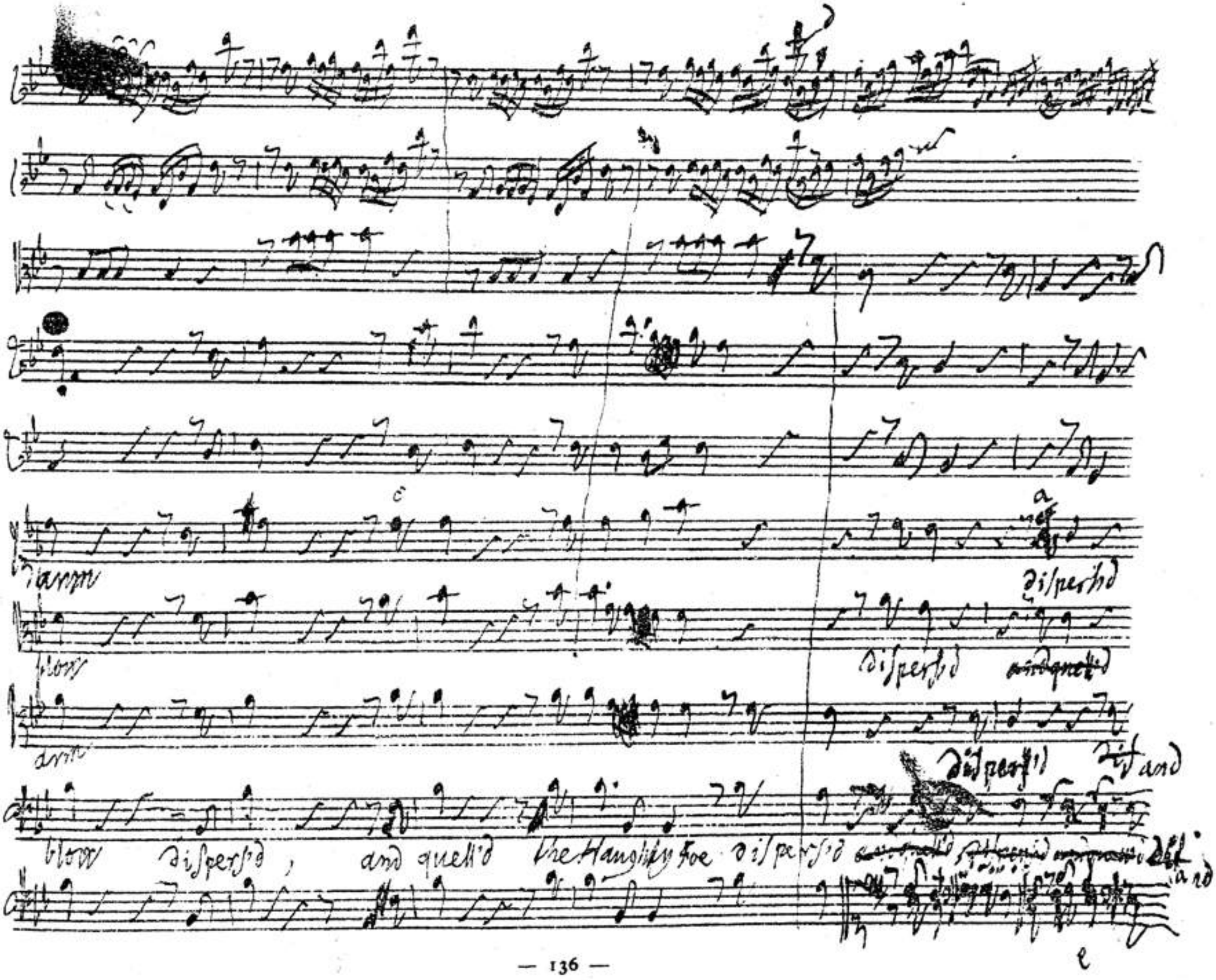
His mighty

His mighty arm

sees moves all unmov'd unseen

His mighty arm with sudden

BSB


arm
dispersd
blow
dispersd
arm
dispersd
and
blow dispersd, and quell'd the Haughty foe dispersd
and

BSB

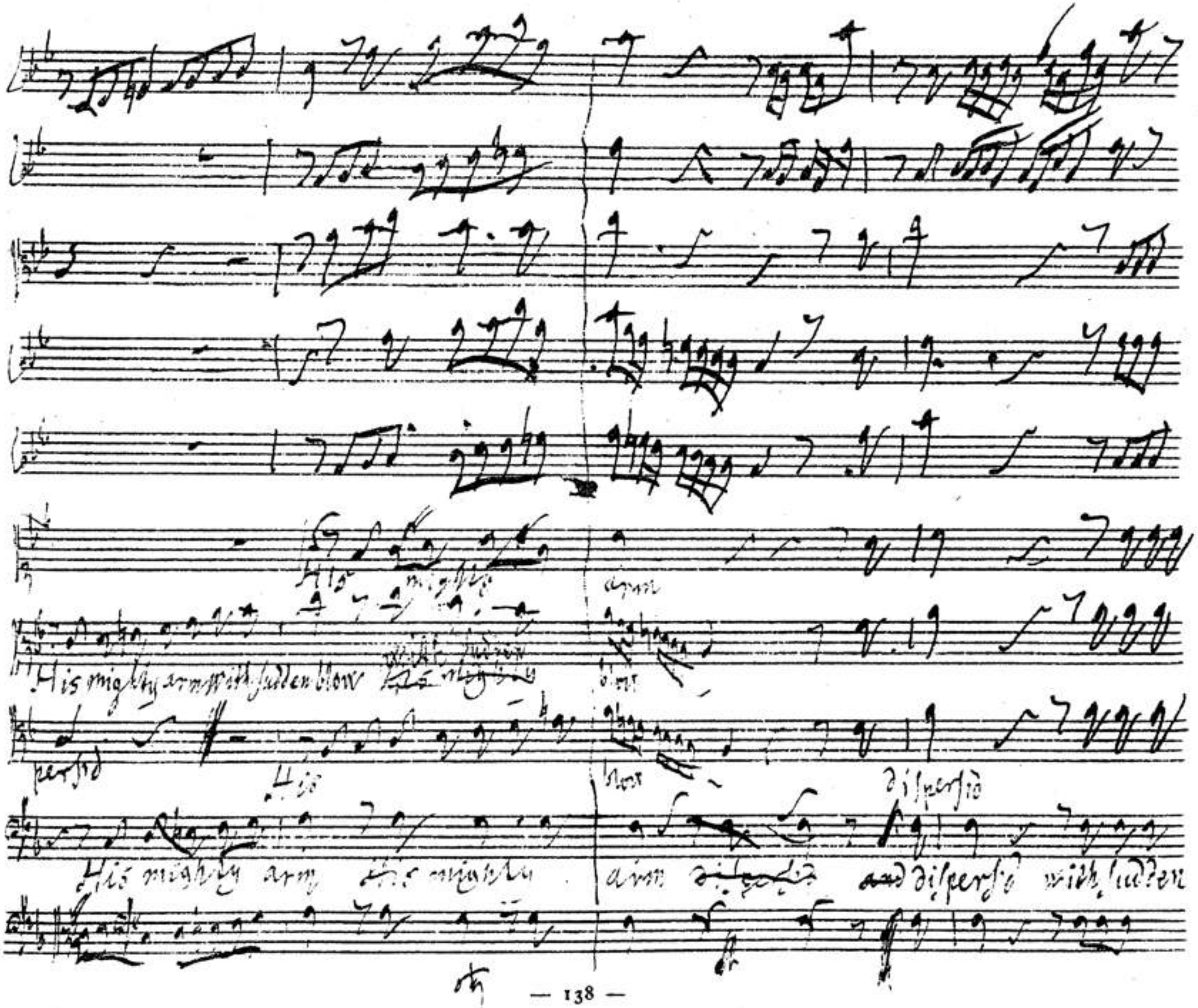
and quell'd the dispers'd dispers'd and quell'd dispers'd

dispers'd and quell'd dispers'd the the haughty foe dispers'd

pers'd the haughty foe dispers'd and que the the

the haughty foe dispers'd and quell'd the haughty foe the haughty foe

BSB

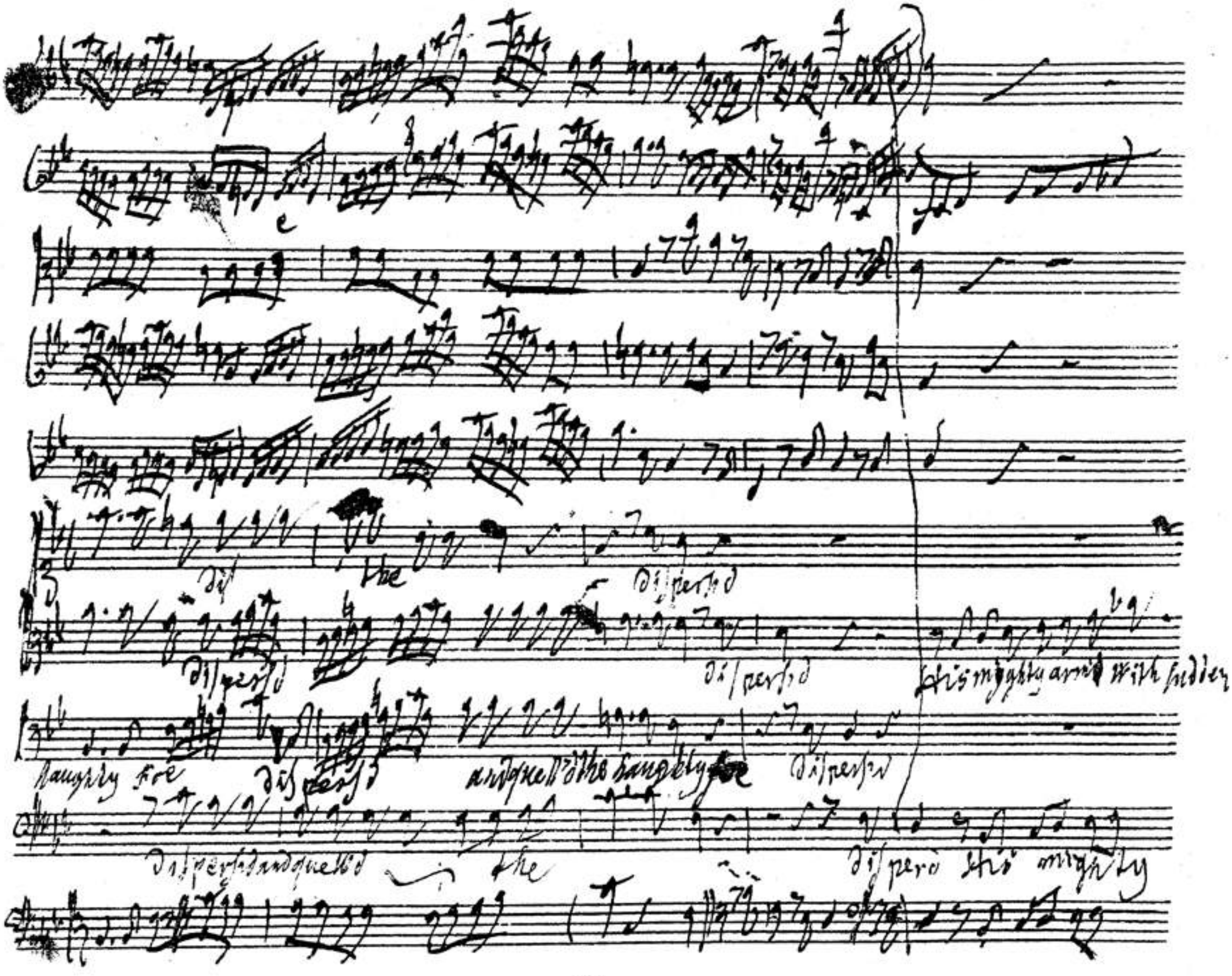

His mighty arm
His mighty arm with sudden blow
persid
His
His mighty arm
arm
dispersid
and dispersid with sudden

BSB

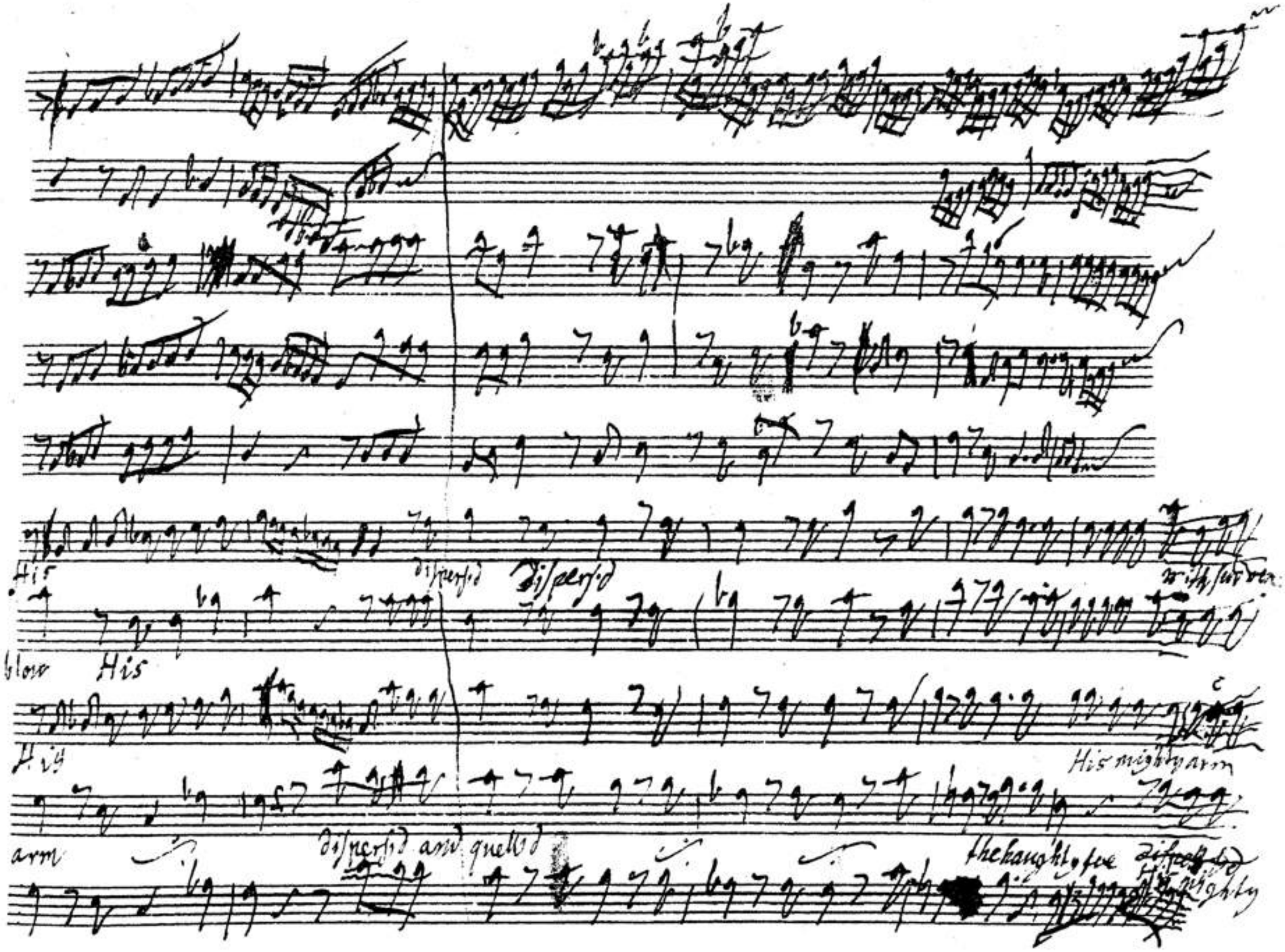
the haughty foe dispersed and quelled dispersed and quelled the haughty foe the

stars

BSB


dis the dispersd
dispersd dispersd
His mighty arm with sudden
haughty fire dispersd and quell'd the haughty fire dispersd
dispersd and quell'd the dispersd His mighty

BSB


His
dispersd
Dispersd
blow
His
His
His mighty arm
arm
dispersd and quellsd
the haughty foe
His mighty

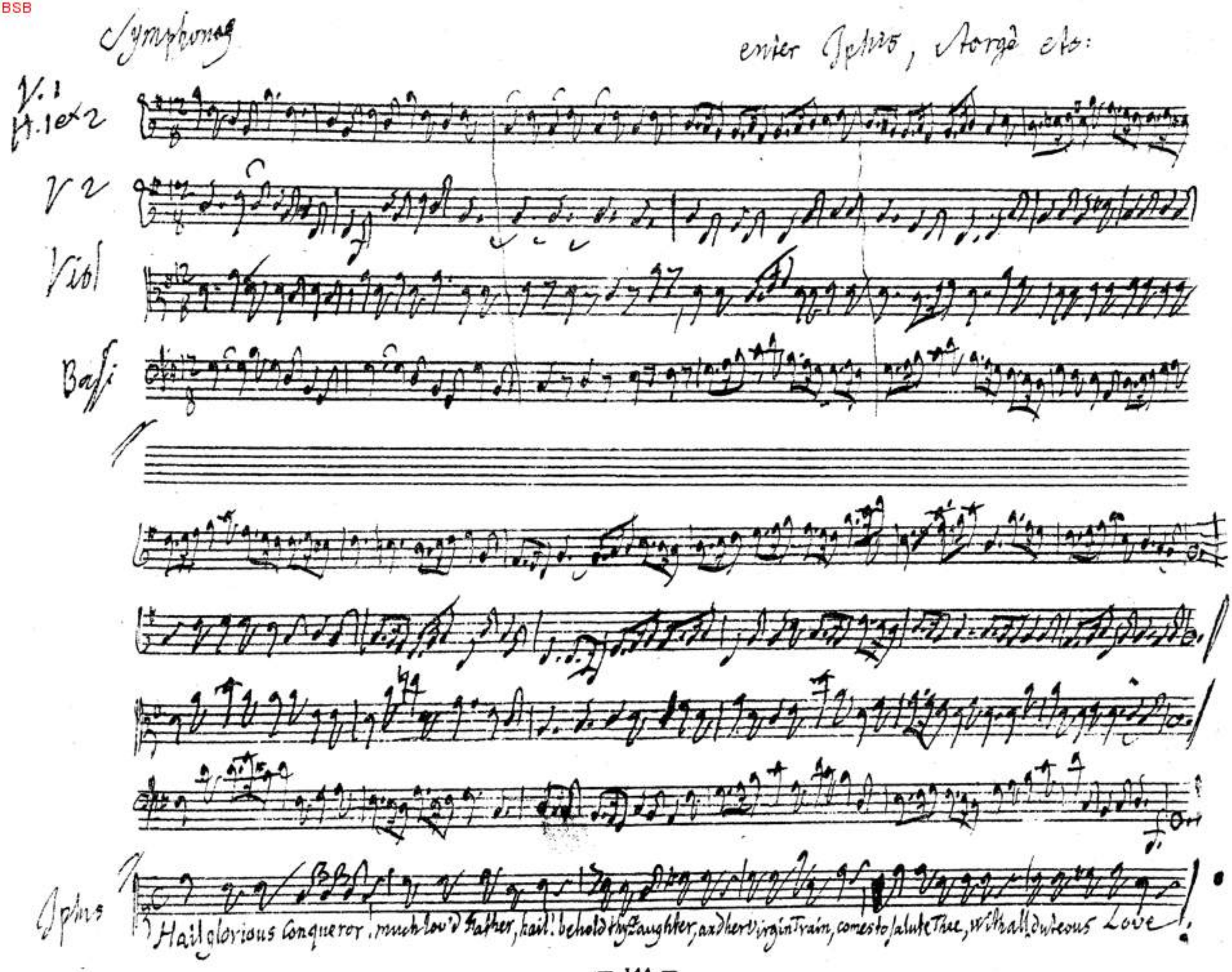
BSB

arm with sudden blow with sudden blow - - dispers'd and quell'd dispersed and quell'd the haughty foe - His

BSB

mighty arm with sudden blow - disperse and quell the haughty foe. disperse disperse - disperse and quell the haughty foe.

BSB


Symphonas
enter Iphis, Storge etc:

BSB

a tempo di gavotta

mis

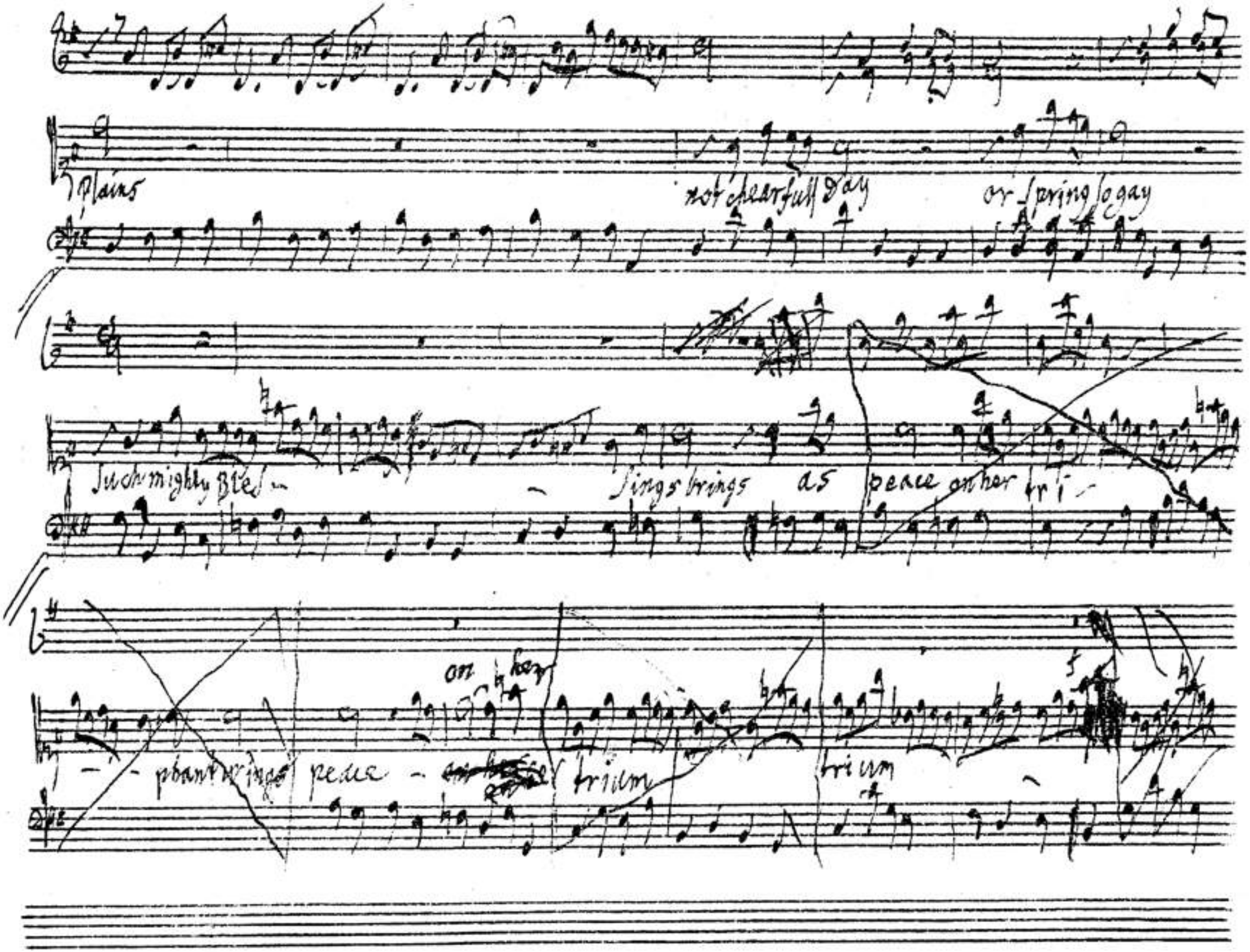
Welcome as the chearful Light

v. p.

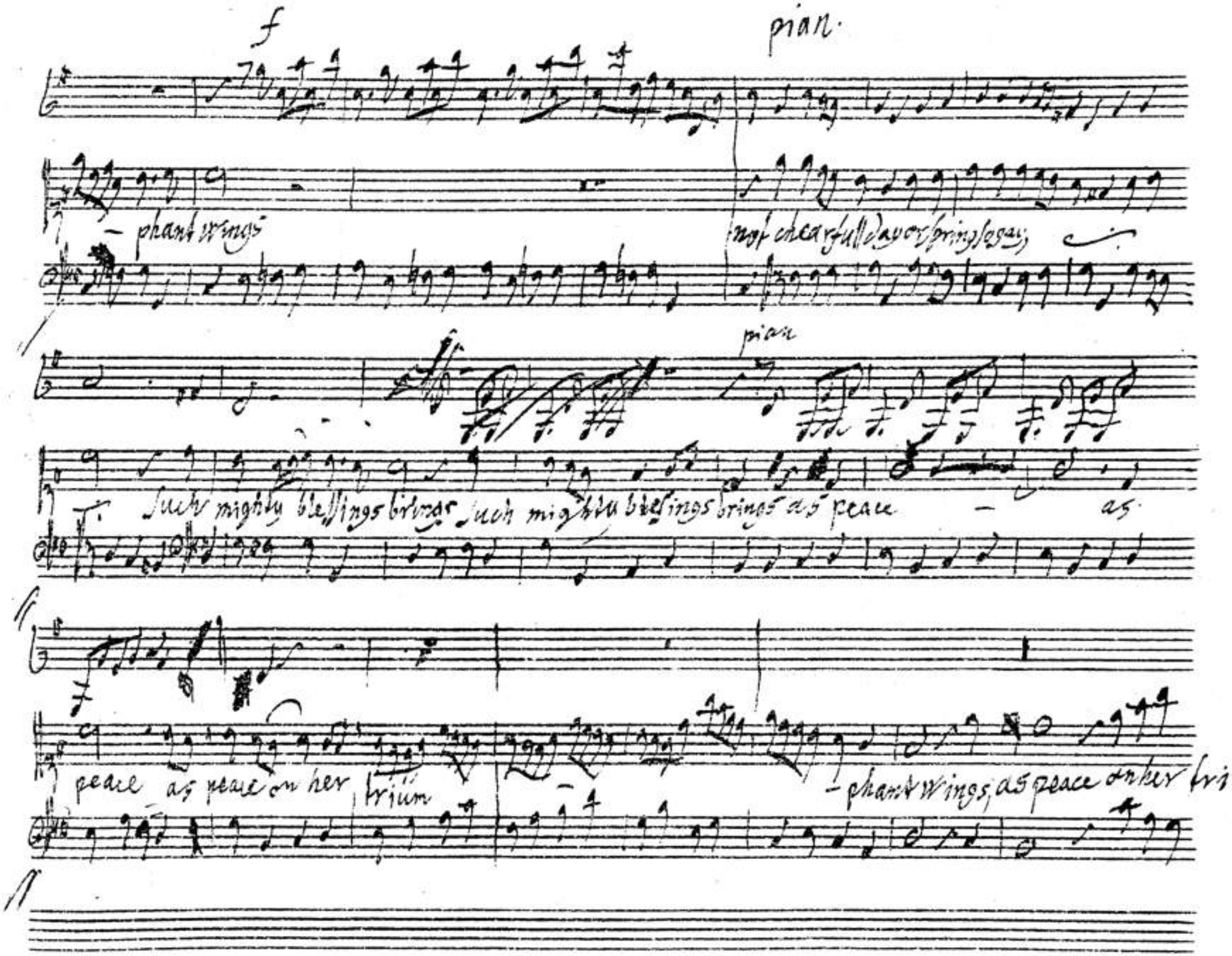
driving Shades of night welcome, as the Spring, that rains, peace and

plenty o'er the plains, peace Welcome as the Spring, that rains, peace and plenty o'er the

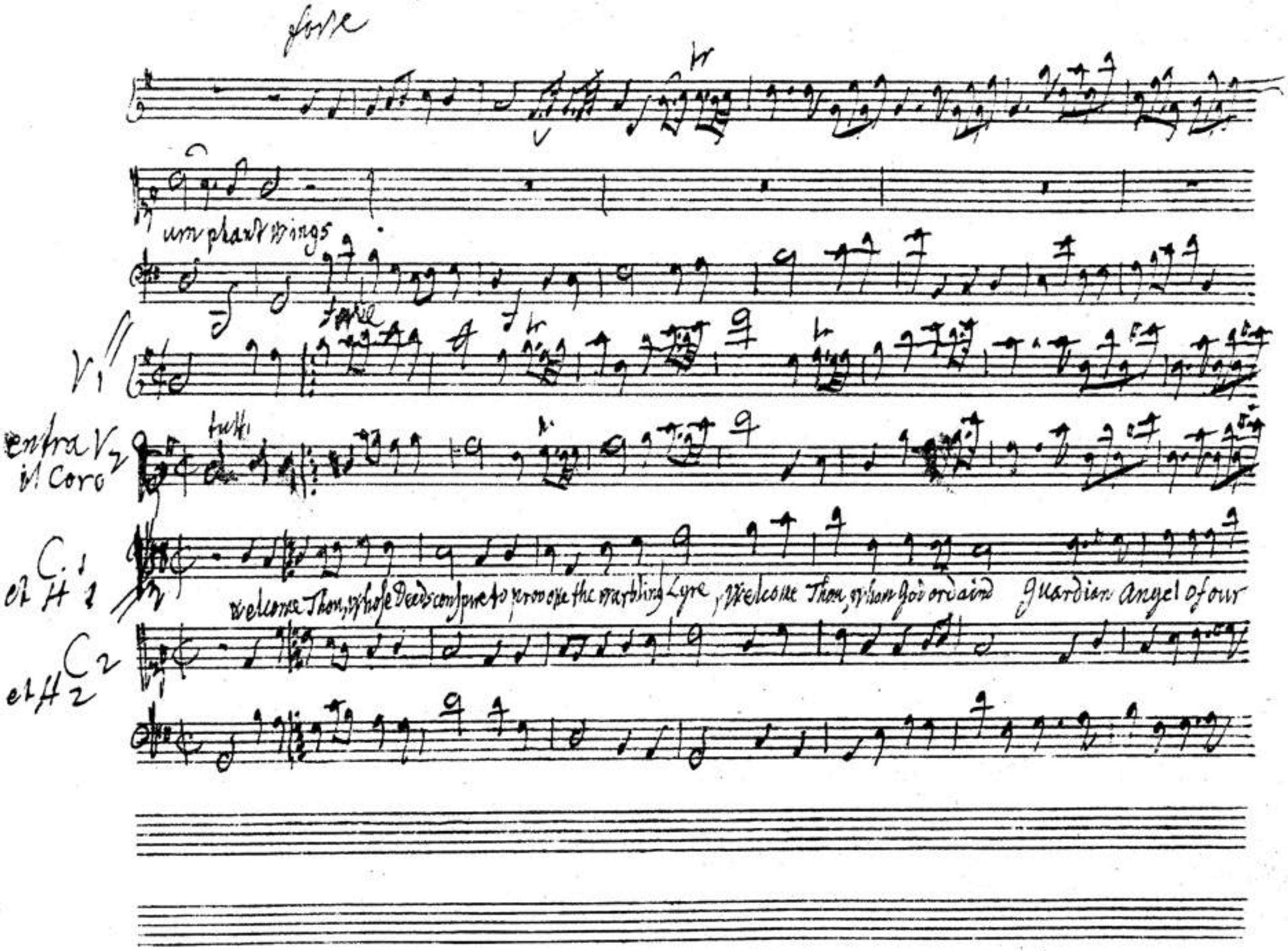
BSB


Plains
not chearfull Day
or Spring so gay
Such mighty Bles-
sings brings as peace on her tri-
on her
-phant wings peace
trium
trium

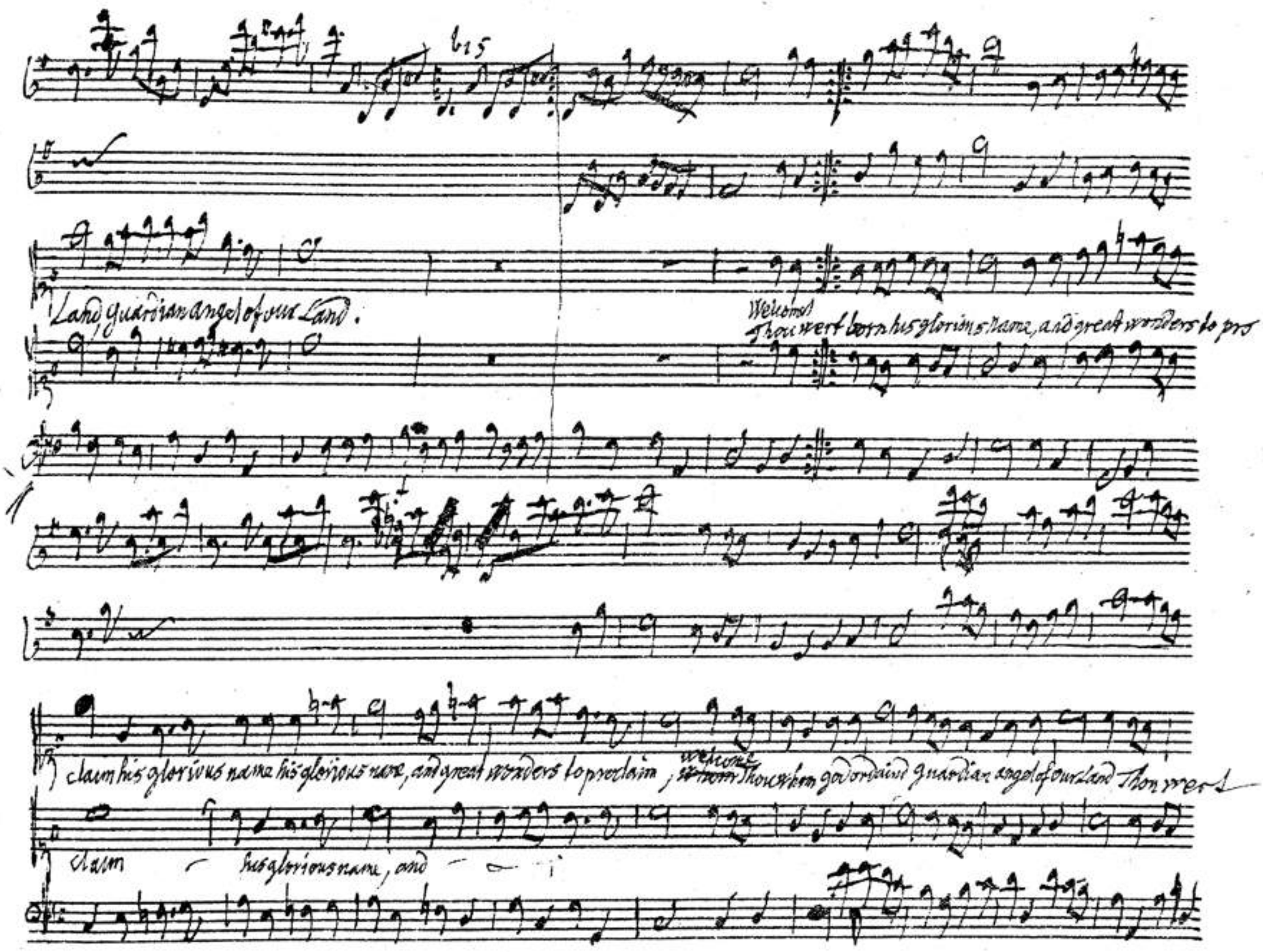
BSB


f
pian.
-phant wings
not chearfull day or spring so gay;
pian
Such mighty blessings brings such mighty blessings brings as peace
as
peace as peace on her trium
-phant wings, as peace on her tri

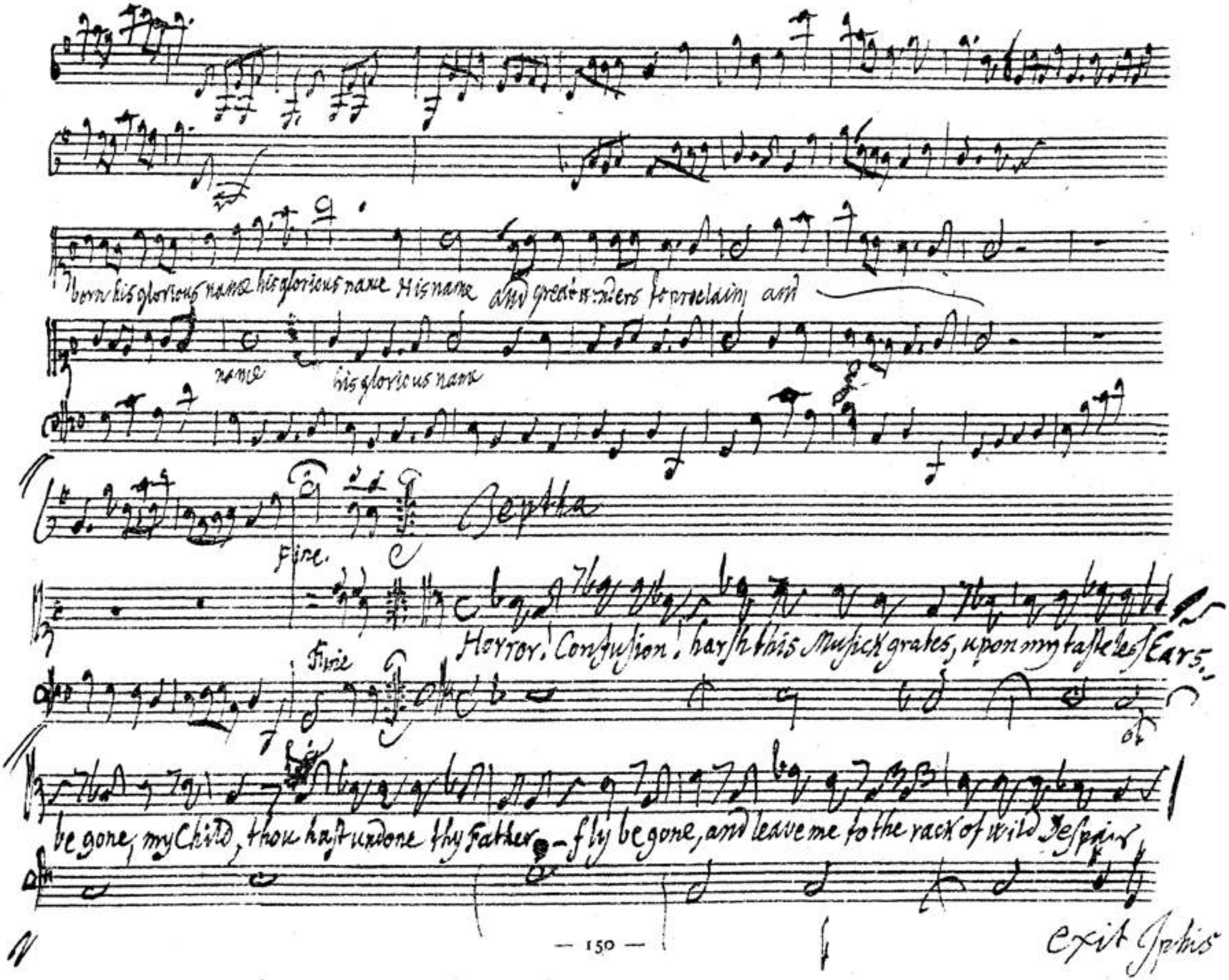
BSB


forte
um plant wings
forte
V 1
entra V 2
il Coro
tutti
C 1
et H 1
welcome Thou, whose Deeds conspire to provoke the warbling Lyre, welcome Thou, whom God ordaind Guardian Angel of our
C 2
et H 2

BSB


Land guardian angel of our Land.
Welcome
Thou wert born his glorious name, and great wonders to pro
claim his glorious name his glorious name, and great wonders to proclaim, welcome Thou whom god ordaind guardian angel of our Land Thou wert
claim his glorious name, and

BSB


born his glorious name his glorious name His name and great wonders to proclaim and
name his glorious name
Jeptha
Fine.
Horror! Confusion! harsh this Musick grates, upon my tasteless Ears.
Fine
be gone, my Child, thou hast undone thy Father — fly be gone, and leave me to the rack of wild Despair
exit Jphis

BSB

Recit. con spirito ma non allegro

Open thy marble doors, O Tomb and hide me Earth in thy dark womb, hide me Earth

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

BSB

forte

thy dark womb

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

f

thy dark womb

O Tomb open thy marble jaws O Tomb and hide me

forte

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

f

BSB

ere the name of fathers stain and deepest woe from conquest gain, ere the

name of fathers stain and deepest woe from conquest gain, and

ere the name of fathers

ere the name of fathers

ere the name of fathers stain

and deepest woe from conquest gain

Da Capo dal Segno

BSB

Zebul

Why is my Brother thus afflicted, Say, why dost Thou spurn thy Daughters gratulations, and fling her from Thee

Jephta

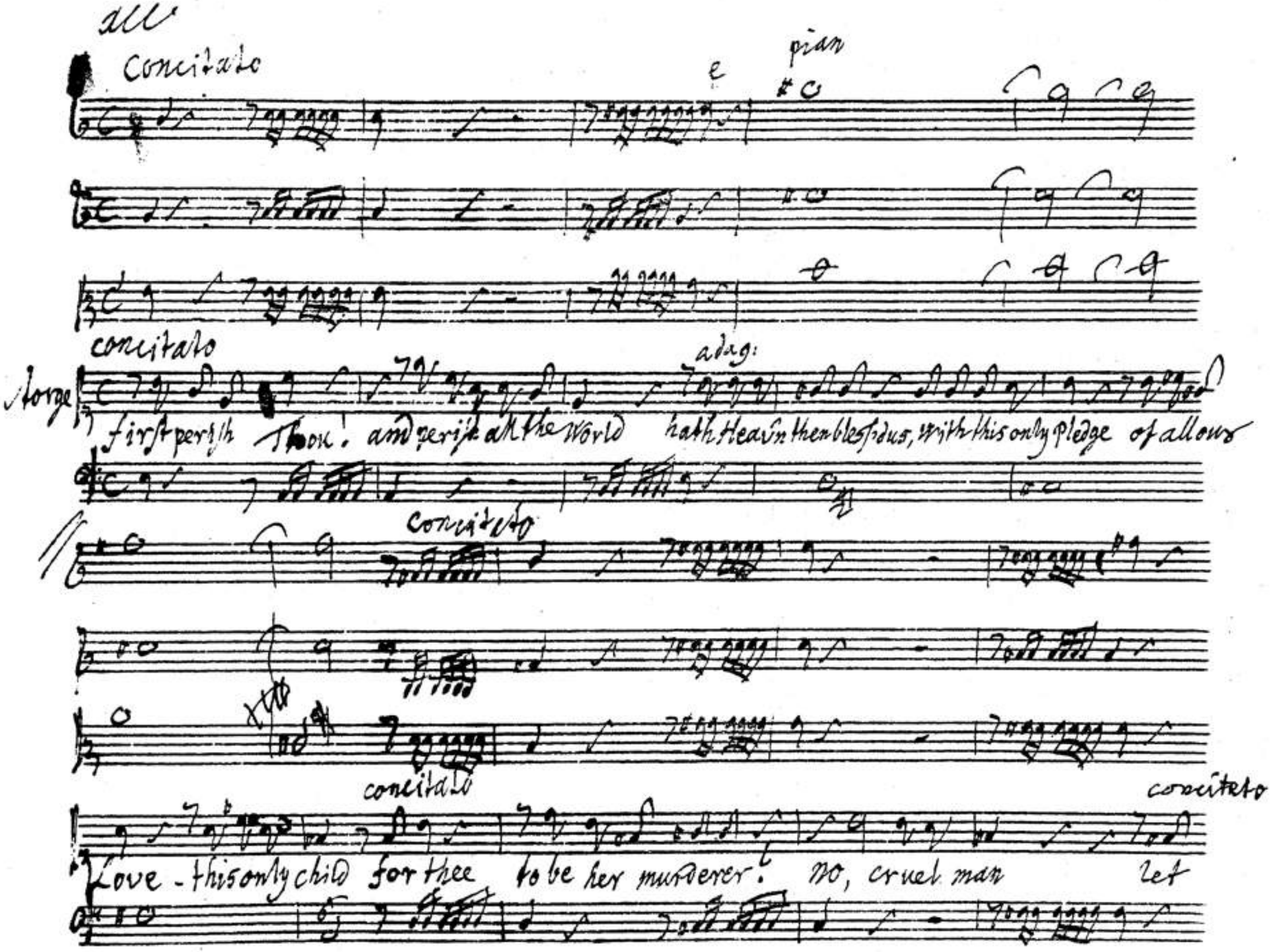
with unkind Despair? O Zebul, Hamor, and my dearest Wife, behold a Wretched man – thrown from the

Summit of Presumtuous Joy, Know then, Sworn the first I saw should fall, a victim to the living

God -- my Daughter – Alas! it was my Daughter, – and she dies.

Say down to the lowest depth of misery Know then

BSB


all
Concitato
e
pian
concitato
Storge
adag:
first perish Thou! and perish all the World hath Heav'n then bless'd us, with this only pledge of all our
concitato
concitato
concitato
Love - this only child for thee to be her murderer! no, cruel man let

BSB

concitato

piano

other creatures die

or Heav'n, Earth, Seas and Sky or

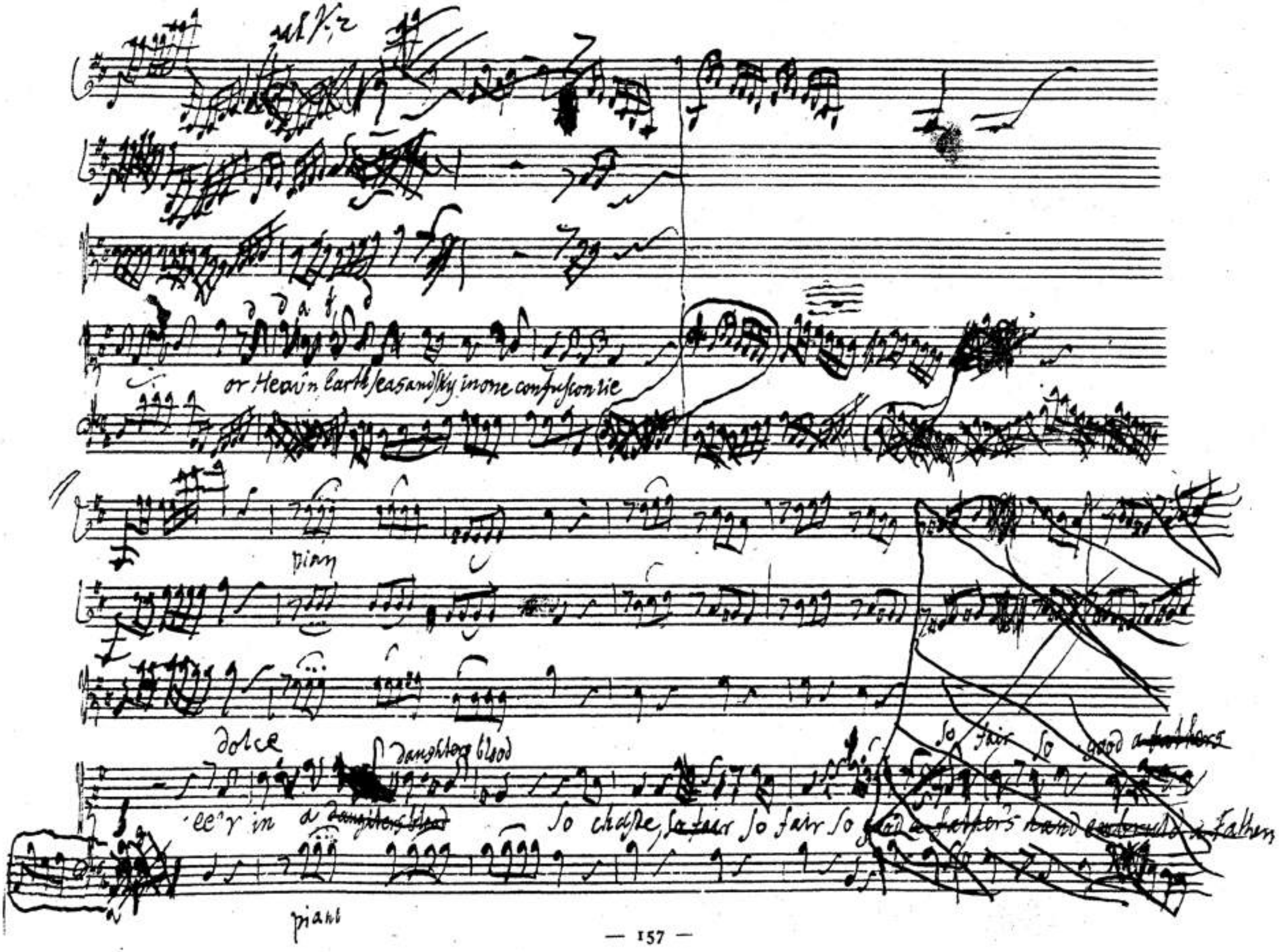
Heav'n, Earth Seas and Sky in one confusion lie

in one confusion lie.

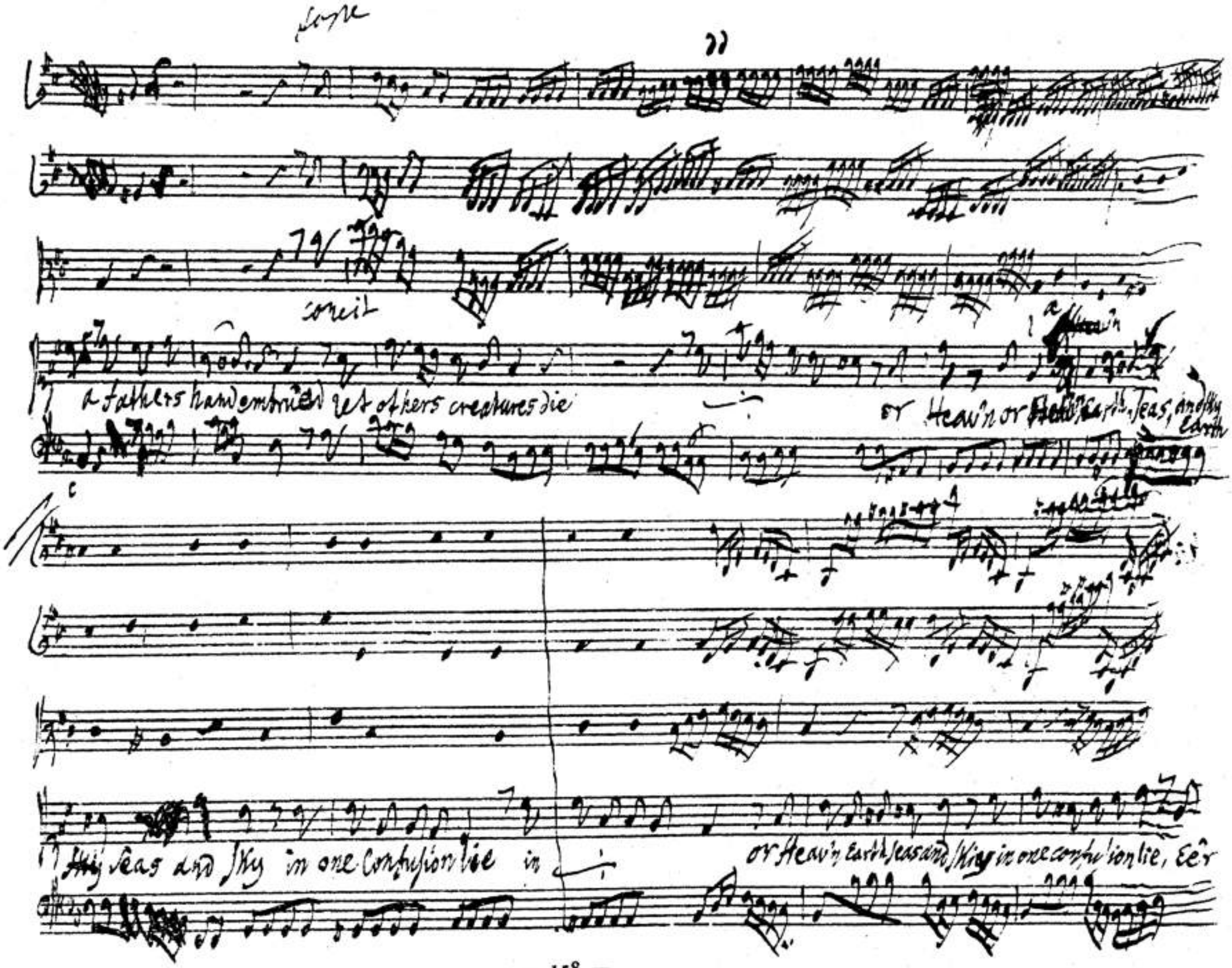
in confusion

in

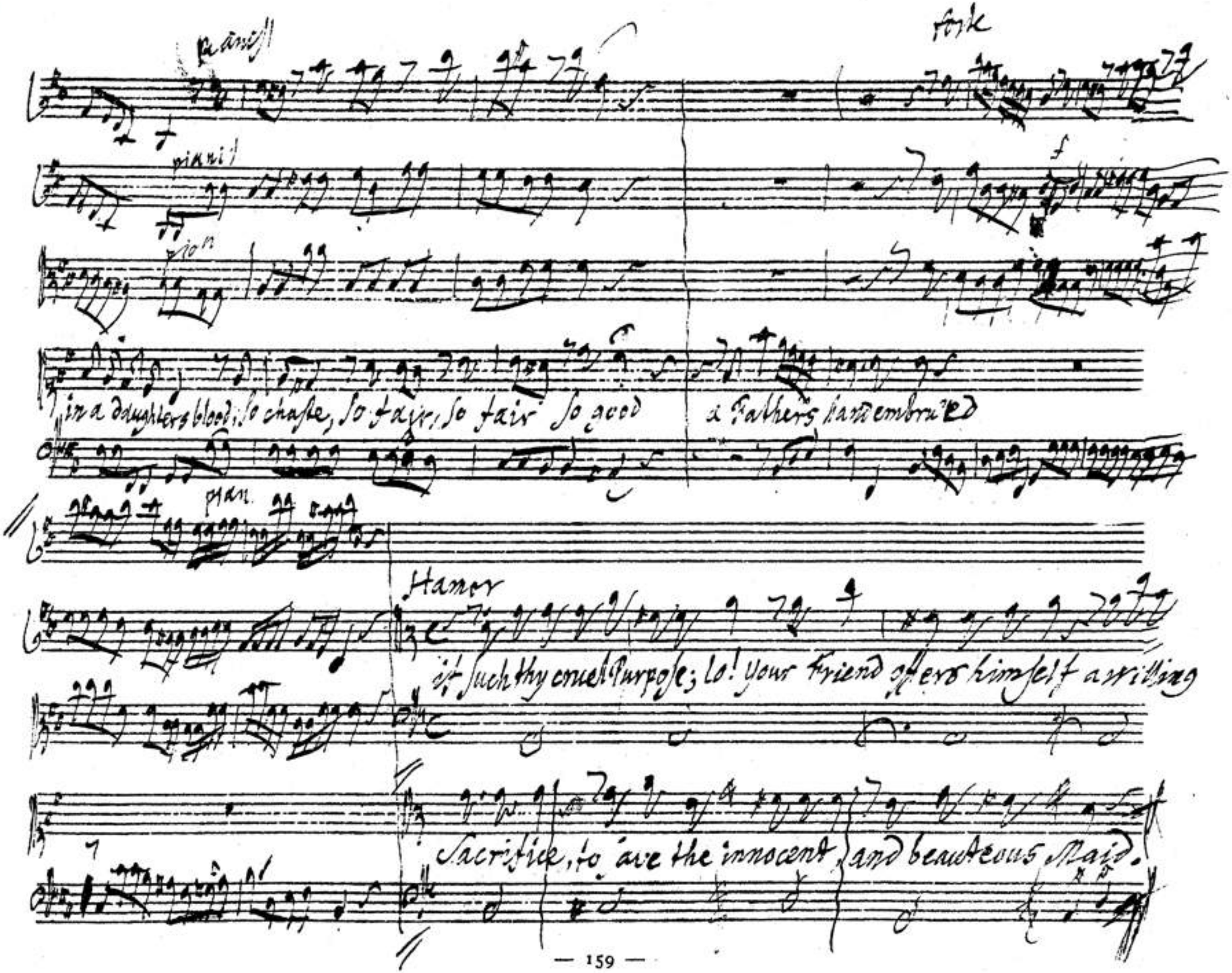
BSB


or Heav'n earth seas and sky in one confuscon tie
piano
dolce
daughters blood
ee'r in a daughters blood
So chaste, so fair so fair so good a father's hand embrutd a Father
piano

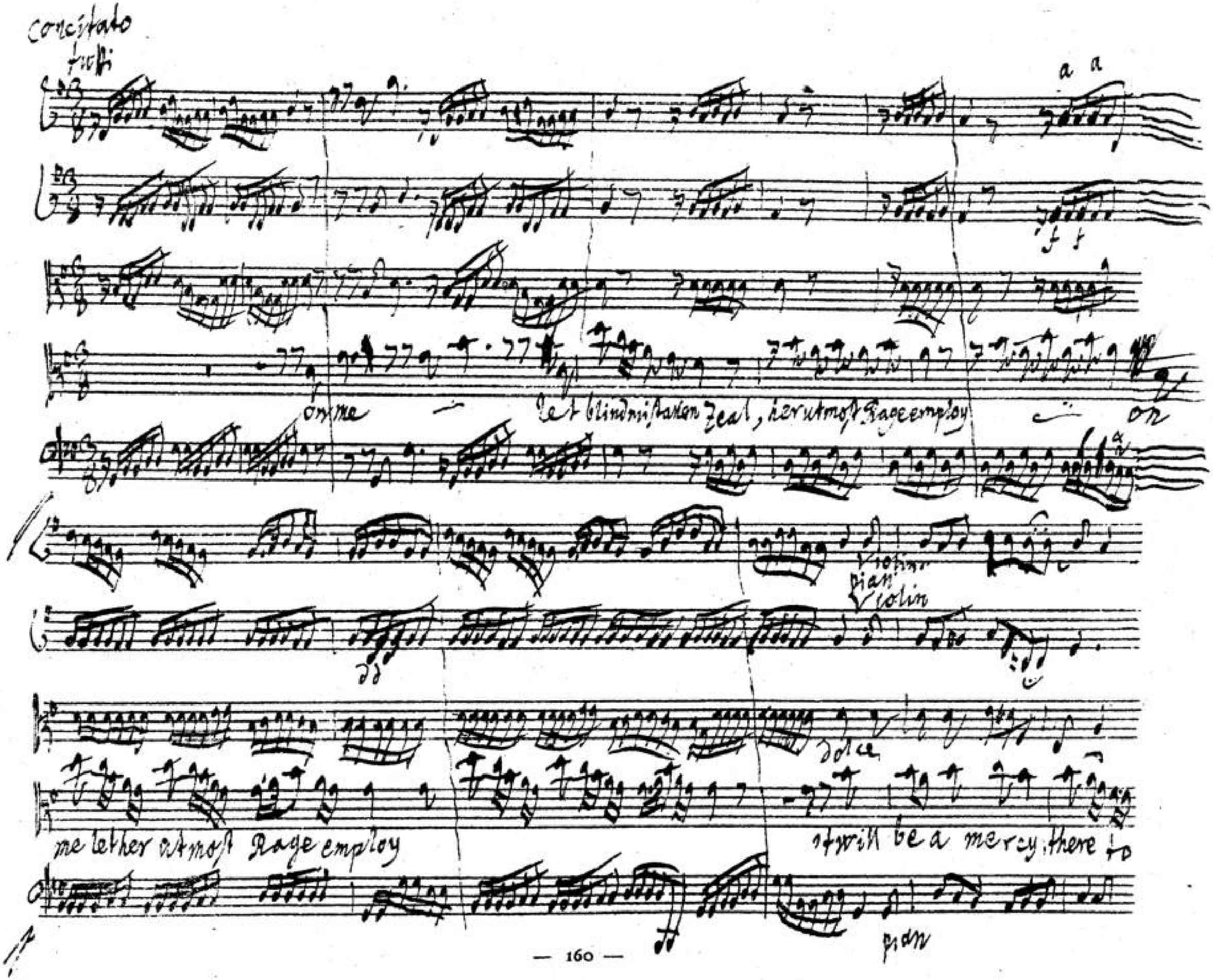
BSB


Sopre
concit
a fathers hand embrued let others creatures die
or Heav'n or Heav'n Earth, Seas, and Sky Earth
Sky Seas and Sky in one Confusion lie in
or Heav'n Earth Seas and Skies in one confusion lie, Eer

BSB


pianiss
forte
pianiss
pion
in a daughters blood; so chaste, so fair, so fair so good
a Fathers hand embrued
pian.
Hamor
if such thy cruel Purpose; lo! your Friend offers himself a willing
Sacrifice, to save the innocent, and beauteous Maid.

BSB


concitato
tutti
a a
f f
on me
let blindmistaken Zeal, her utmost Rage employ
on
Violin
pian
Violin
dolce
me lether utmost Rage employ
it will be a mercy, there to
pian

BSB

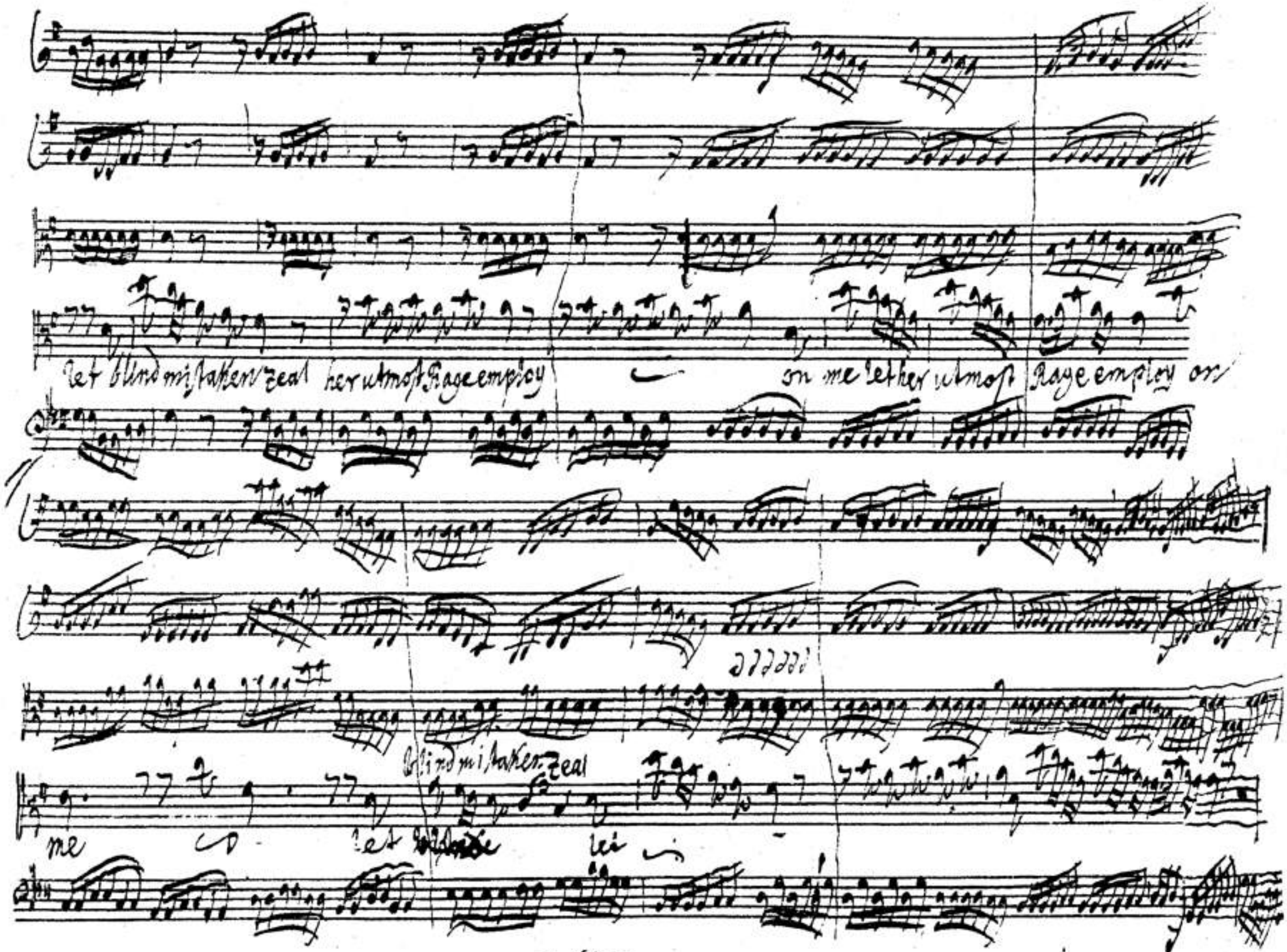
Kill where Life can taste ~~where Life~~ can taste no joy t'will be a mercy there

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

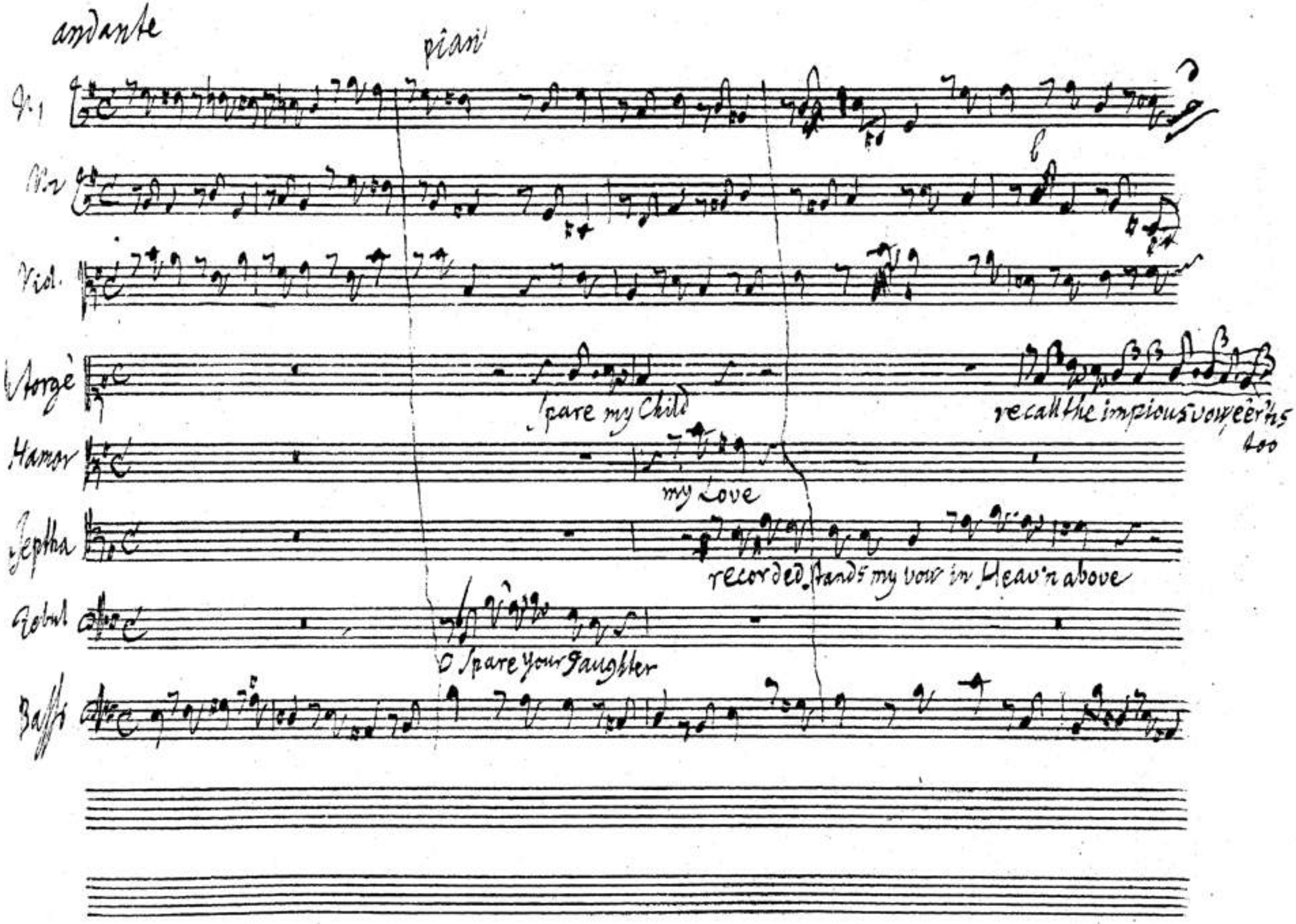
forte

pi. p.

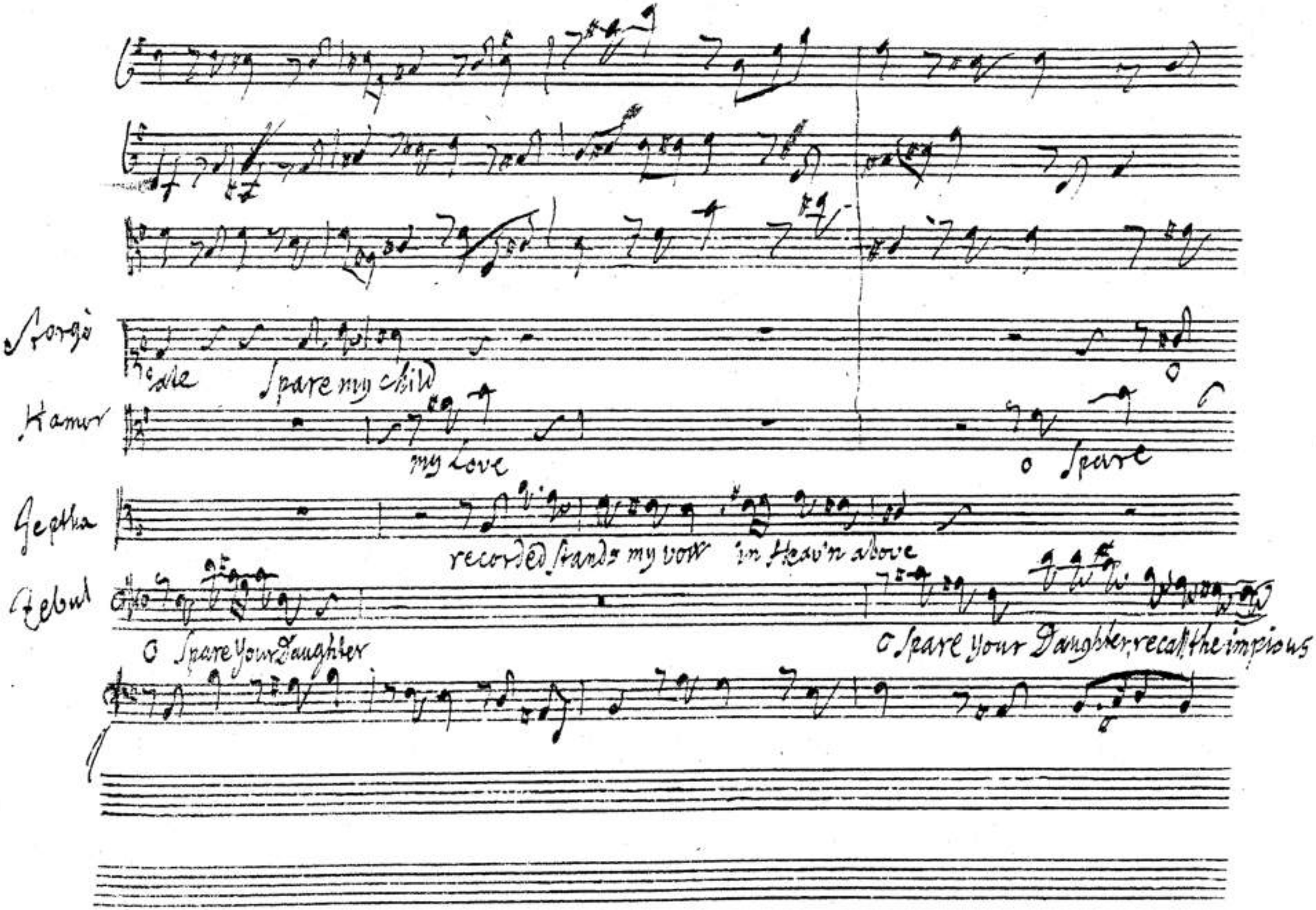
BSB


Let blind mistaken zeal her utmost Rage employ
on me Let her utmost Rage employ on
me Let blind mistaken zeal
Let

BSB


andante
piani
V. 1
V. 2
Viol.
Storge
Spare my Child
recall the impious vow, e'er'ns too
Hamor
my Love
Jeptha
recorded stands my vow in Heav'n above
Tobul
O Spare your Daughter
Bassi

BSB


Storgè
ale
Spare my child
Hamor
my Love
o Spare
Geptha
recorded stands my vow in Heav'n above
Tebul
o Spare your Daughter
o Spare your Daughter, recall the impious

BSB

Spare my child recall the impious vow, recall the impious vow ere 'tis too late O spare

- my Love O spare my Love O spare my Love, recall the impious vow ere 'tis too

recorded stands my vow in

vow ere 'tis too late ere 'tis too late recall the impious vow

BSB

- my child O spare my Child recall the Impious vow recall the impious vow, ere 'tis too late O spare my

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

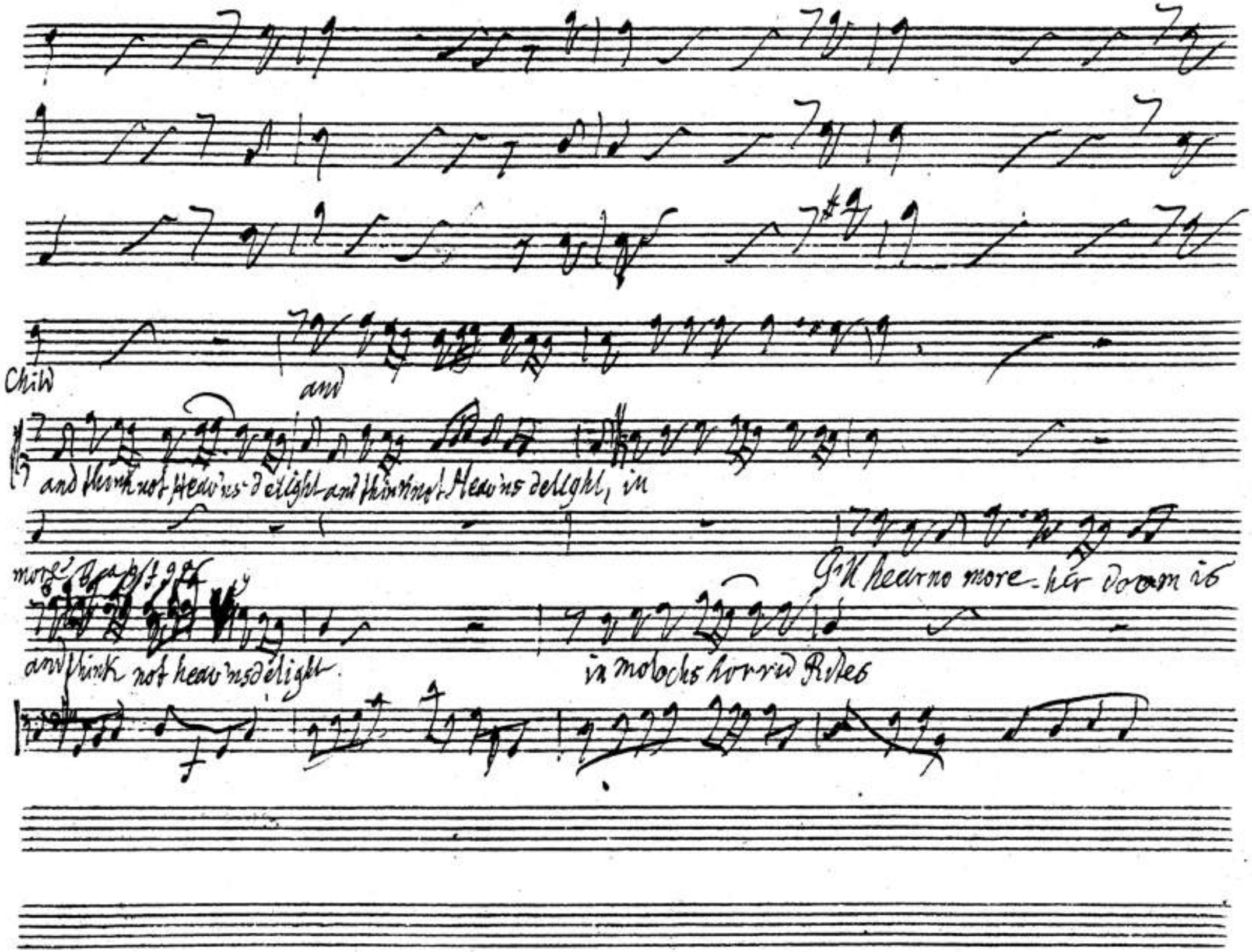
Heav'n in Heav'n above in Heav'n above in Heav'n a bove in Heav'n above

recall the impious vow

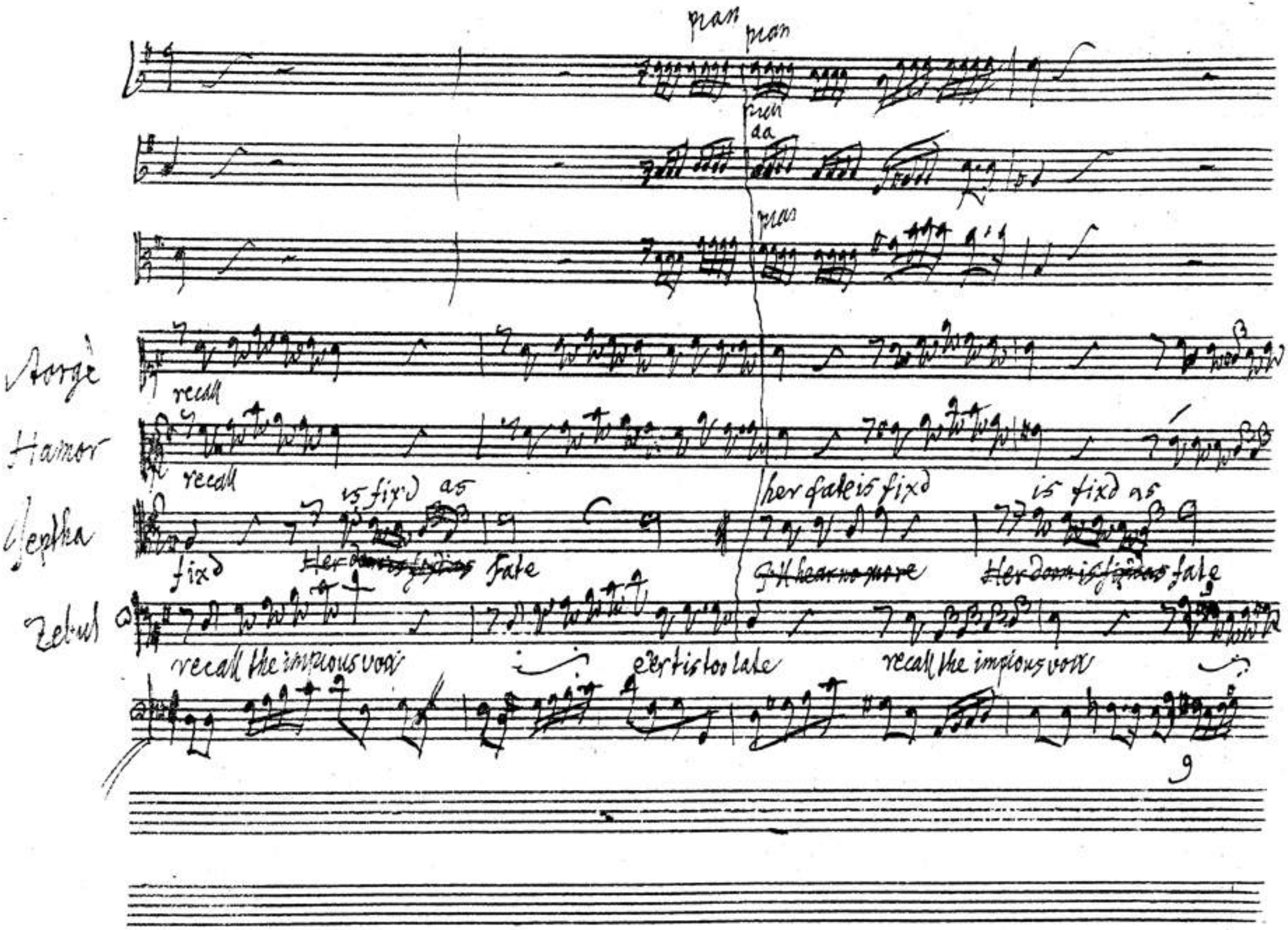
I'll hear no I'll hear no

O spare thy Daughter recall the impious vow,

BSB


Child
and
and think not Heav'ns delight and think not Heav'ns delight, in
more
G'll hear no more - her doom is
and think not heav'ns delight.
in molochs horrid Rites

BSB


pian
pian
pian
pian
Storge
recall
Hamor
recall
Jeptha
is fixd as
fixd
fate
her fate is fixd
is fixd as
fate
Zebul
recall the impious vox
e'er tis too late
recall the impious vox

BSB

R3

and

I'll hear no more

I'll hear no more Her doom is fix'd ~~Her doom~~ is fix'd as Fate

e'er 'tis too late and think not Heav'n delights in mortals horrid Rites

recall the impious vow

recorded stands my vow in Heav'n her doom is fixd I'll hear no

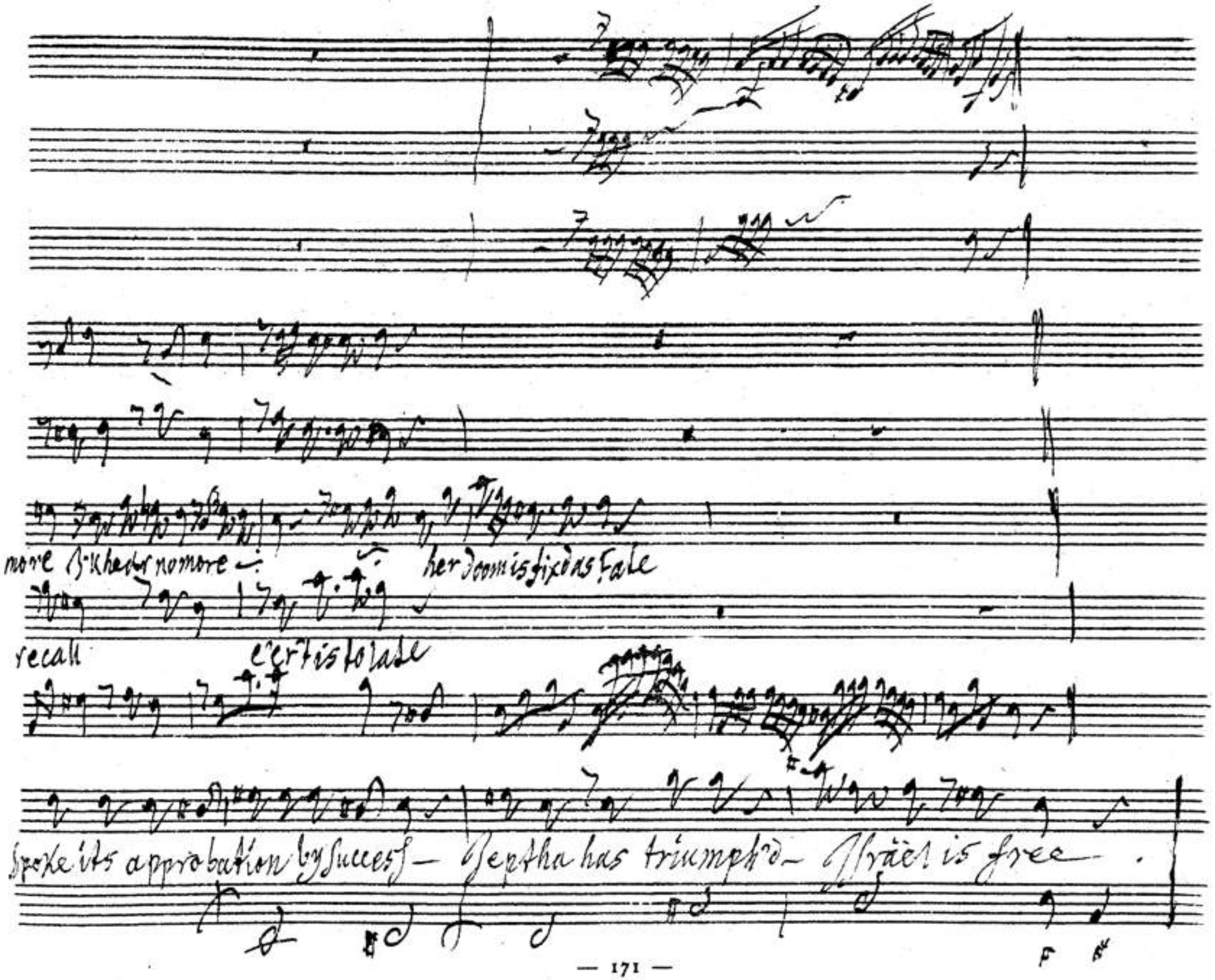
eer tis too late Heav'n no delights in horrid Rites Recall the impious vow

Enter Iphis

Iphis

Iphis Such news flies swift – I've heard the mournful cause of all your sorrows. – of my fathers vow Heav'n

BSB


more Ukhedr nomore
her doom is fixd as Fate
recall
c'ert is to late
Spoke its approbation by Success — Jeptha has triumph'd — Israel is free.

accomp.

for Joys so vast, too little is the price of one poor Life; but oh. accept it Heavn, a grateful victim

and thy Blessings still, powr on my Country, friends, and dearest Father

BSB

Largo e pian

pian

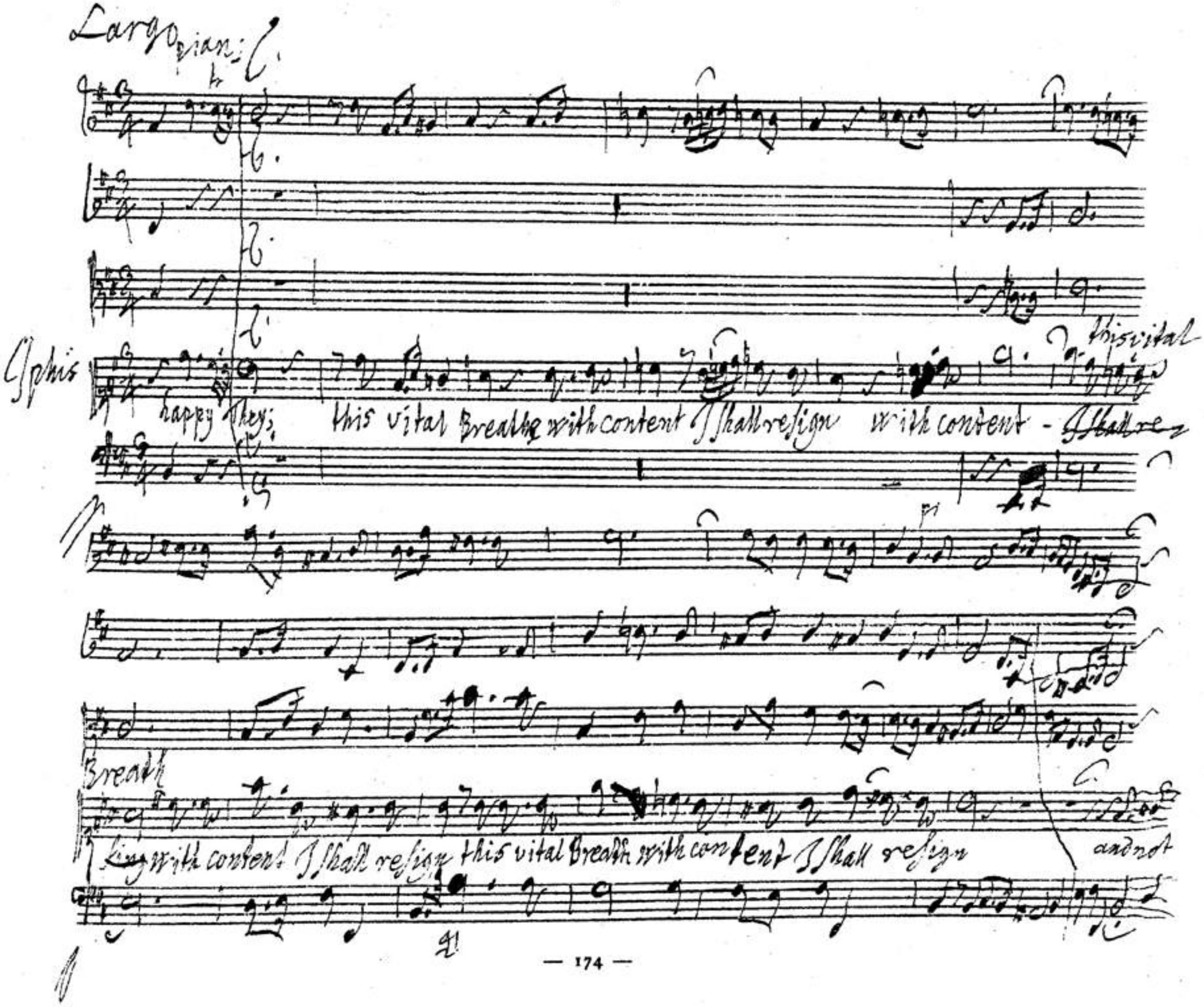
pian

Happy they; this vital Breath, with content I shall resign; With content this vital

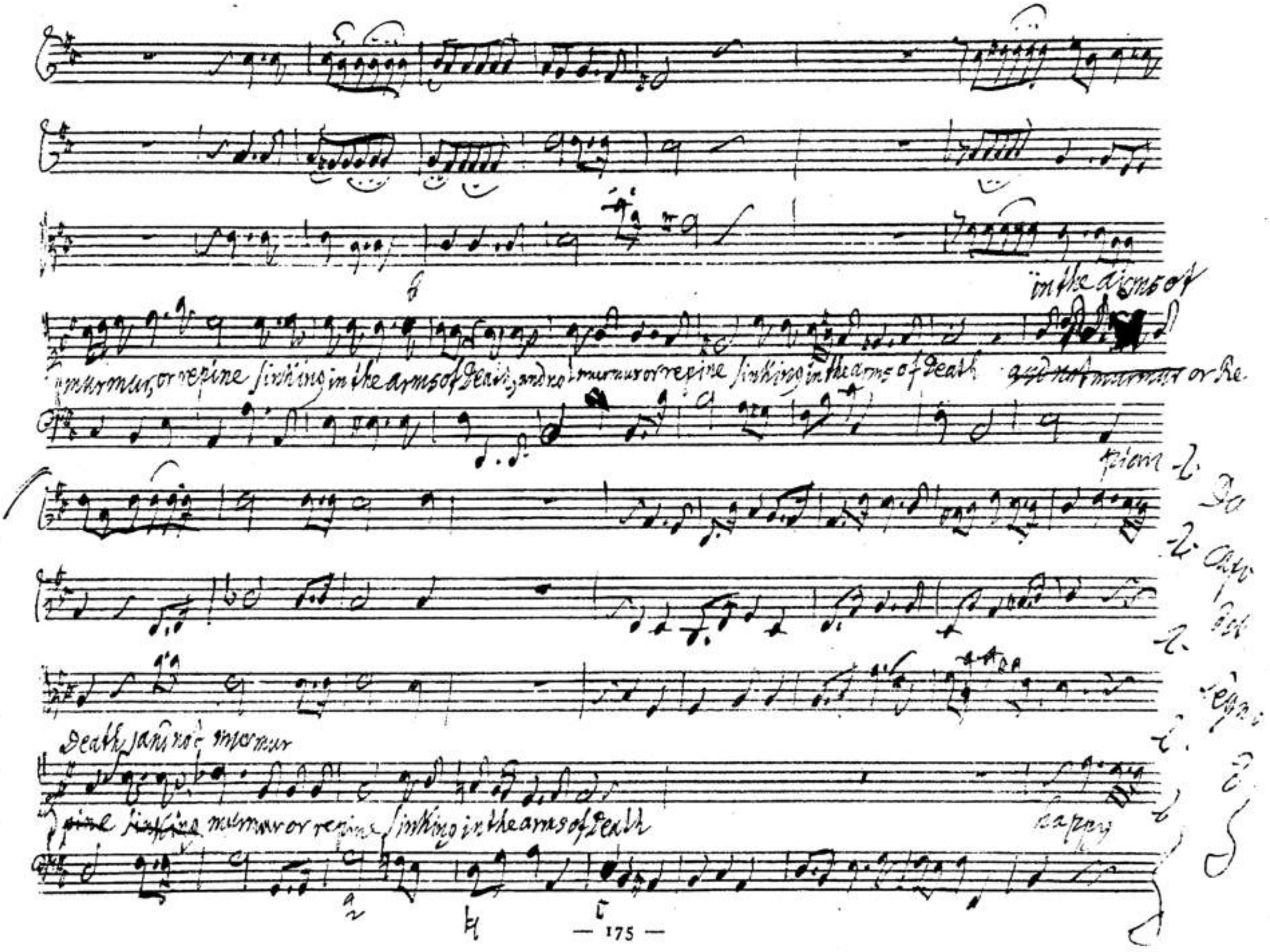
pian

Breath, with content I shall resign

BSB


Largo
pian:
Ophis
happy they;
this vital Breathe with content I shall resign with content - I shall re
this vital
Breath
ing with content I shall resign this vital Breath with content I shall resign
and not

BSB


in the arms of
murmur, or repine sinking in the arms of Death, and not murmur or repine sinking in the arms of Death ~~and not murmur~~ or Re-
piano
Death and not murmur
~~pine sinking~~ murmur or repine sinking in the arms of Death
happy

Accomp:

Largo

Jeptha

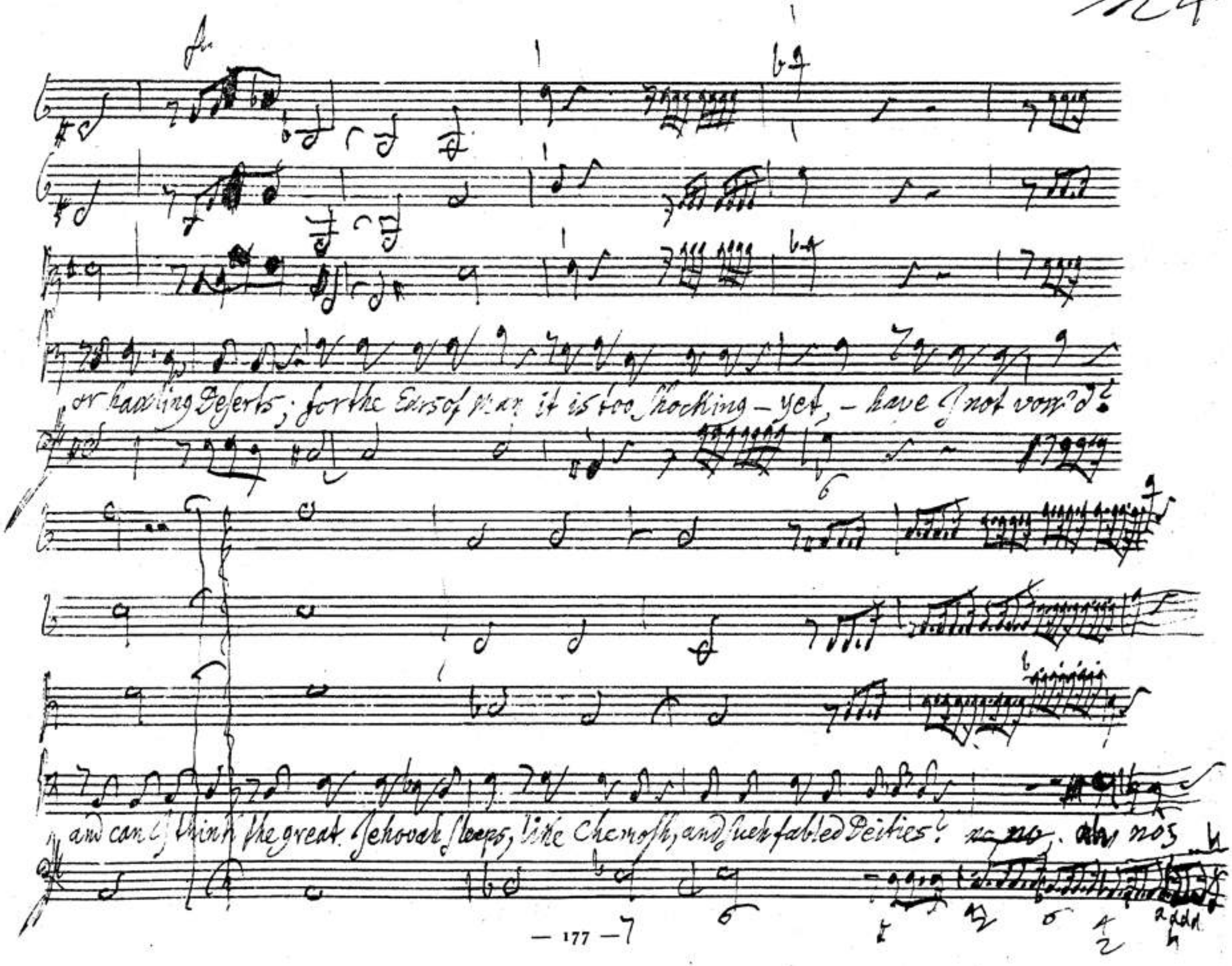
deeper and deeper still, thy goodness, Child, pierceth a Father's bleeding Heart, and checks

forte

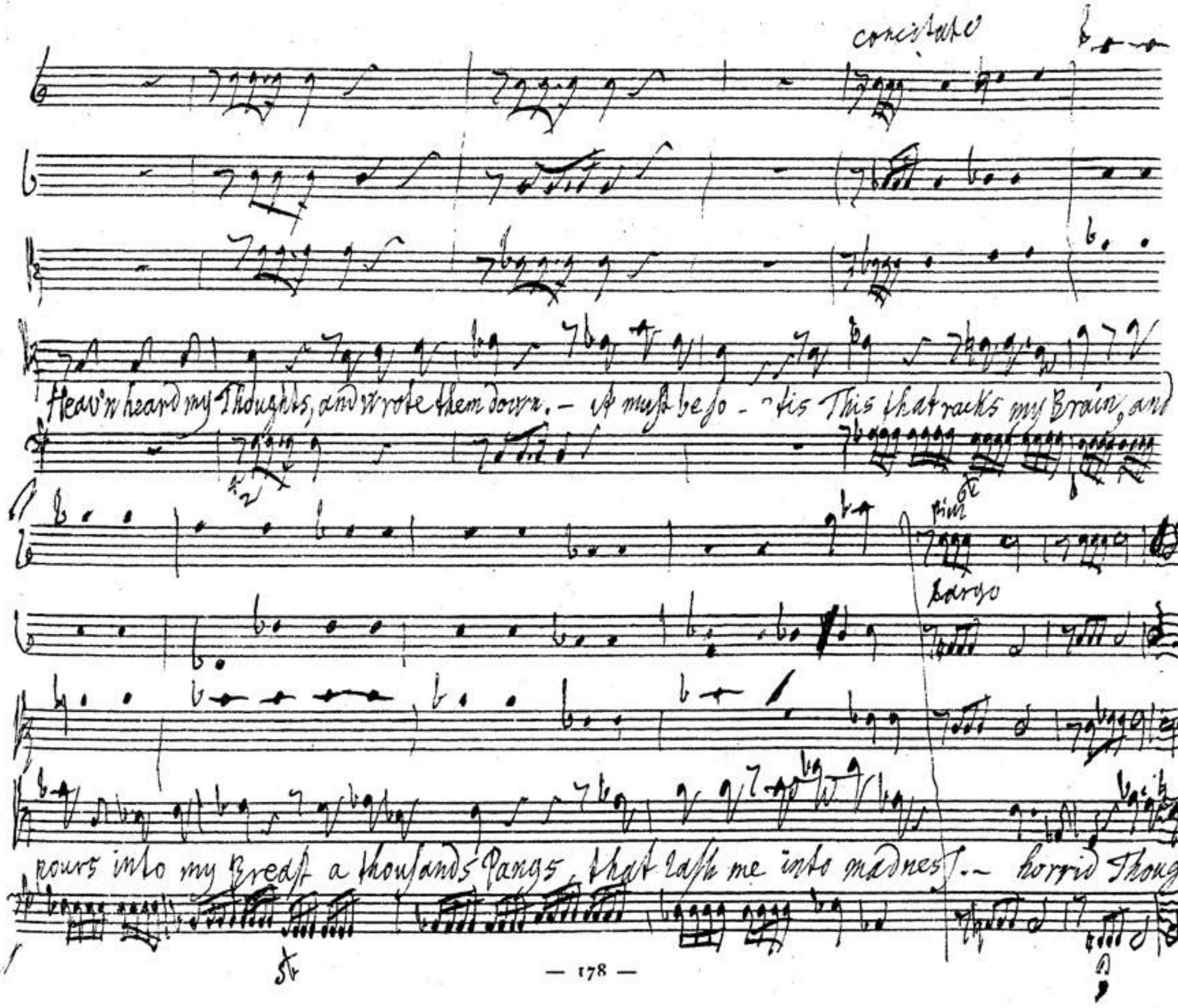
the cruel sentence on my faultring Tongue. Oh! let me whisper it to the raging winds

forte piano

BSB


or hawling Deserts; for the Ears of Man it is too shocking – yet, – have I not vow'd?
and can I think the great Jehovah sleeps, like Chemosh, and such fabled Deities? no no. ah, no;

BSB


concitato
Heav'n heard my Thoughts, and wrote them down. – it must be so – tis This that racks my Brain, and
pim
largo
pours into my Breast a thousands Pangs, that lash me into madness. – horrid Thought!

BSB

Largo pianto

my only Daughter. — so dear a Child. — doom'd by a Father. — yes, the Vow is past,

to morrows dawn

and Gilead hath triumph'd over his Foes. — therefore. — to morrows Dawn — I can no more

BSB

Largo

V 1

V. 2

Viol.

H 1

H 2

Cl 2

A

T

B

Org

How dark

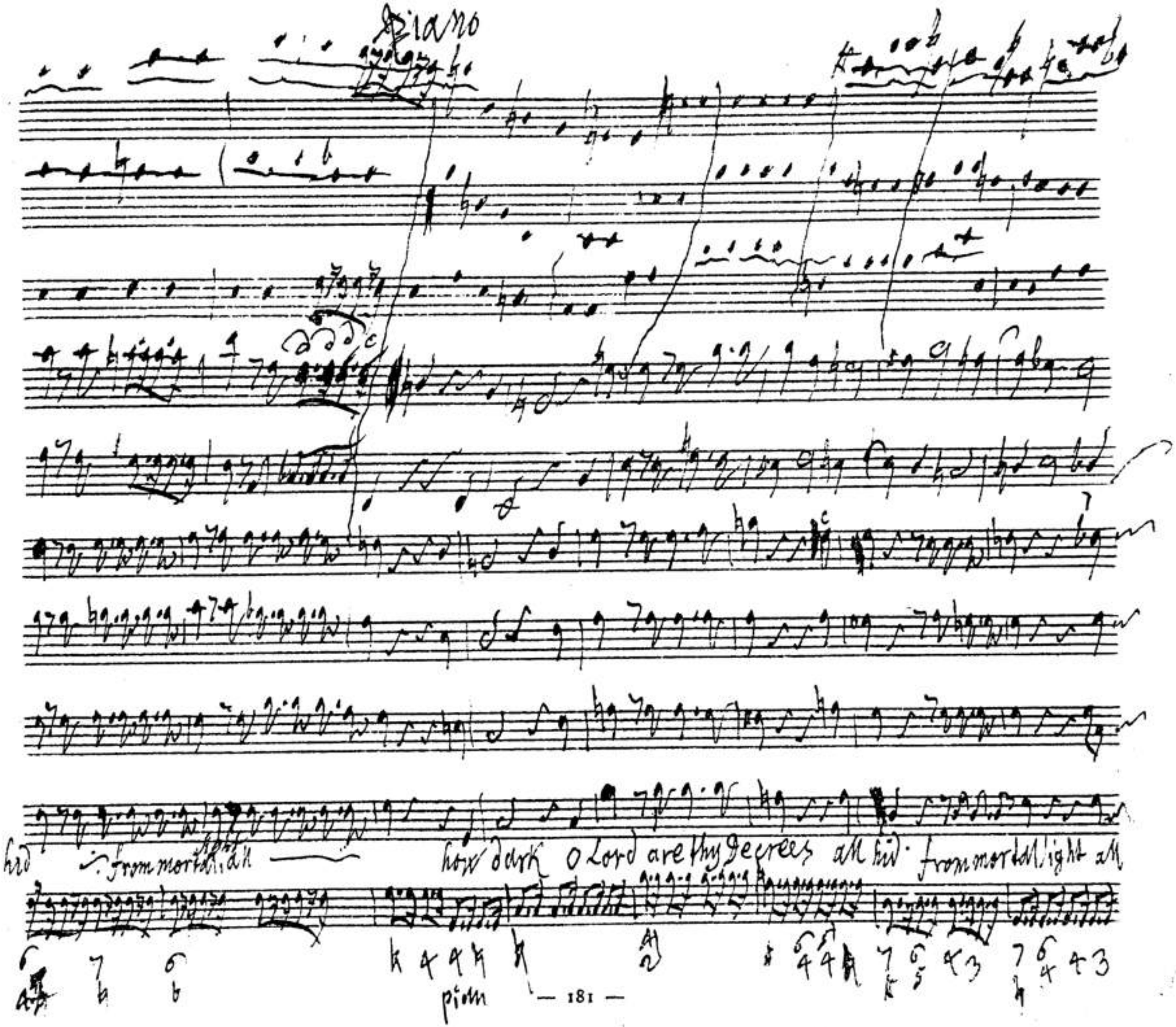
How dark

How dark

How dark

O Lord are thy decrees all

BSB


Piano
hid from mortal light all
how dark O Lord are thy Decrees all hid from mortal light all
piano

BSB

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

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

hid all hid from mortal sight from

all hid all hid from mortal sight all

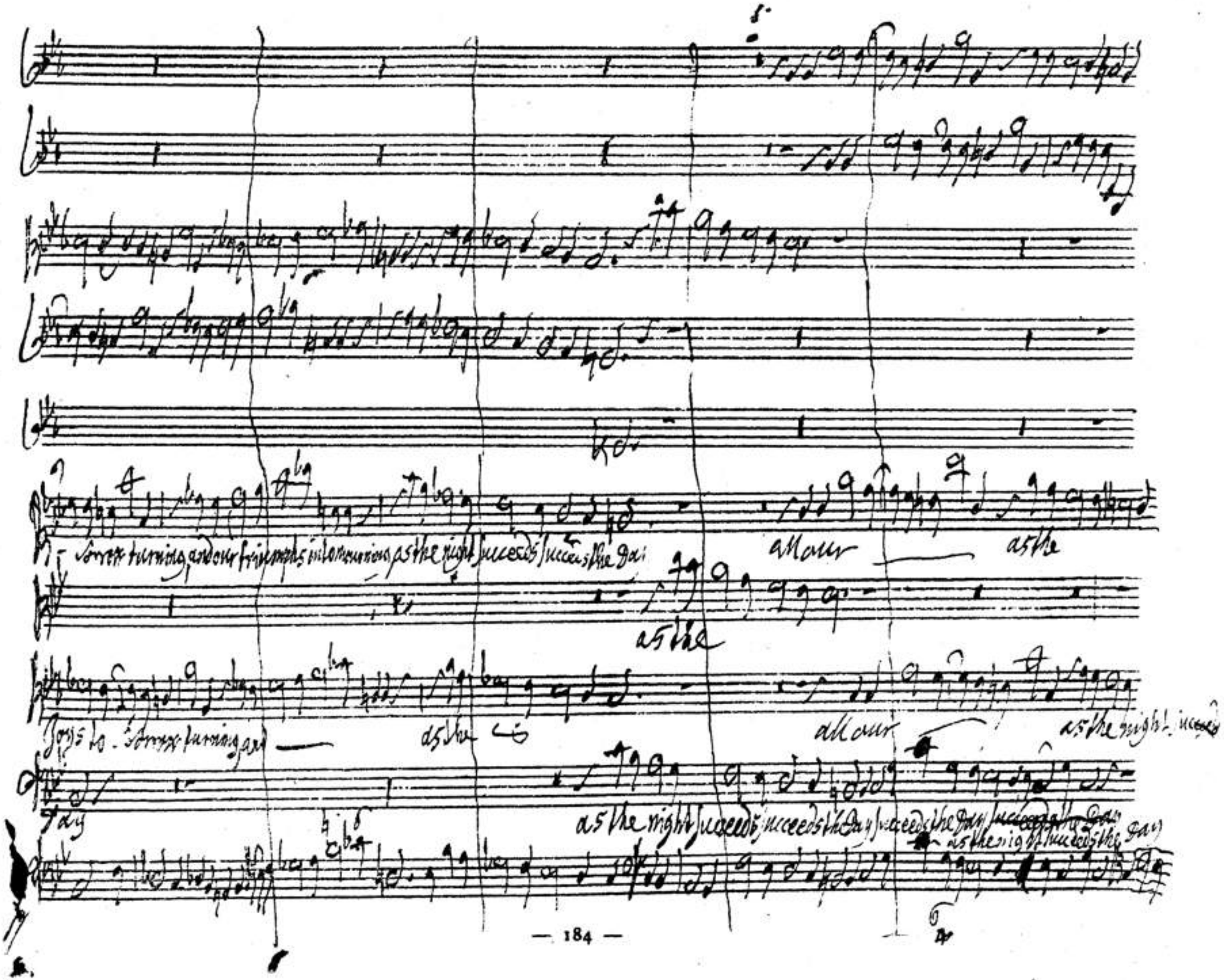
BSB

Larghetto

all our Joys to Sorrow turning, and our Triumphs into mourning, as the night succeeds the day,

all our Joys to Sorrow turning and our Triumphs into mourning as the night succeeds the day as the night succeeds the day

BSB


Sorrow turning and our triumphs into mourning as the night succeeds succeeds the Day
all our
as the
as the
Joys to Sorrow turning and
as the
all our
as the night succeeds
Day
as the night succeeds succeeds the Day succeeds the Day succeeds the Day
as the night succeeds the Day

BSB

all our joys to sorrow turning and our triumph into mourning in mourning as the

all our joys to sorrow turning - and our triumph into mourning as the night suc-

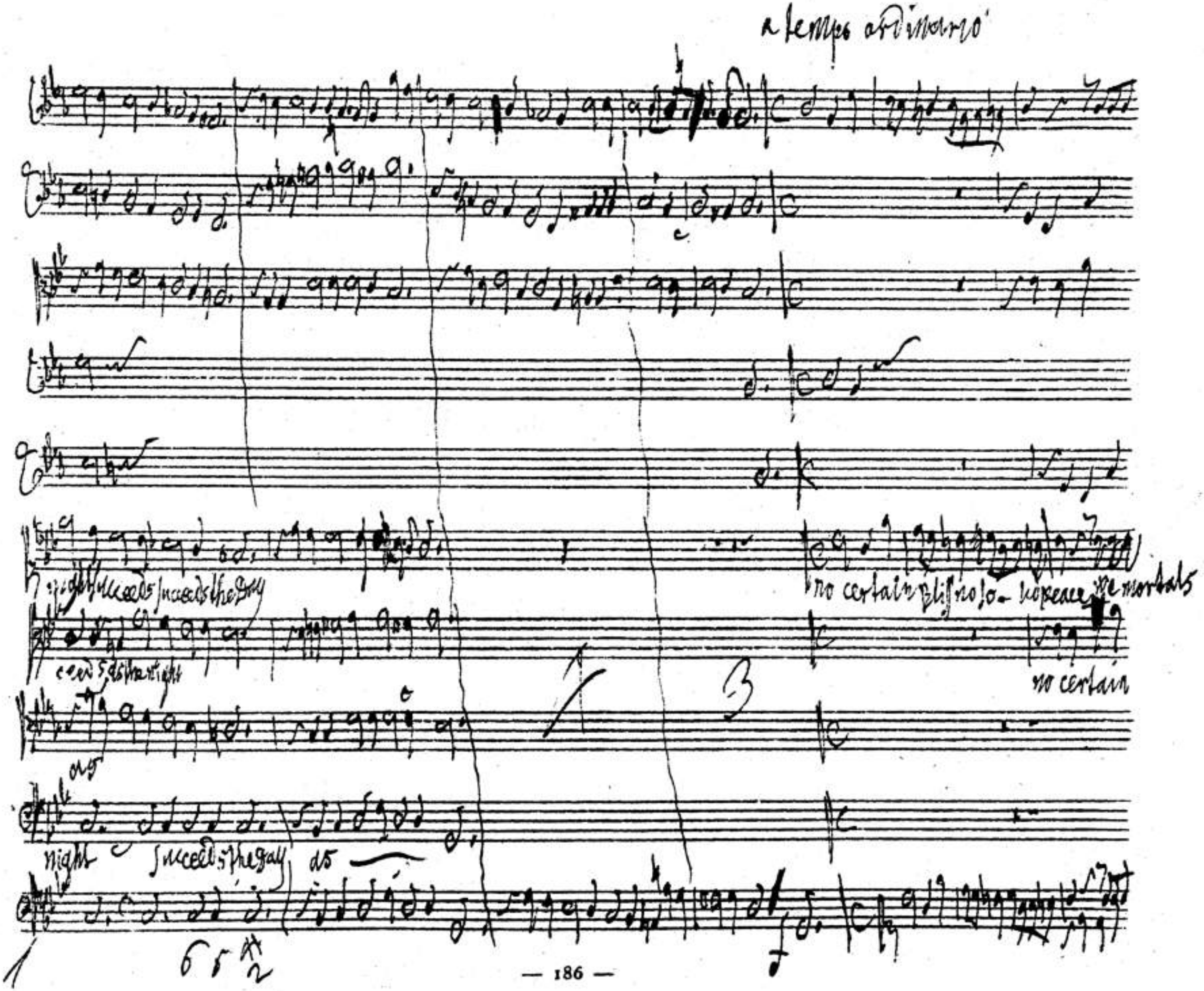
ceeds the night succeeds the night succeeds the night succeeds the night

all our triumph into mourning as the night

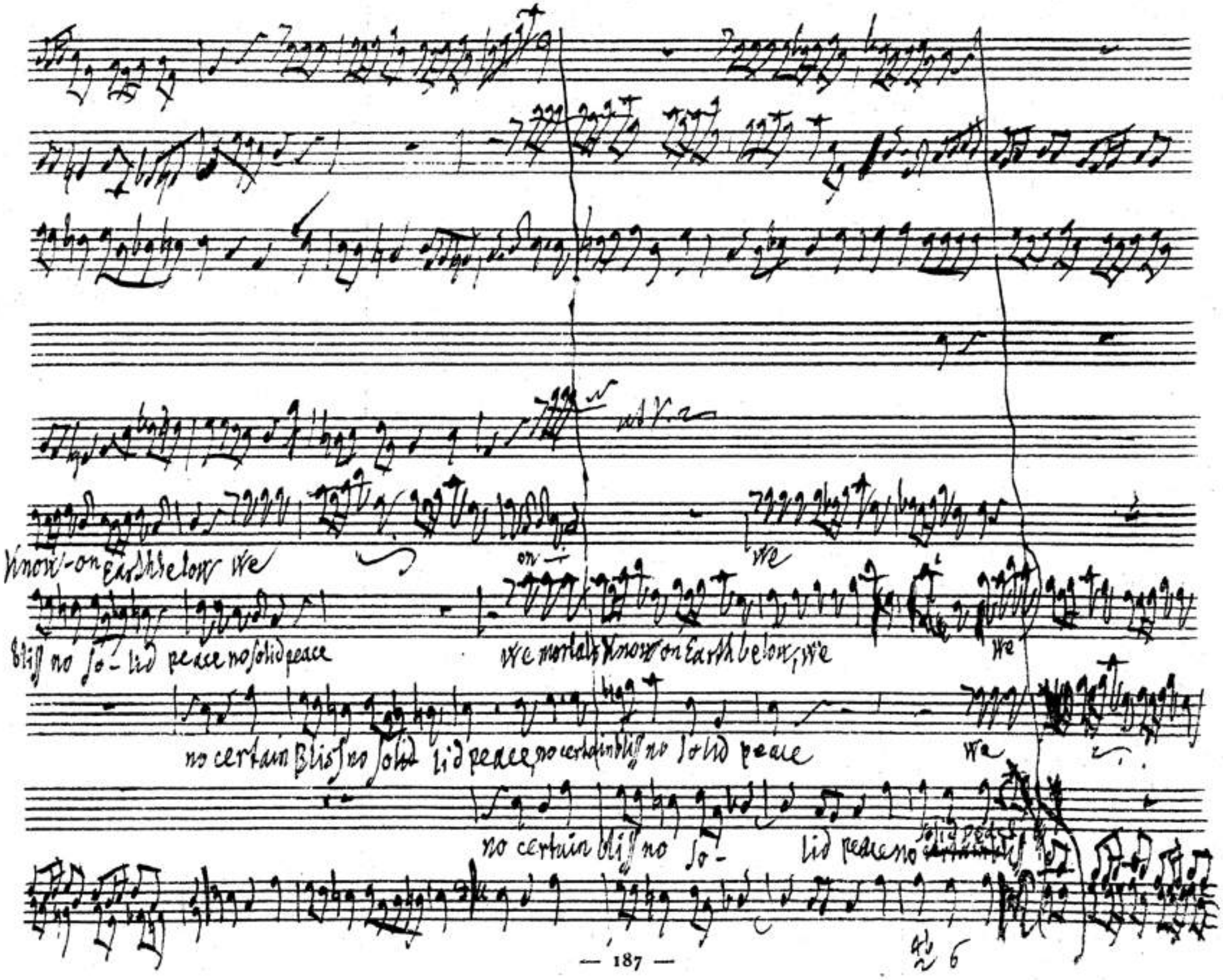
all our

as the night succeeds the day as the

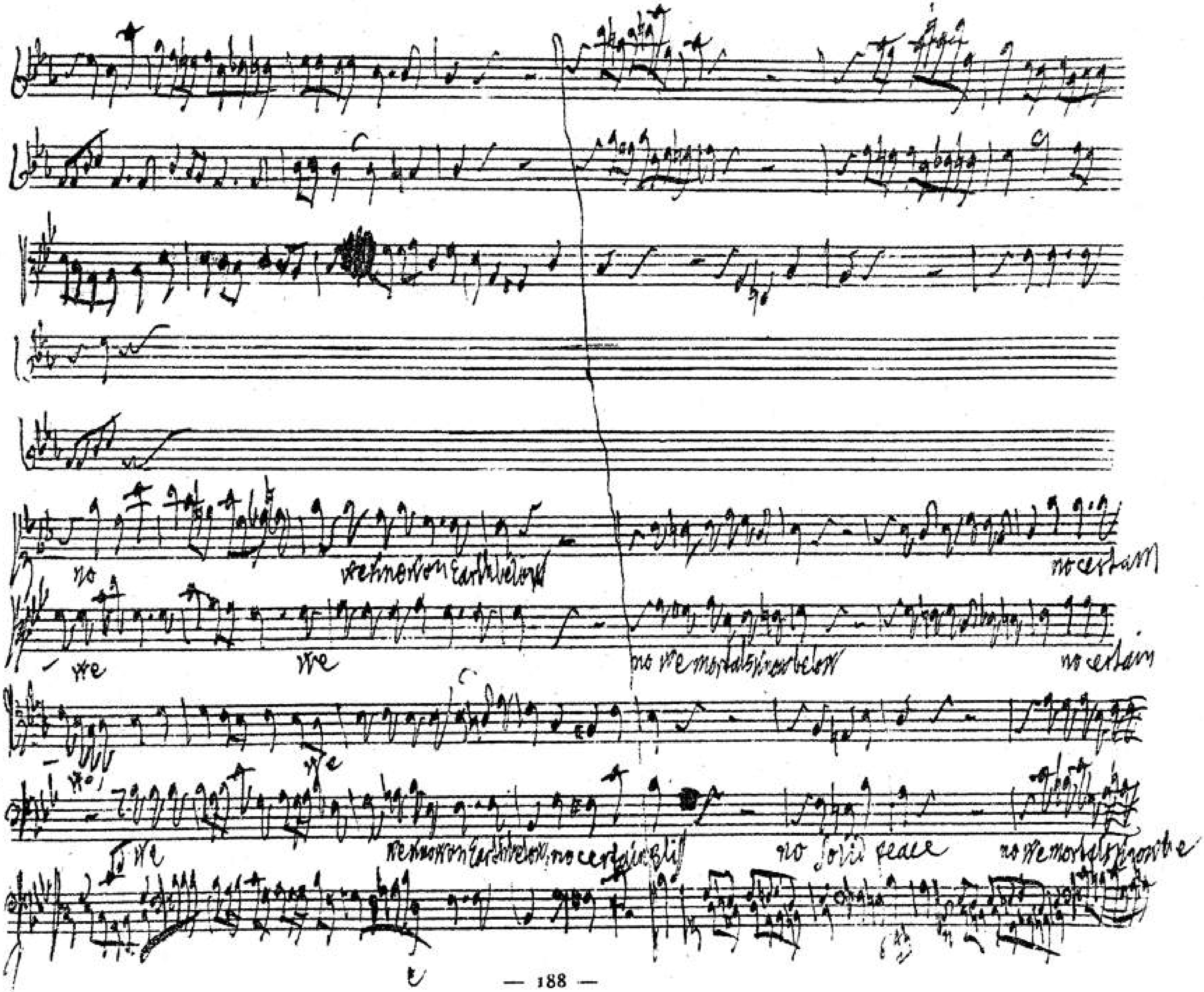
BSB


a tempo ordinario
no certain
no certain
night
succeeds the day
as

BSB


Know-on Earth below we
on-
we
Bliss no so-lid peace no solid peace
we mortals know on Earth below, we
we
no certain Bliss no solid lid peace, no certain bliss no solid peace
we
no certain bliss no so- lid peace no solid peace

BSB


no
we know on Earth below
no certain
we
we
no we mortals know below
no certain
we
we
we know on Earth below, no certain bliss
no solid peace
no we mortals know be

BSB

Larghetto

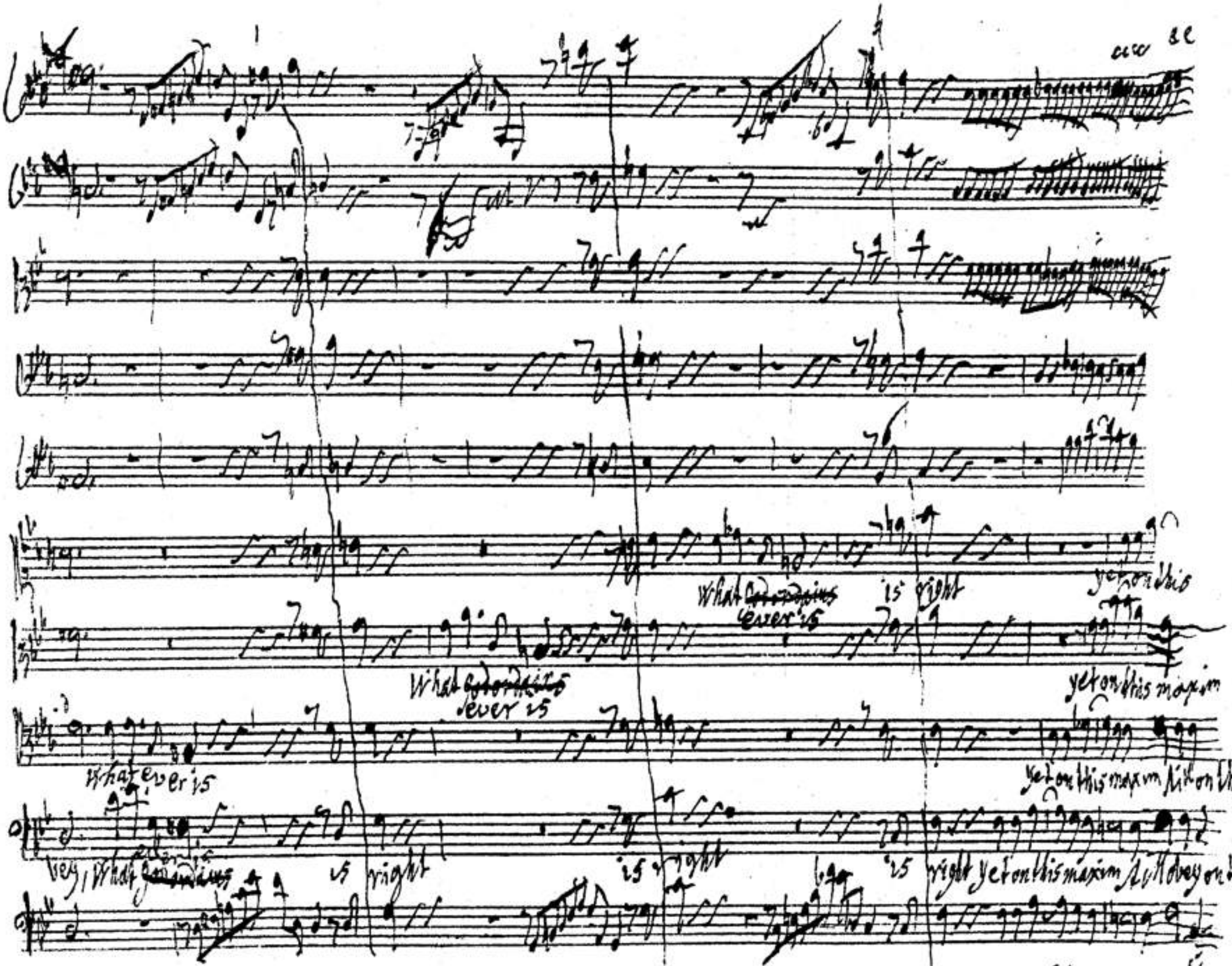
Bliss we we yet on this maxim still obey still o

Bliss no solid peace yet on this maxim still obey still o

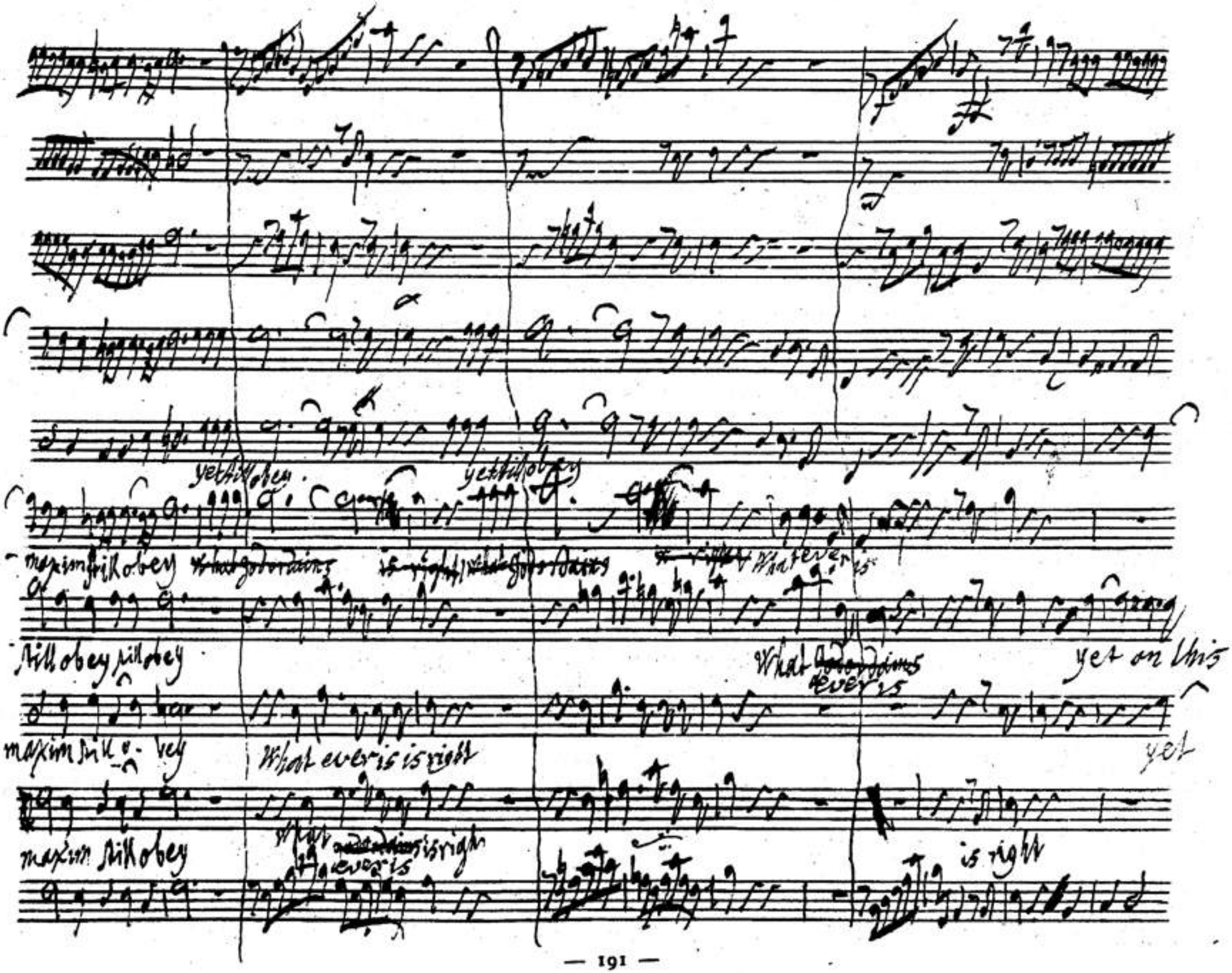
no yet on this maxim still obey on this maxim still o

Low no certain We mortals know earth below yet on this maxim still o

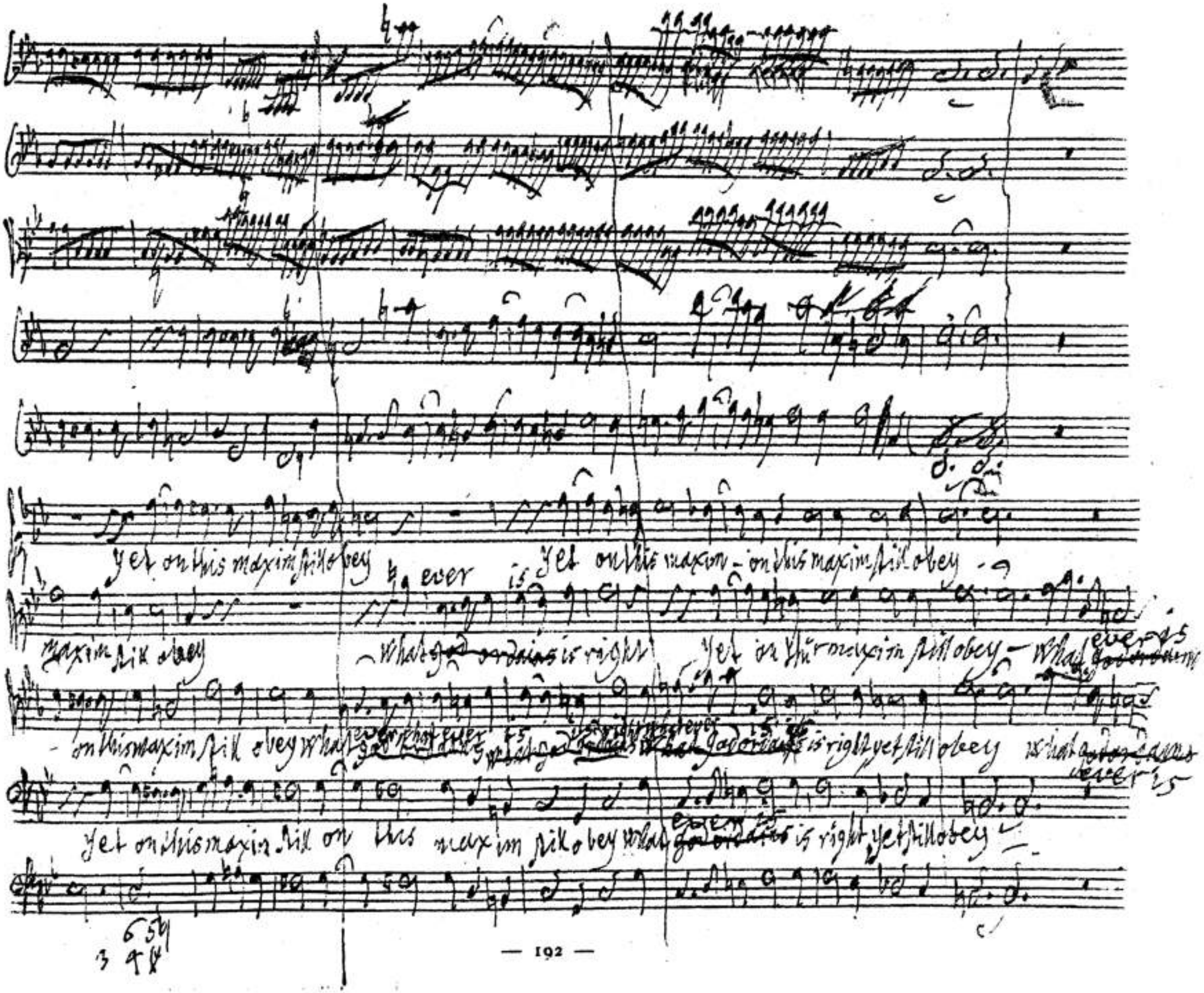
BSB

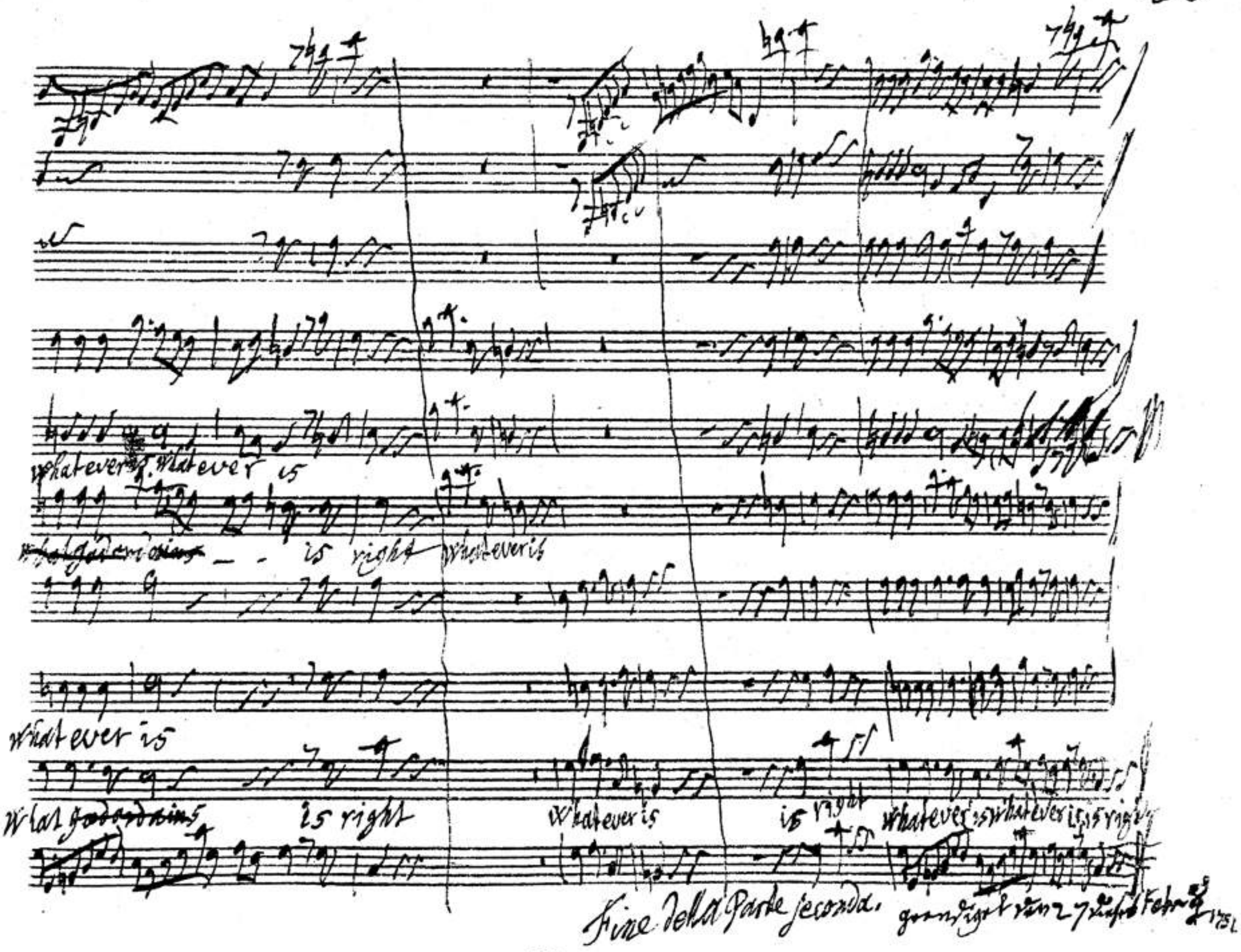

What ever is right yet on this maxim
What ever is right yet on this maxim
What ever is right yet on this maxim
What ever is right yet on this maxim
What ever is right yet on this maxim

BSB


yet still obey
yet still obey
maxim still obey
What ever is
still obey still obey
What ever is
yet on this
maxim still obey
What ever is is right
yet
maxim still obey
What ever is is right
is right

BSB


Yet on this maxim still obey
ever is
Yet on this maxim - on this maxim still obey
maxim still obey
What is right
Yet on this maxim still obey - What ever is
on this maxim still obey what ever is right yet still obey what ever is
Yet on this maxim still on this maxim still obey what ever is right yet still obey


whatever is whatever is
is right whatever is
whatever is
What is right
whatever is
is right
whatever is whatever is is right
Fine della Parte seconda.

BSB

Juin 18. Andante Act 3. Jeptha

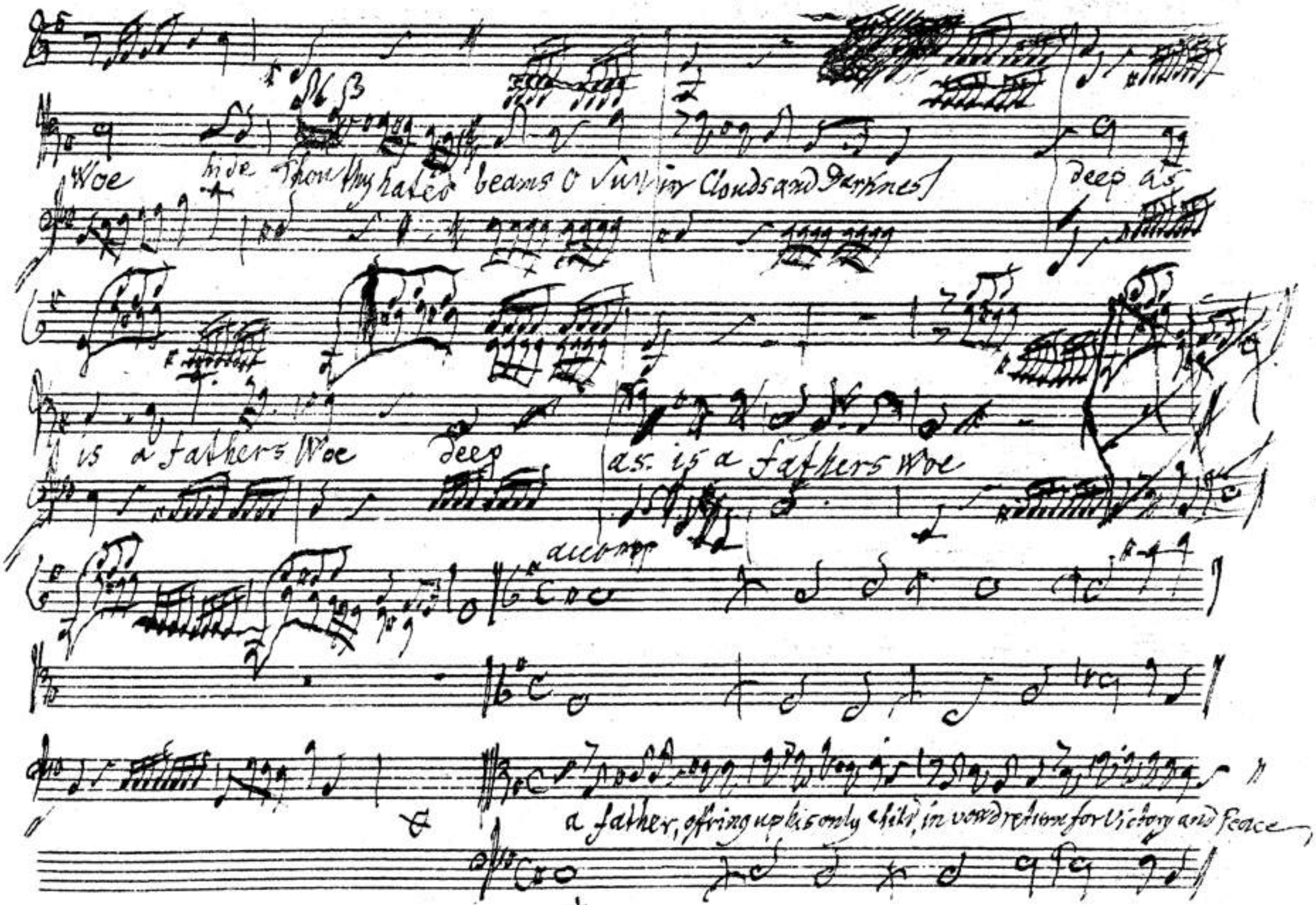
Hide Thou thy hated Beams o Suit in Clouds in Clouds and Darkness

Hide

Thou thy hated Beams

Clouds deep as is a fathers

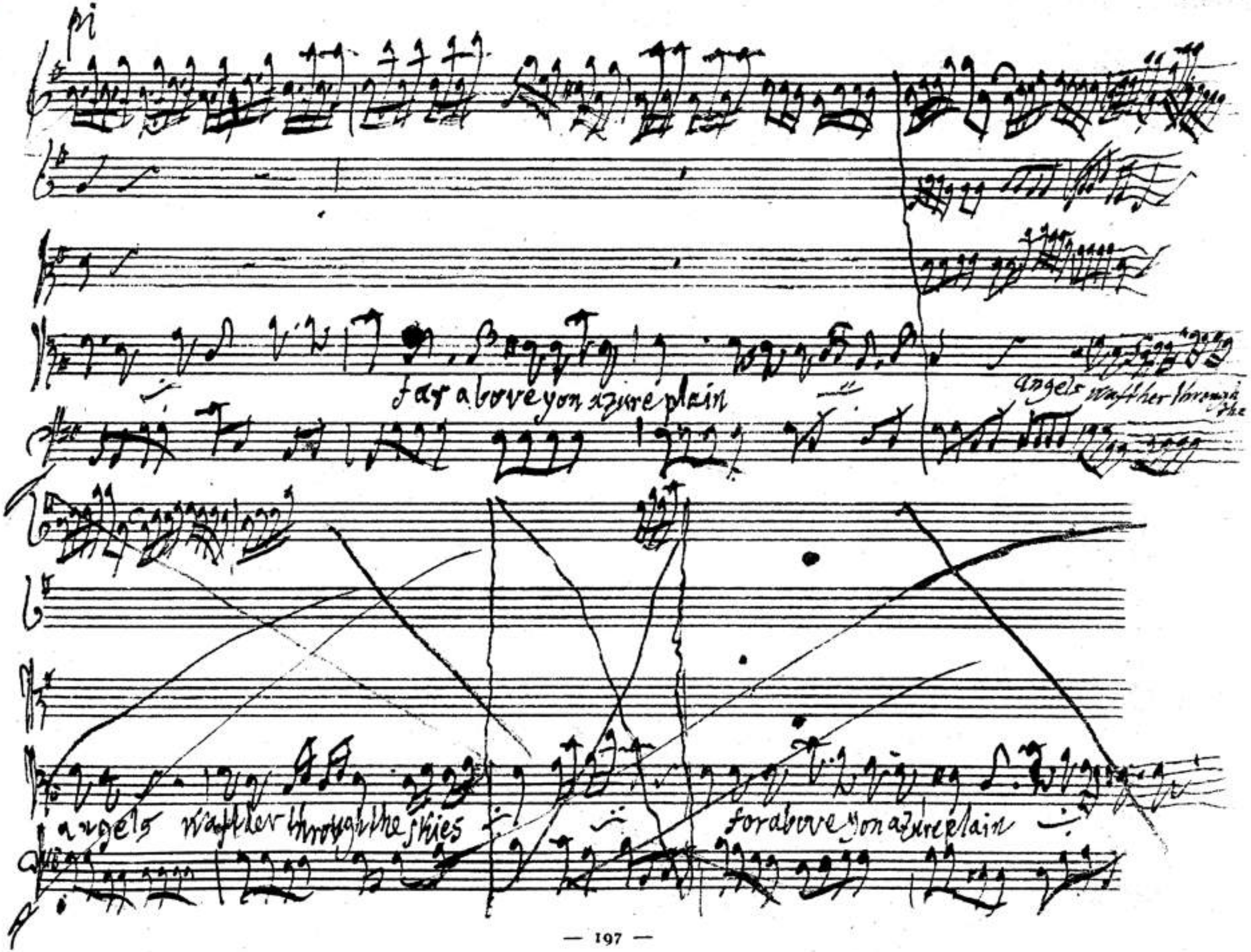
BSB


Woe hide thou thy hated beams O Sun in Clouds and Darkness
deep as
is a fathers Woe deep
as is a fathers Woe
accomp
a father, offring up his only child, in vowd return for Victory and Peace

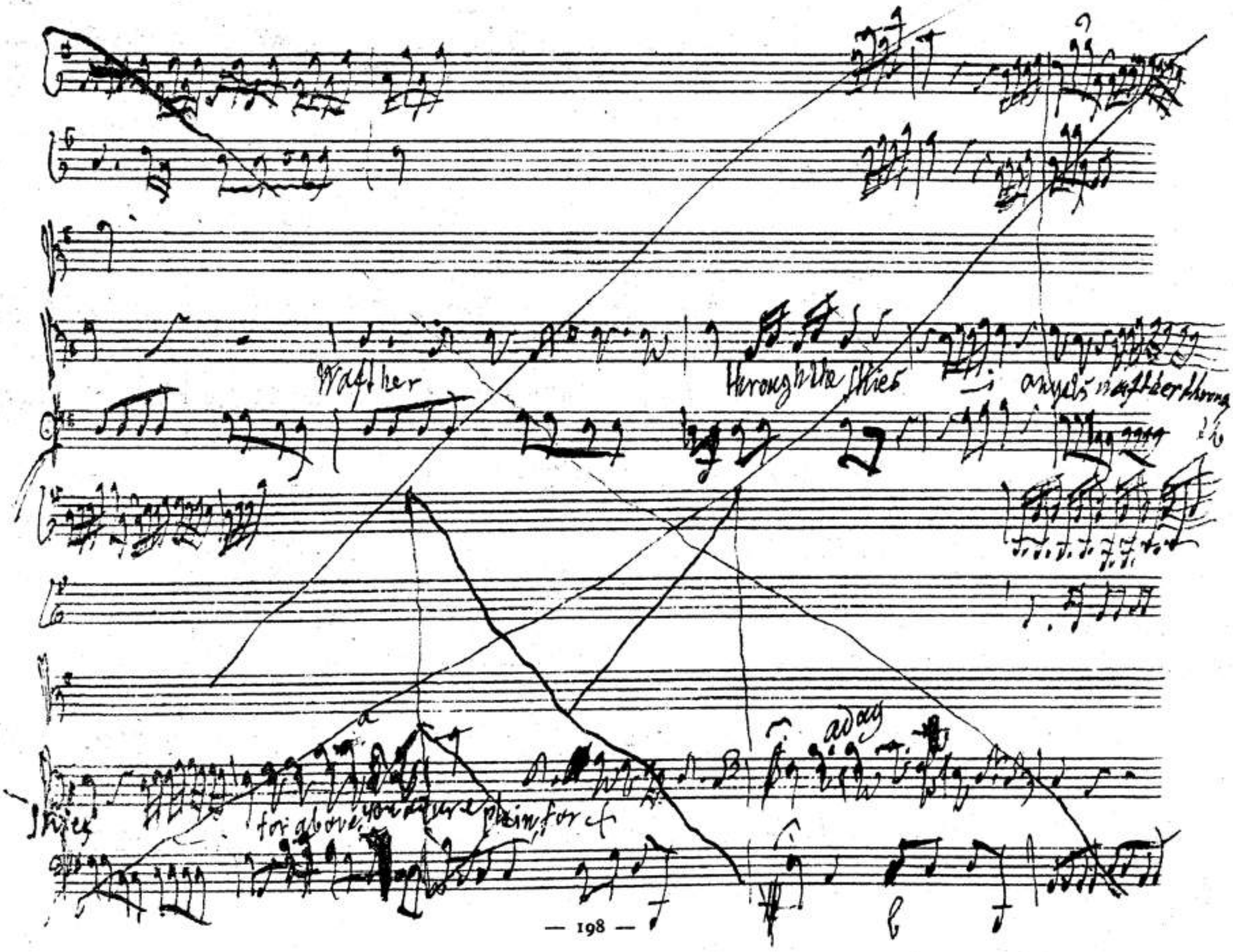
BSB

Andante Larghetto

BSB


pi
far above yon azure plain
angels waft her through the
angels waft her through the skies
for above yon azure plain

BSB



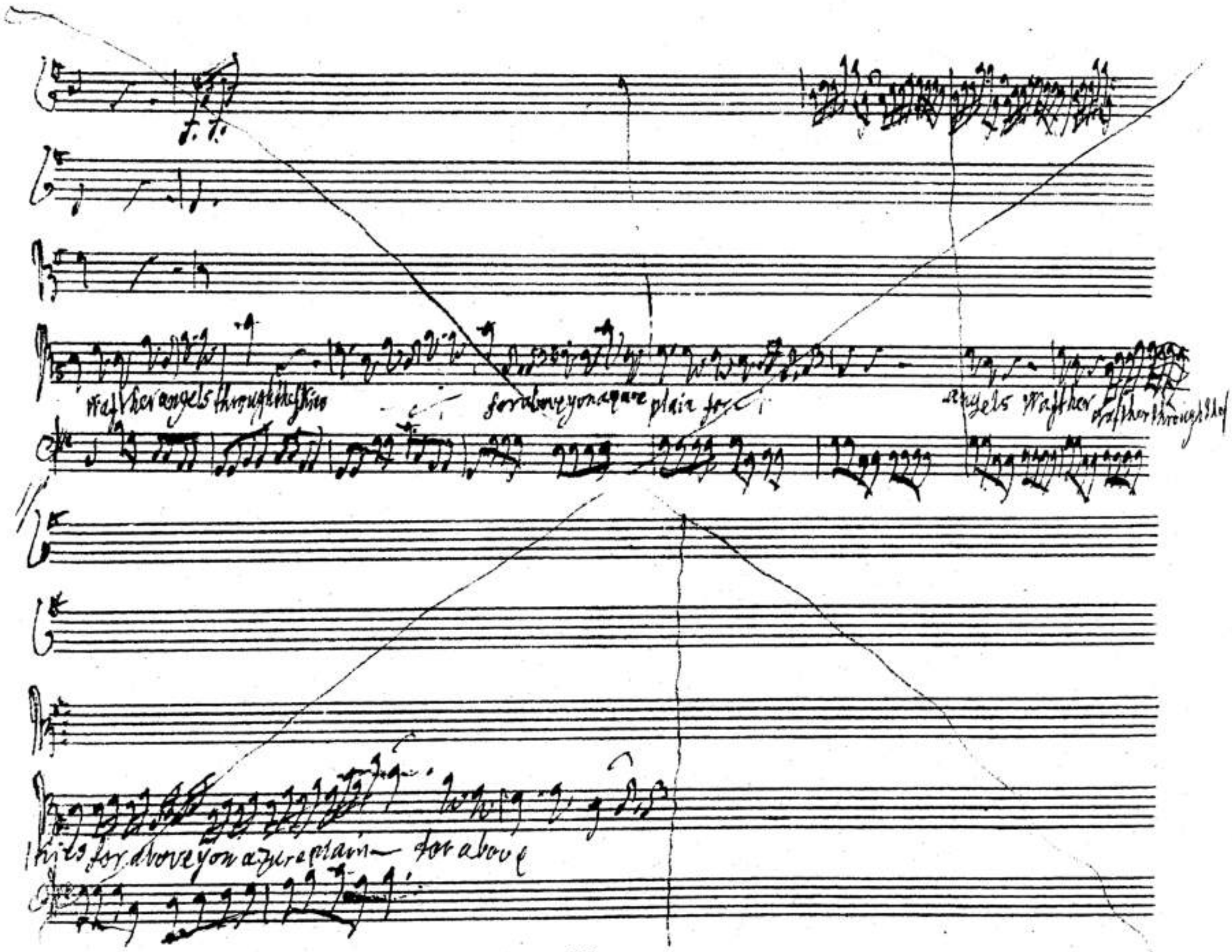
BSB

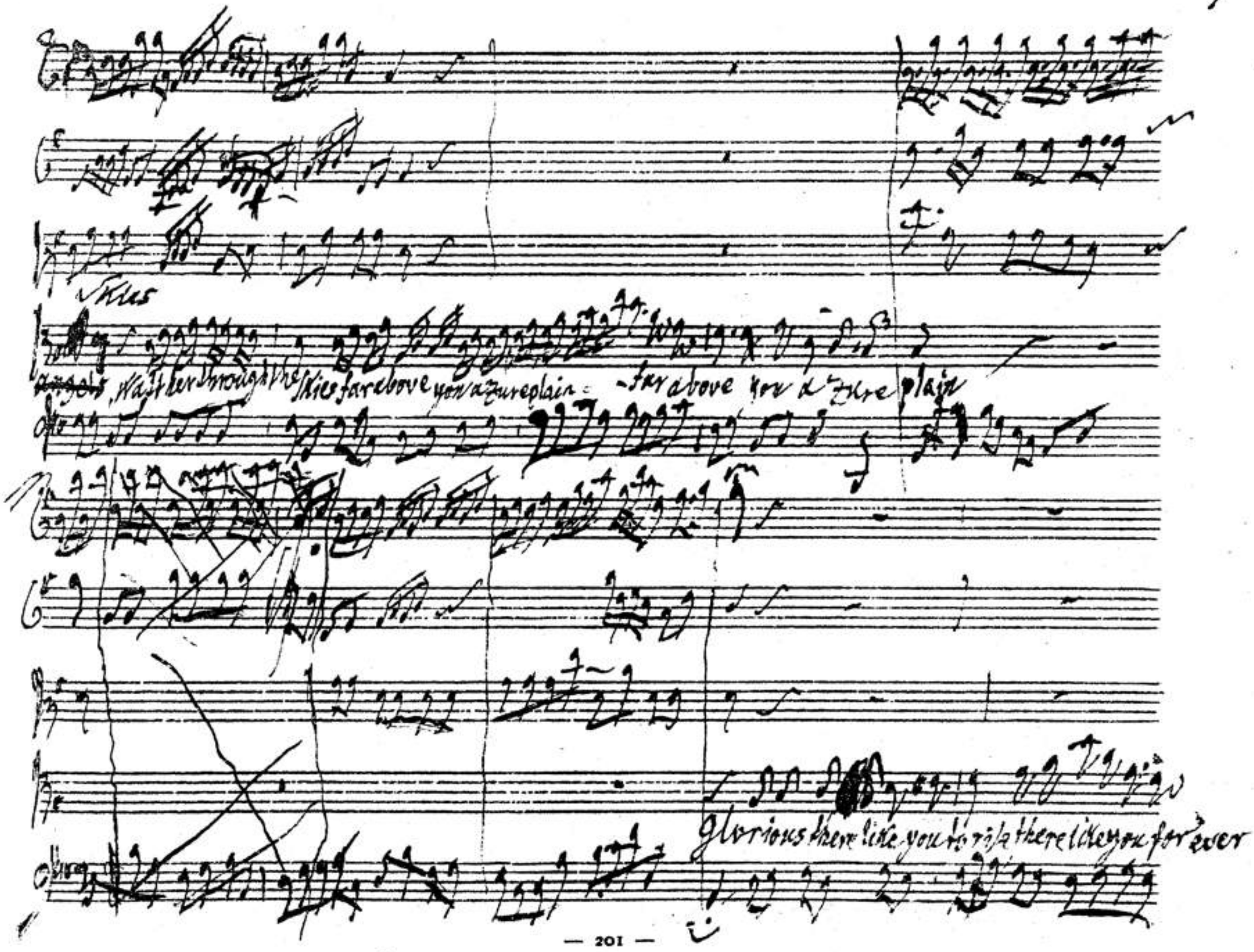
glorious there like you rise, there like you forever reign. glorious

there like you forever reign forever reign

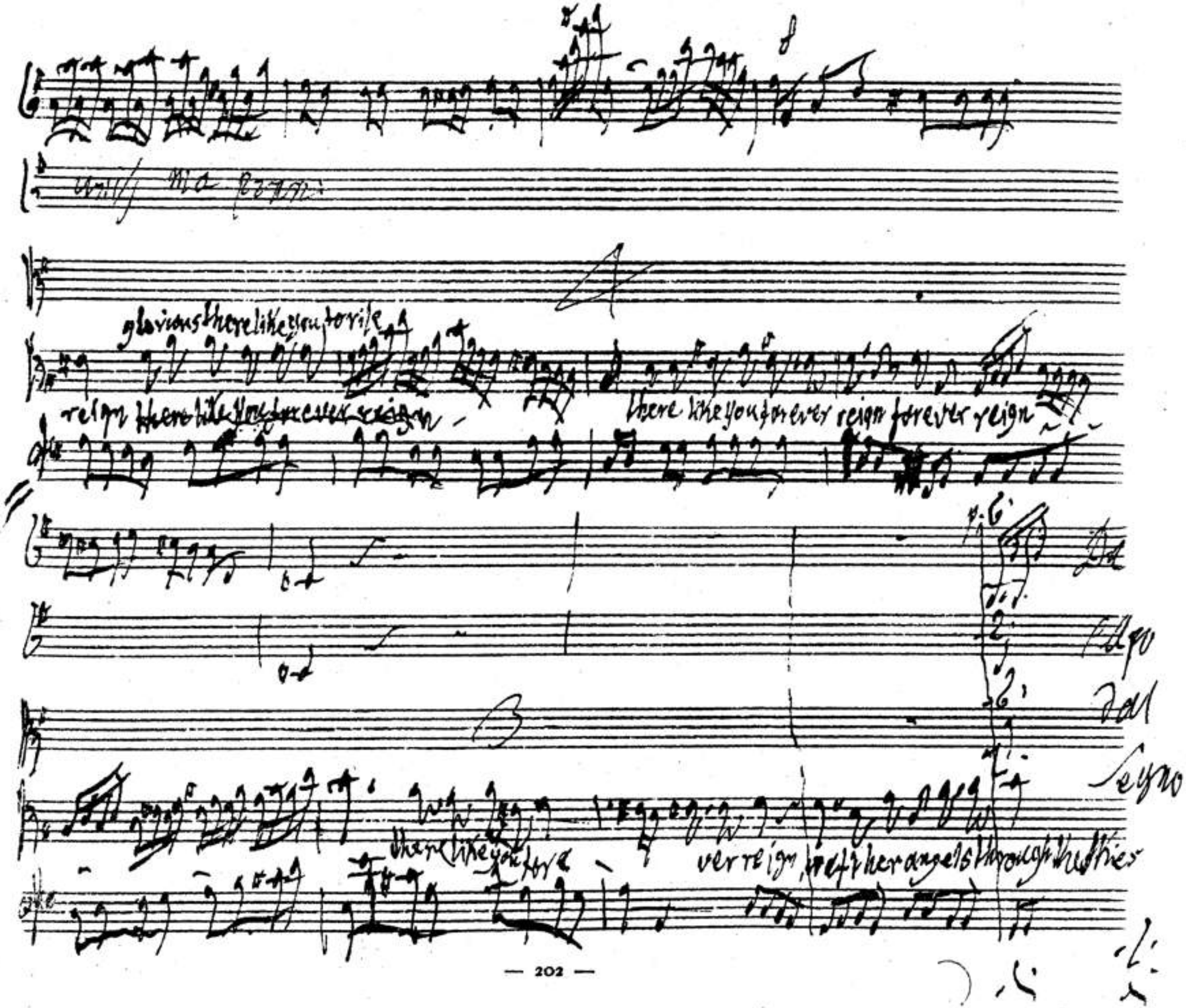
there

BSB


Waft her angels through the skies
for above yon azure plain for
angels Waft her
this for above yon azure plain — for above


Skies
angels, Wafter through the Skies far above you a Zure plain - far above you a Zure plain
Glorious there like you to rise there like you for ever

BSB


unis ma pian:
glorious there like you to rise
reign there like you forever reign
there like you forever reign forever reign
there like you fore
ver reign, wafft her angels through the skies
Da
Capo
dal
Segno

BSB

Accomp.

Dis

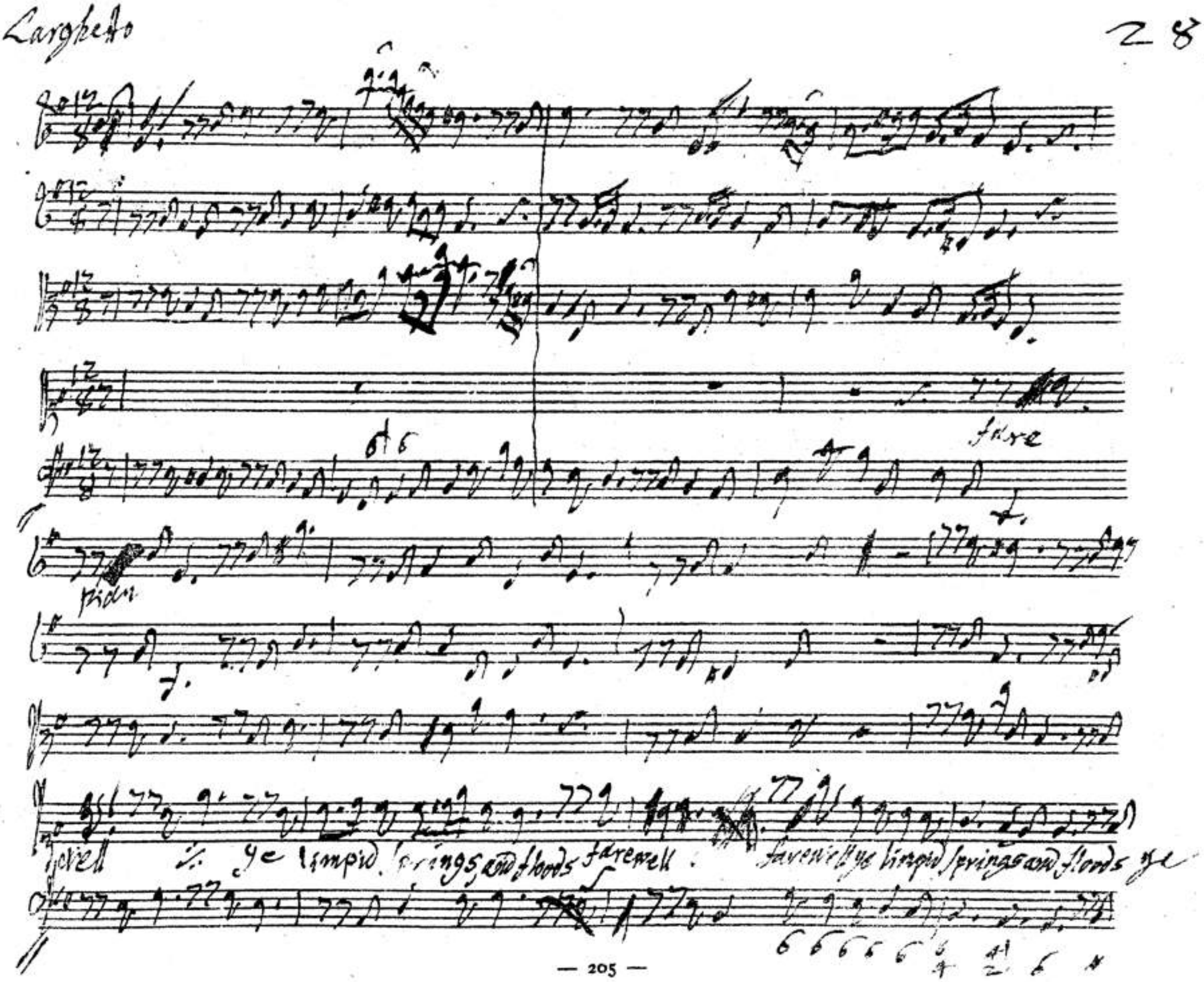
Ye Sacred Priests, whose Hands tho' yet were Stain'd with Human Blood, why are ye thus a

fraid to execute my Fathers Will? the Call of Heaven with

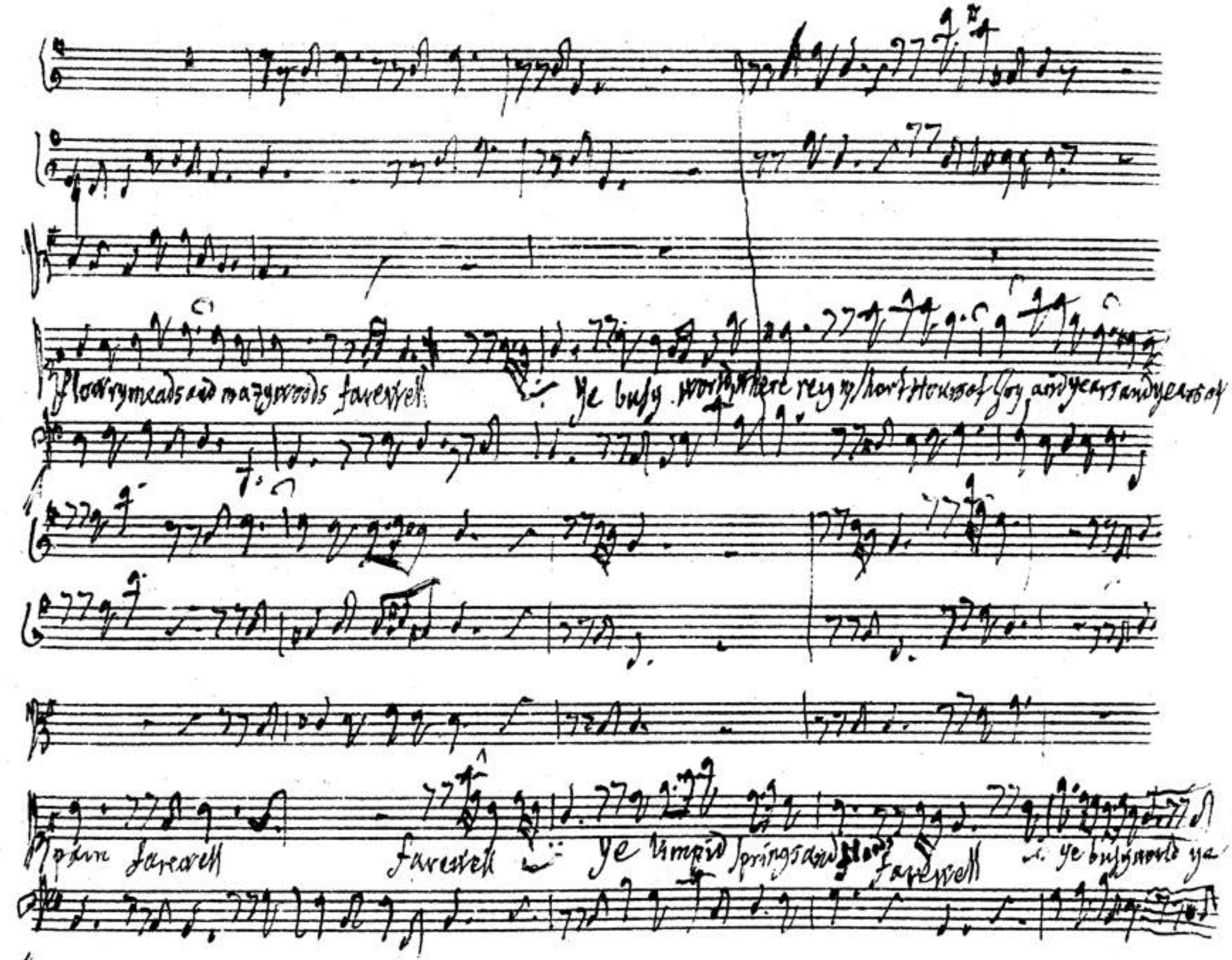
BSB

humble Resignation I obey

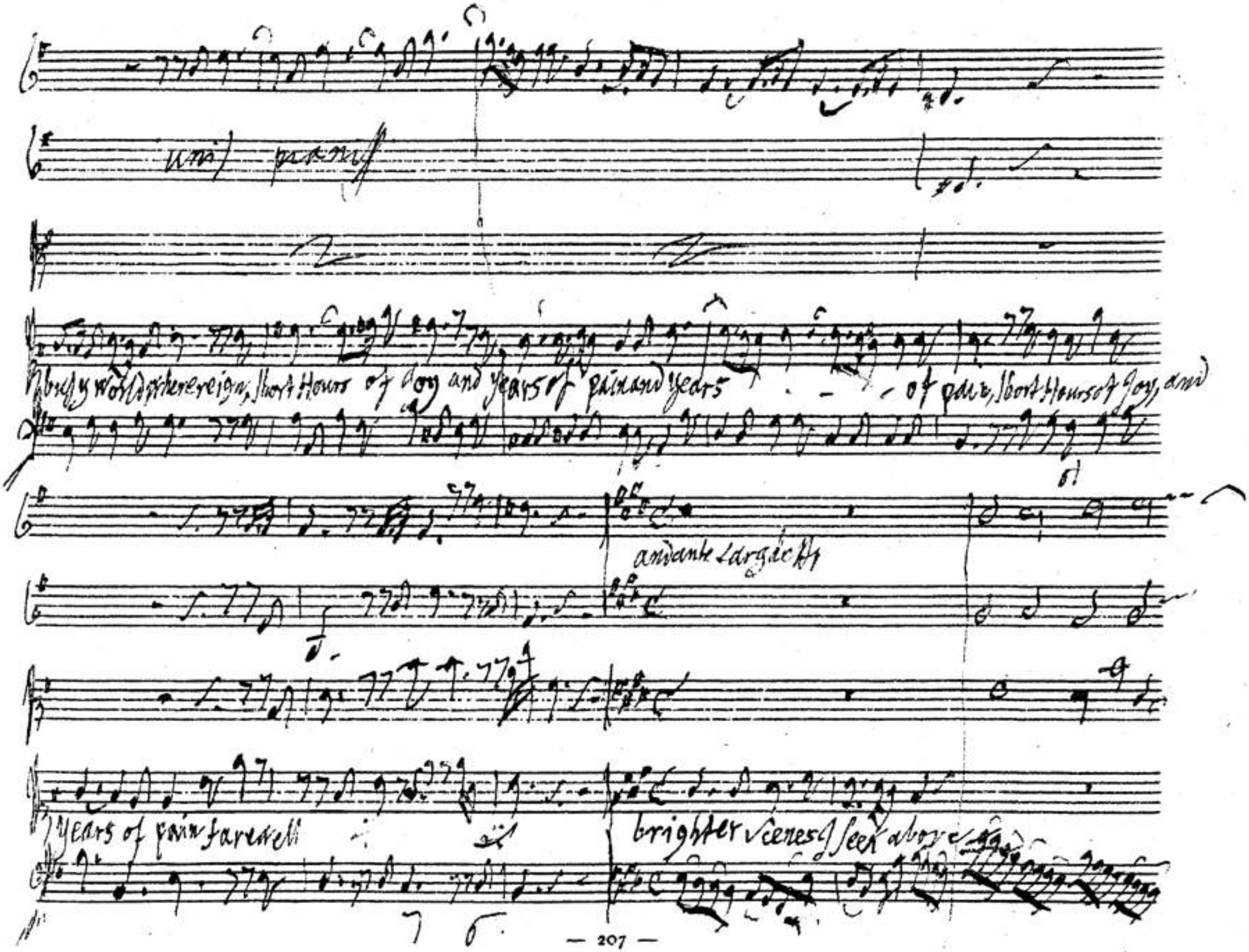
BSB


Larghetto
28
fare
pian
well
ye limpid springs and floods farewell
farewell ye limpid springs and floods ye

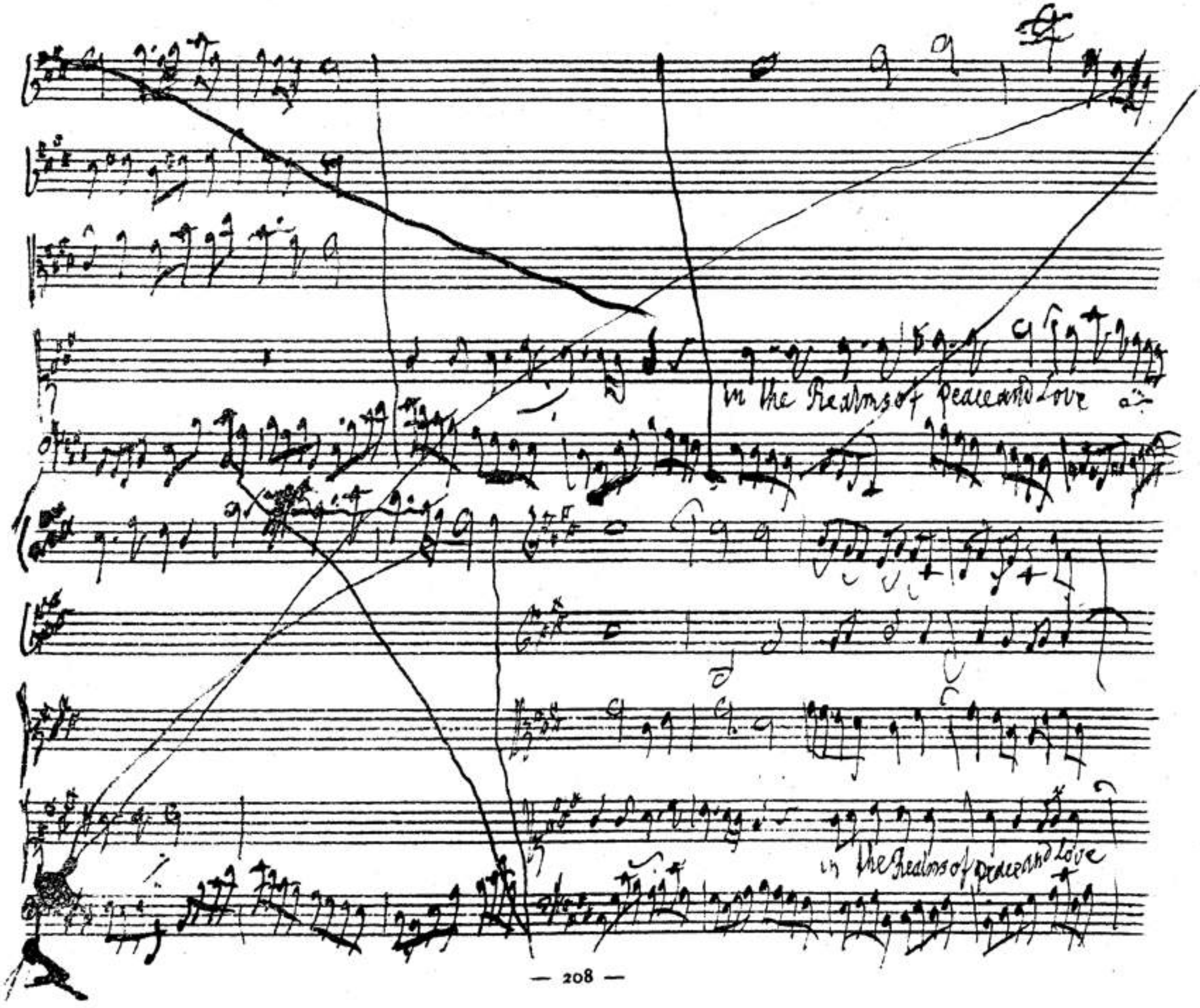
BSB


Flowry meads and mazy woods farewell
Ye busy world where rey w/ short Hours of Joy and years and years of
pain farewell
farewell
Ye limpid springs and floods
farewell
ye busy world ye

BSB


unis pianiss
busy world where reign, short Hours of Joy and years of pain and years of pain, short Hours of Joy, and
andante Largetto
years of pain farewell
brighter scenes I seek above

BSB


in the Realms of peace and Love
in the Realms of peace and Love

BSB

brighter scenes of heav'n above in the Realms of Peace and Love

BSB

brighter in the Realms of Peace above brighter Scenes I seek above

in the Realm of Peace and Love in the brighter Spheres

BSB

fork

e

~ The Realms of Peace and Love

BSB

Chorus of Priests.
a tempo ordinario.

V. 1.

V. 2.

Viola

Fl. 1

Fl. 2

C

A

T

B

Bass

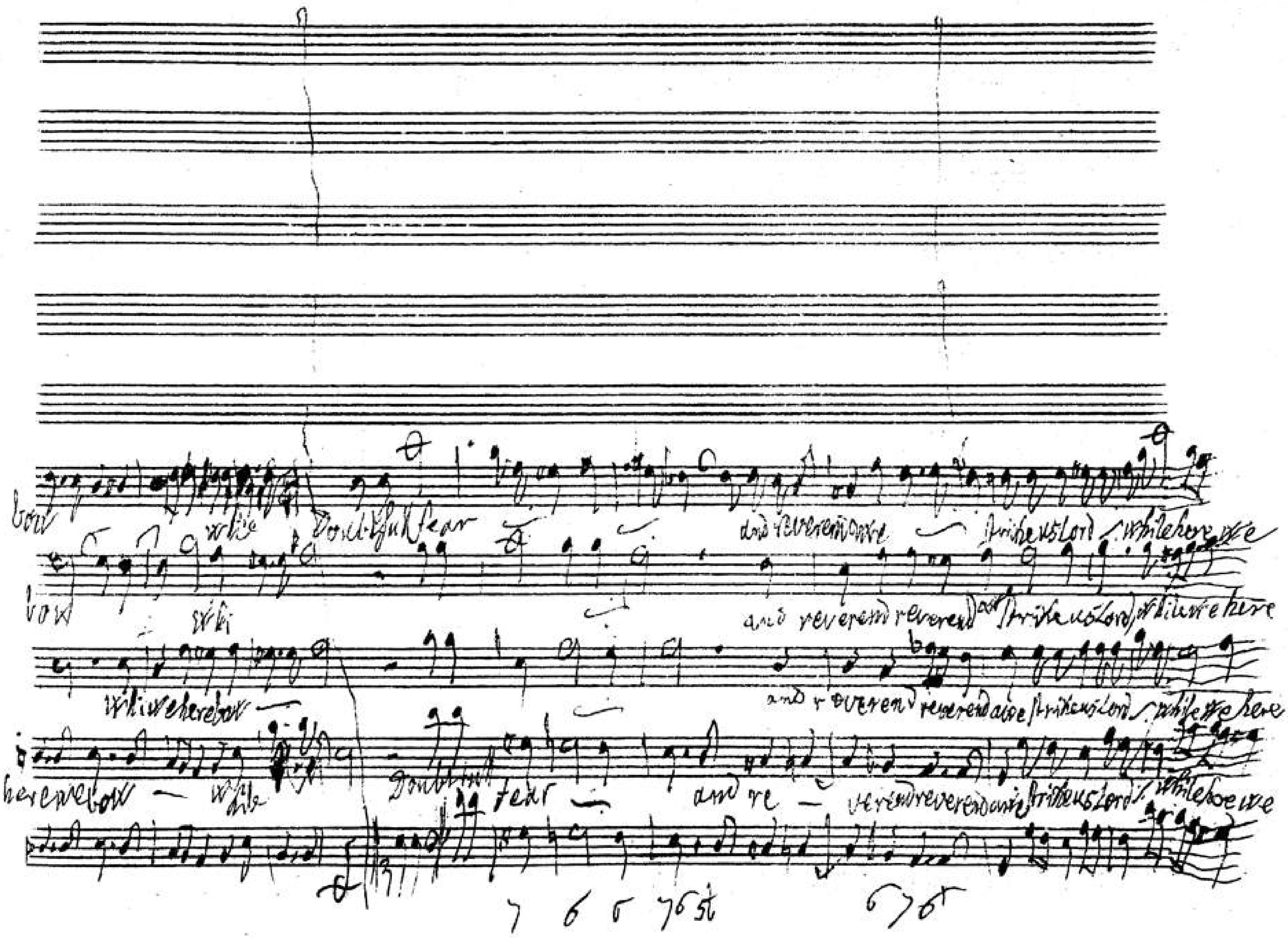
Doubtfull fear and reverend awe

Doubtfull fear Doubtfull fear

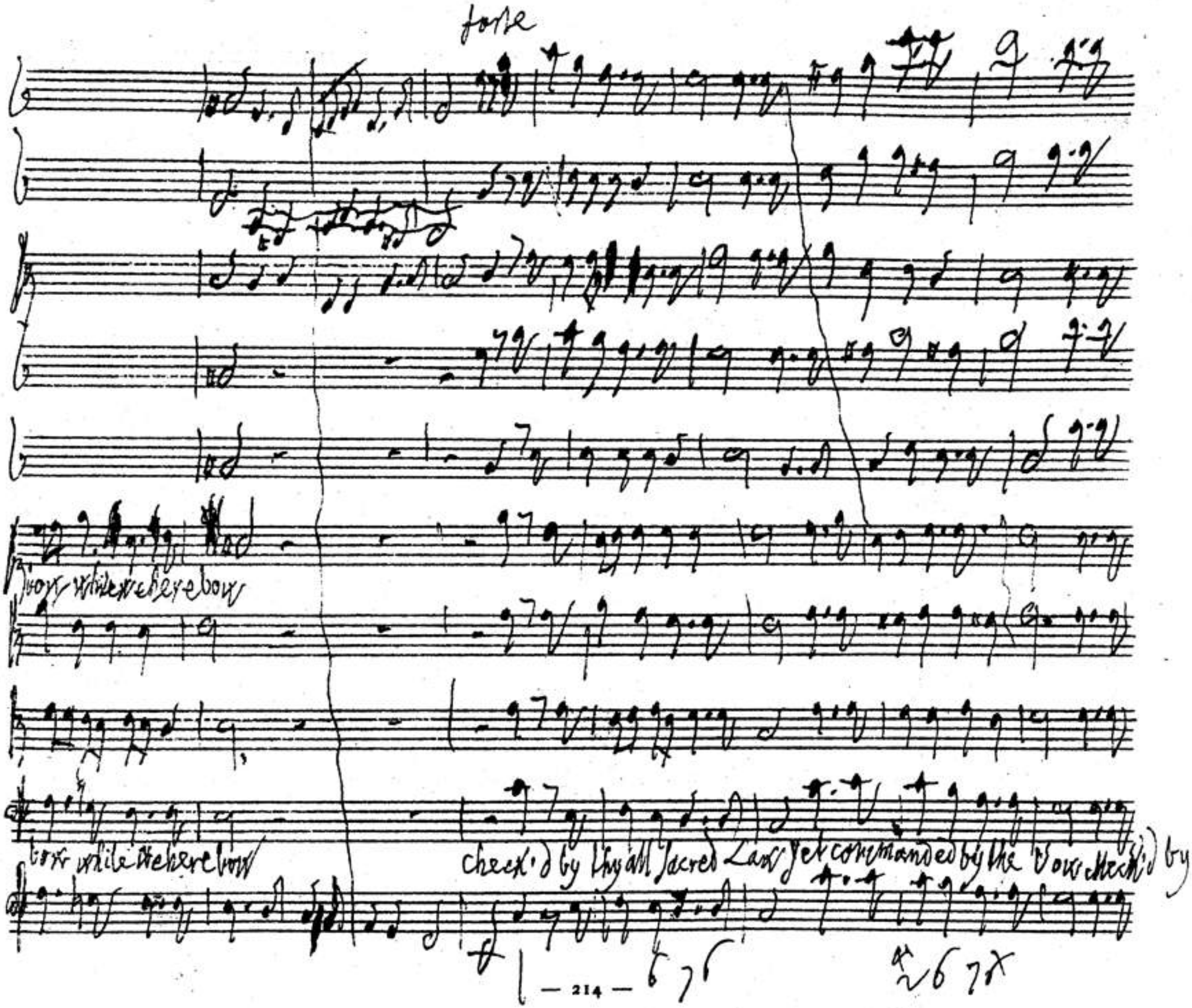
Doubtfull fear and reverend awe

Doubtfull fear and reverend awe, Strikeus Lord while here bow we while

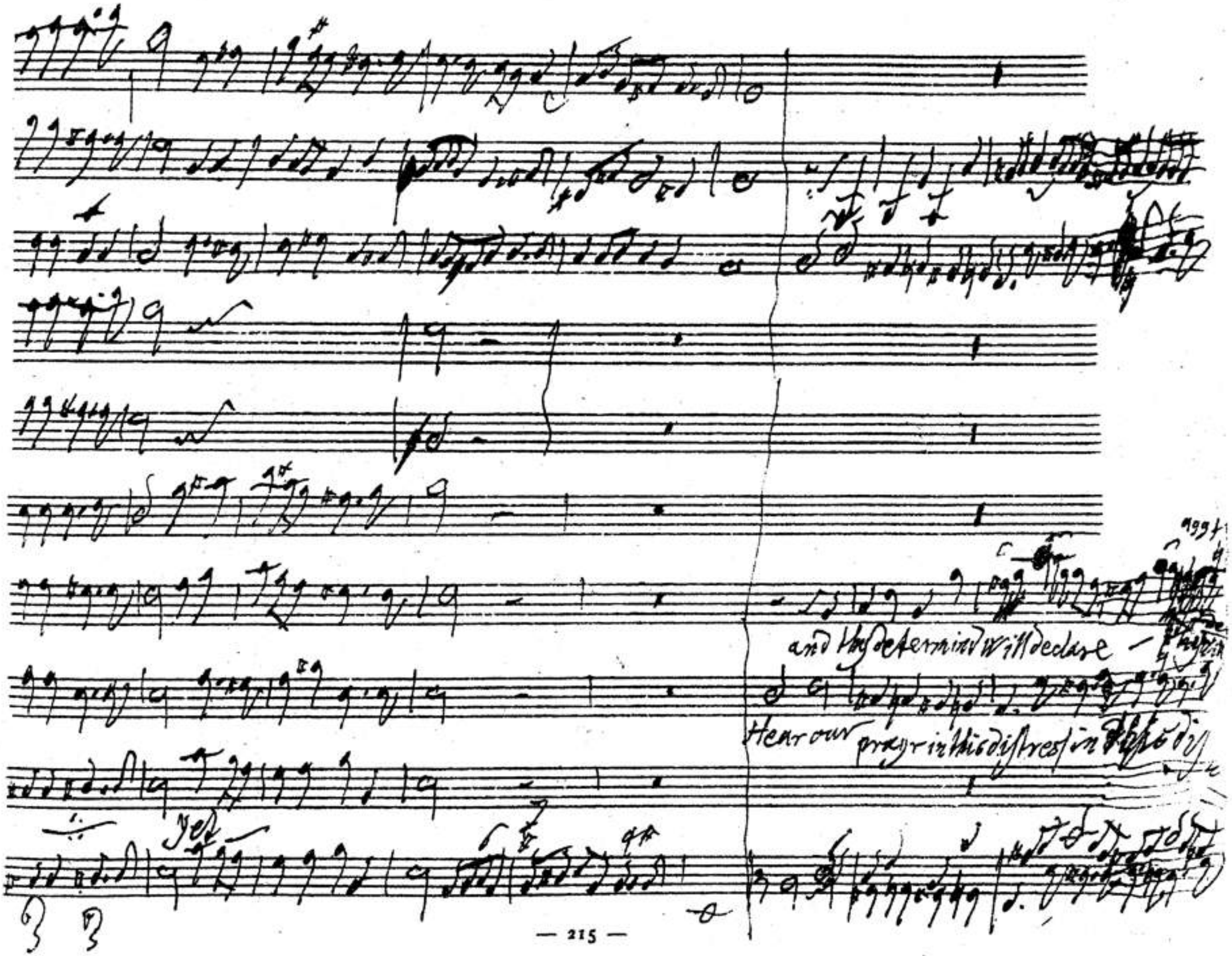
BSB


bow while Doubtfull fear and reverend awe Strikes us Lord while here we
bow while and reverend reverend awe Strike us Lord while we here
while we here bow and reverend reverend awe Strikes us Lord while we here
here we bow while Doubtfull fear and re verend reverend awe Strikes us Lord while here we
7 6 5 7 6 5 6 7 5

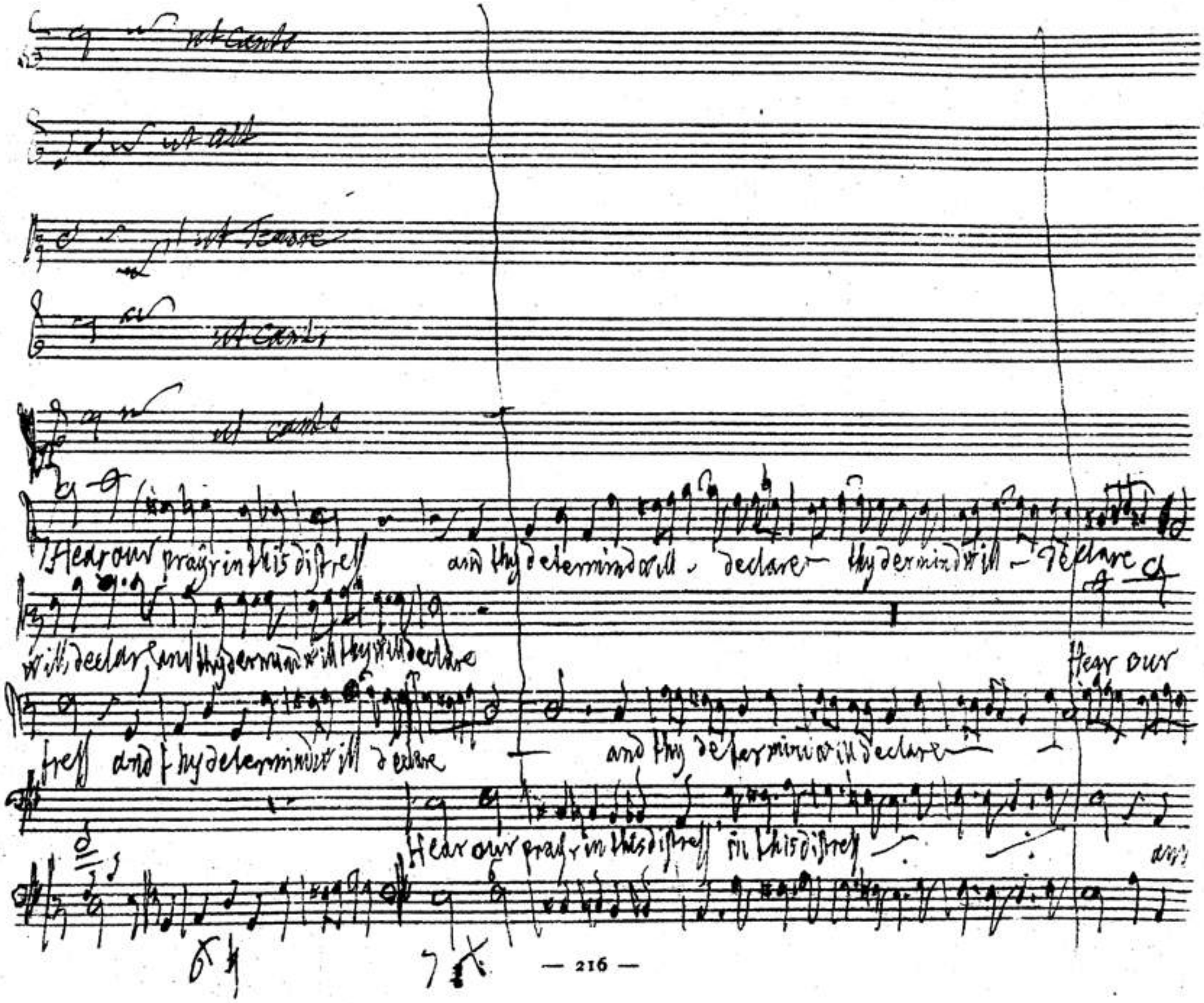
BSB


forte
bow while we here bow
bow while we here bow
check'd by thy all sacred Law yet commanded by the Vow check'd by

BSB


and thus determind will declare
Hear our prayr in this distress in this dis

BSB


Hear our prayr in this distress and thy determind will declare thy determind will declare
will declar, and thy determind will thy will declare
Hear our
tress and thy determind will declare and thy determind will declare
Hear our prayr in this distress in this distress

BSB

Hear our prayr in this distress

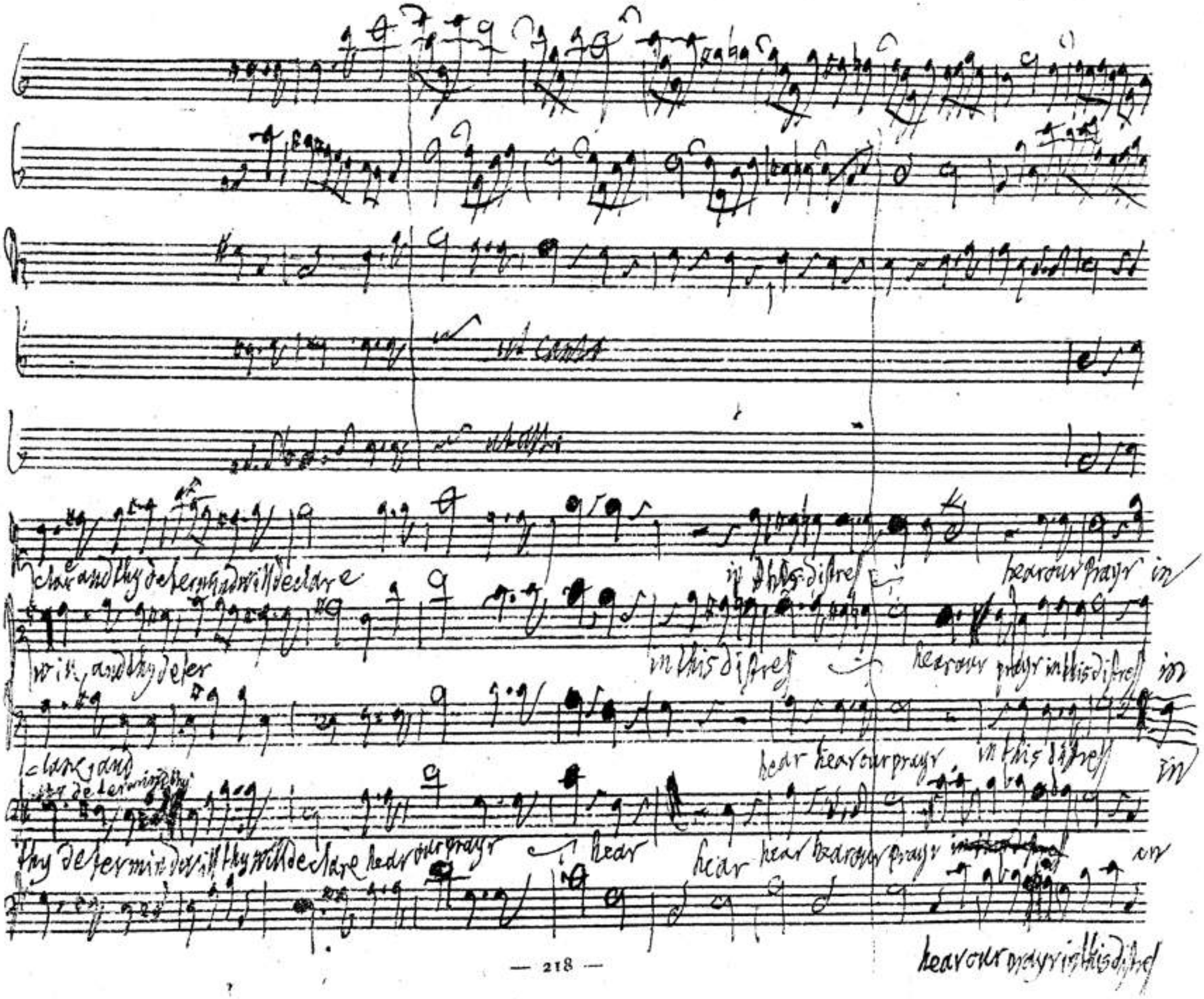
and thy determind will declare and thy will de

prayr in this distress in this distress and thy determind will declare - and thy determind will thy will de -

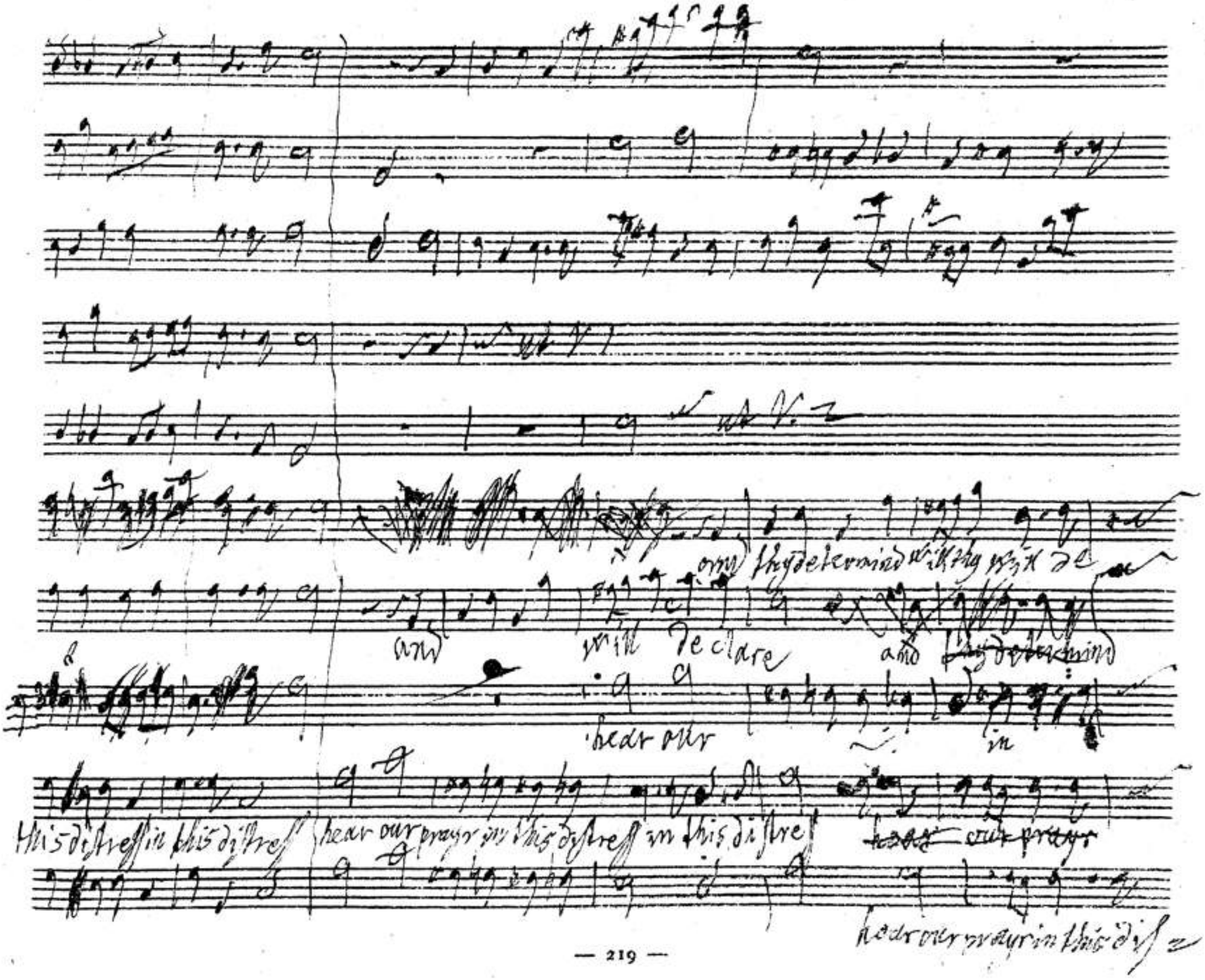
thy will declare and thy determind will declare and thy determind will declare will de -

thy determind will declare thy will declare Hear our prayr in this distress and thy determind will de

BSB

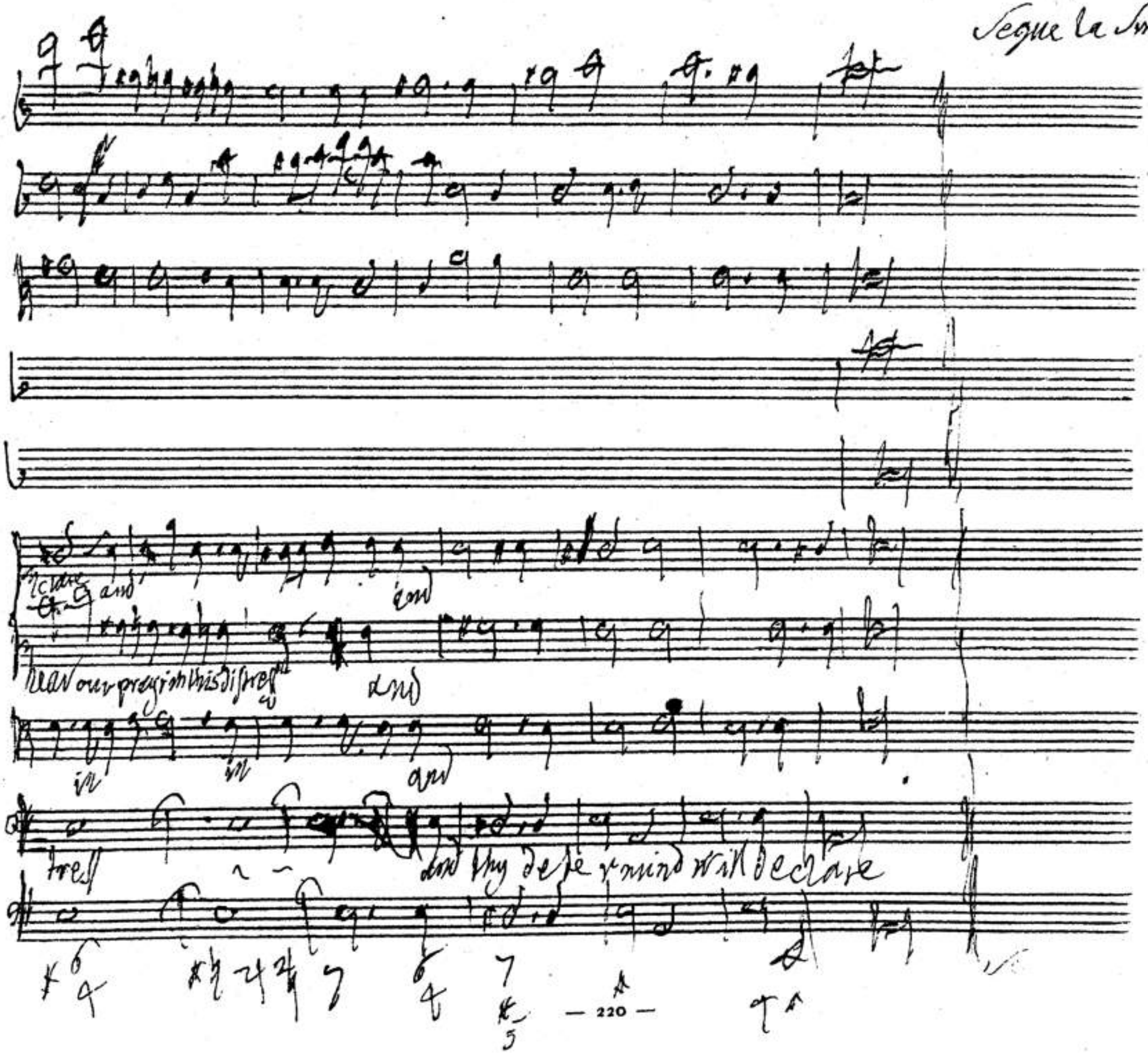

clare and thy determind will declare
in this distress
hear our prayr in
will and thy deter
in this distress
hear our prayr in this distress in
clare and
hear hear our prayr in this distress in
thy determind will thy will declare hear our prayr
hear
hear hear our prayr
hear our prayr in this distress

BSB


and will declare
and
hear our
in
this distress in this distress
hear our prayr in this distress in this distress
hear our prayr in this dis

BSB

Segue la Sympn



BSB

BSB

BSB

Angel

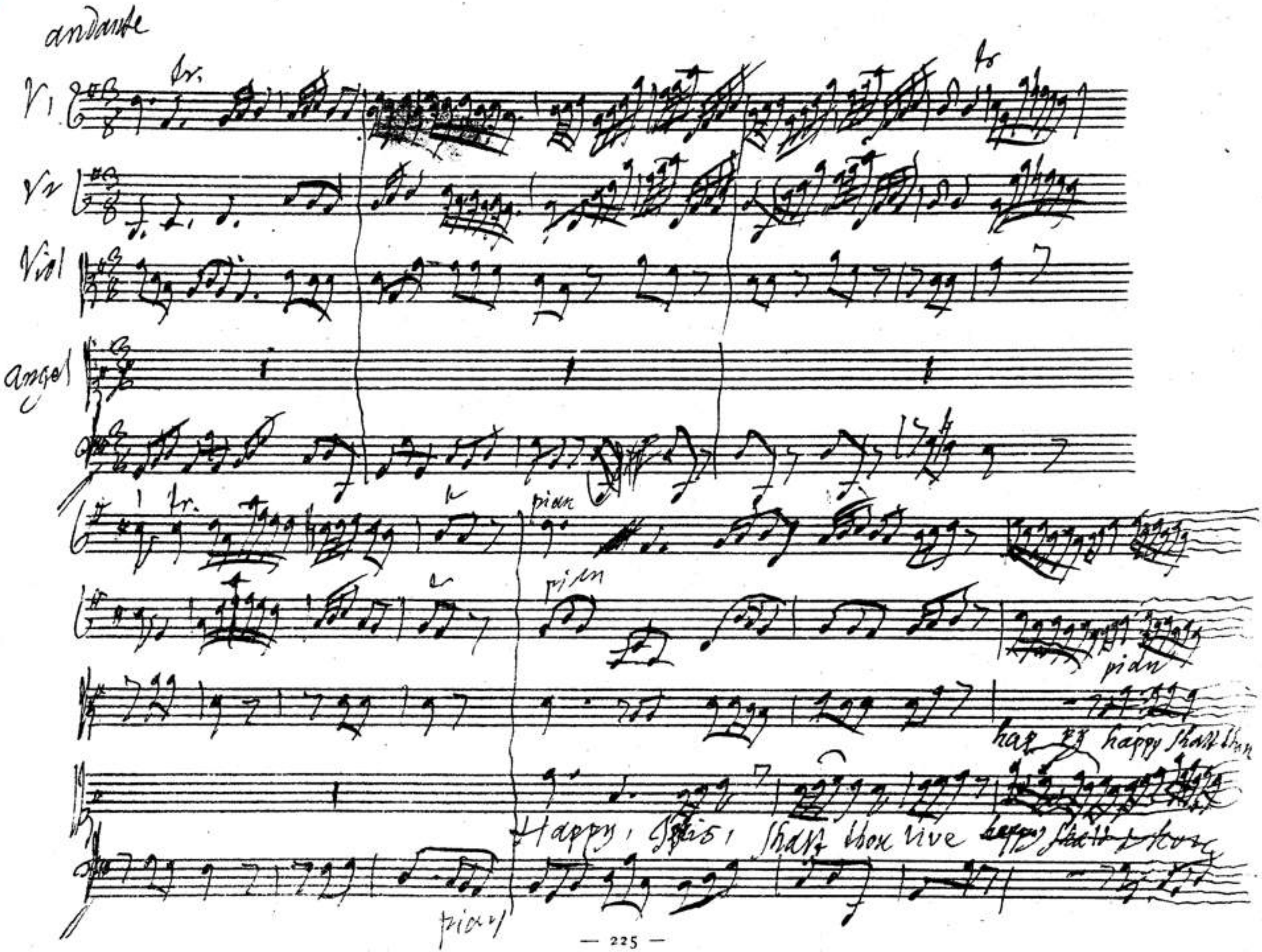
Rise, Jephta. - and ye Reverend Priests withhold, the slaughtrous f. and - no vow can disannull, the Law of God: nor such was its In-

tent when rightly scann'd, yet ~~shall~~ still shall be fullfill'd. Thy Daughter, Jephta, Thou must dedicate to God in pure and

Virgin State for ever, as not an object meet for sacrifice, else had she falln an Holocaust to God.

the Holy spirit that dictated thy Vow, bade thus explain it, and approves thy Faith.

BSB

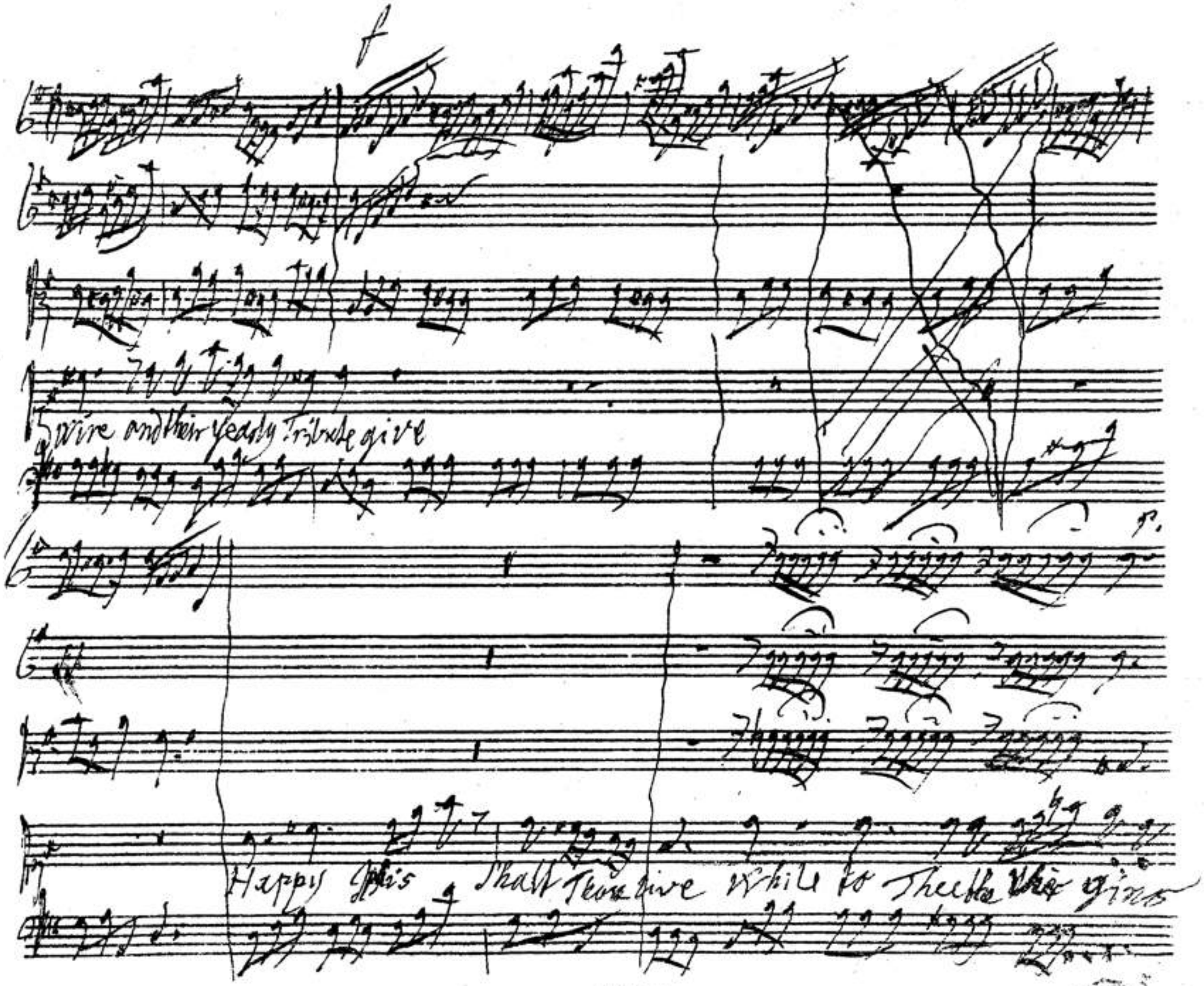

andante
V1
V2
Viol
angel
tr.
pian
pian
pian
happy shall thou
Happy, Iris, shall thou live
pian

BSB

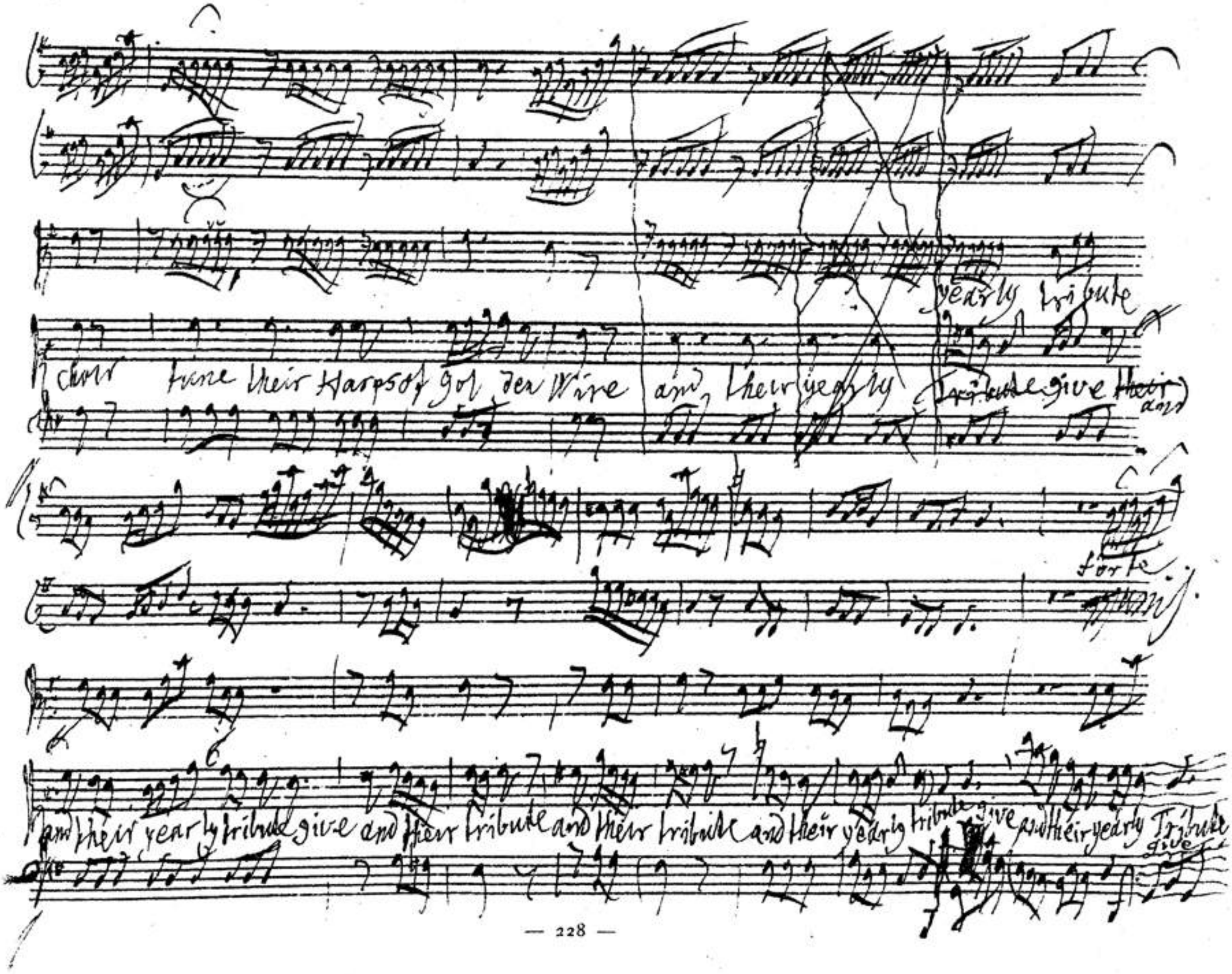
Give White to Thee the virgin Choir tune their Harps of golden wire and their yearly Tribute

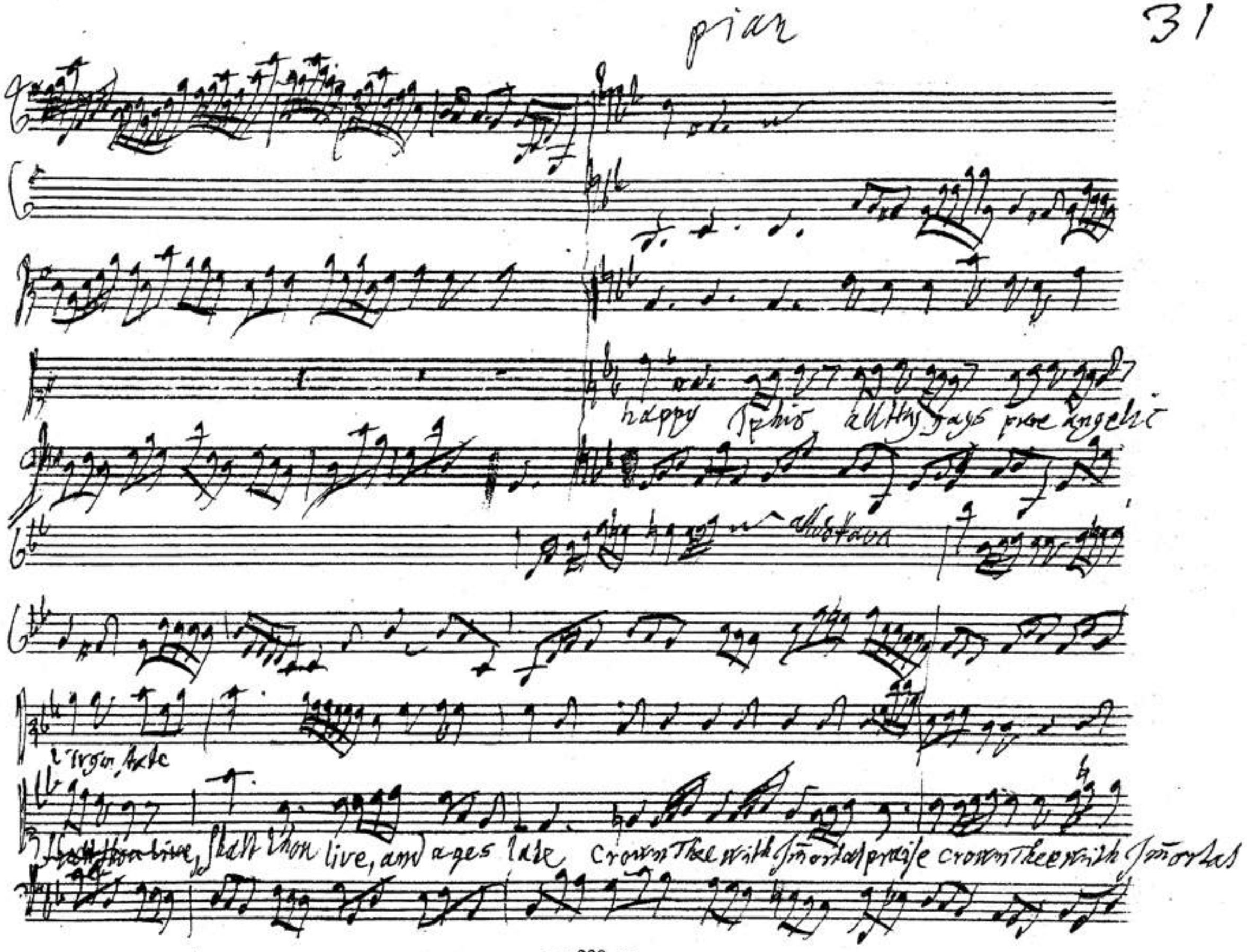
Give their yearly Tribute give white to Thee their virgin Choir tune their Harps of golden

BSB

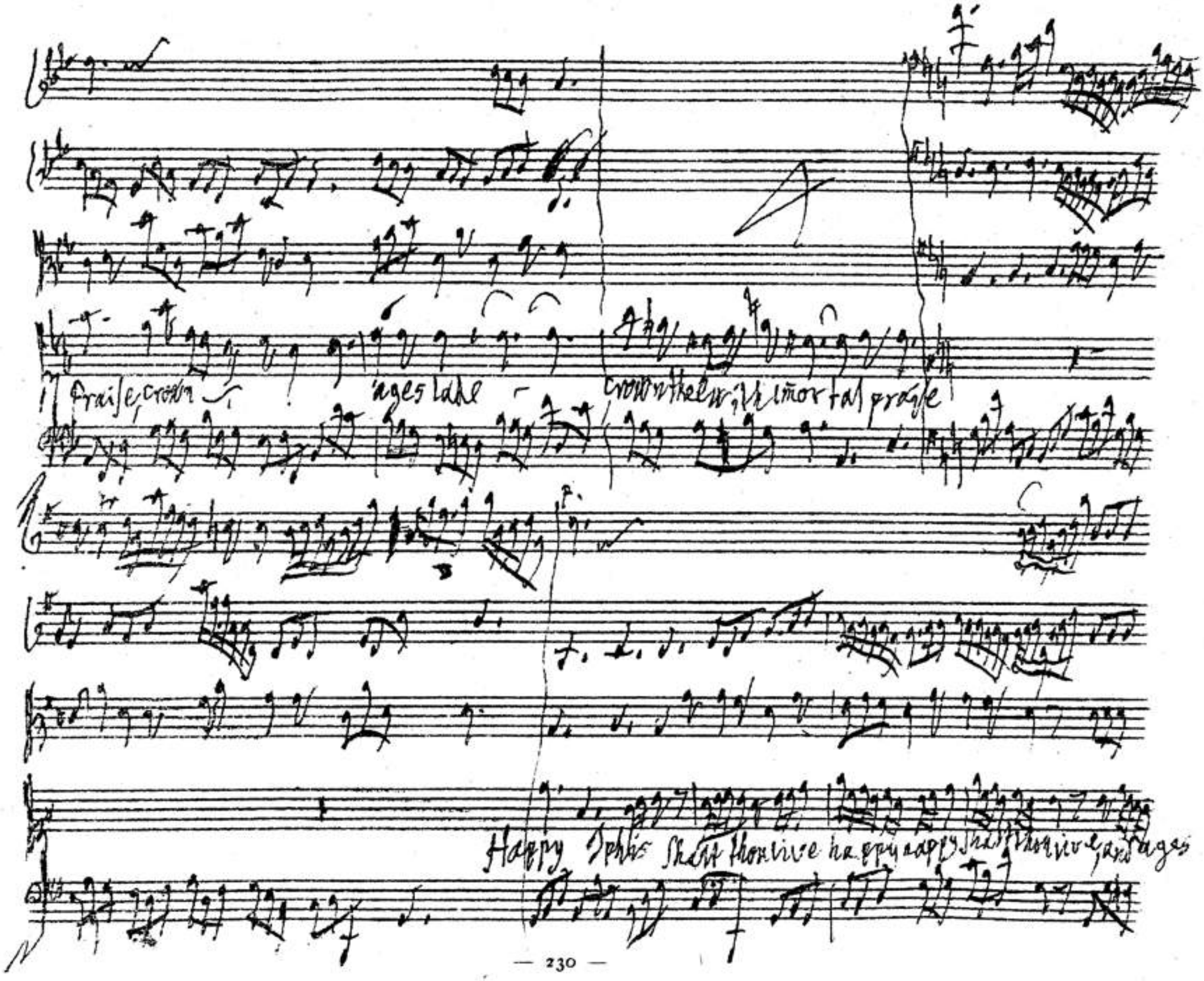

f
Wire and their yearly Tribute give
Happy this Shall Thou live While to Theeth the gins

BSB

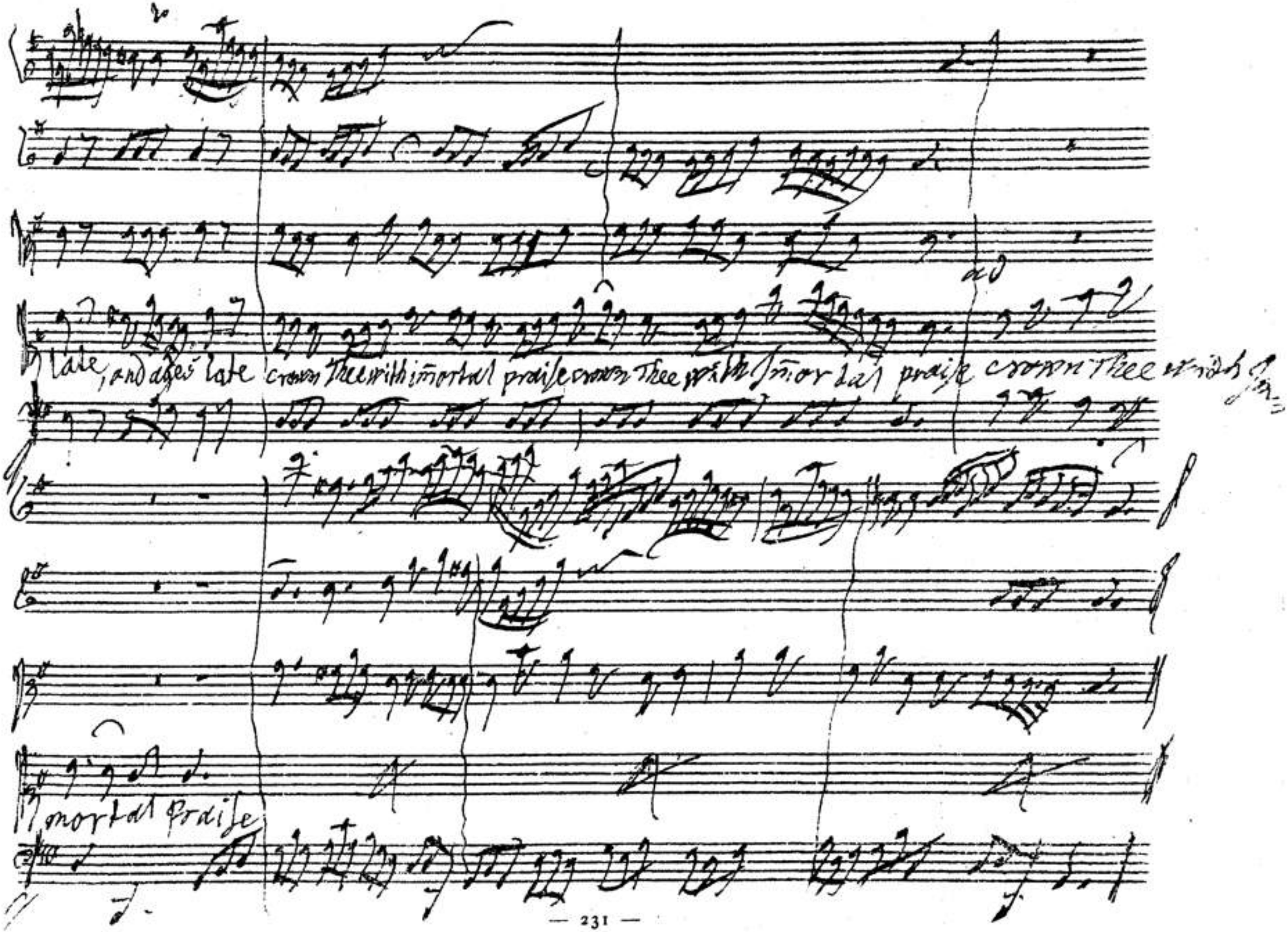

yearly tribute
chor tune their Harps of gol den Wire and their yearly tribute give their and
forte
and their yearly tribute give and their tribute and their tribute and their yearly tribute give and their yearly Tribute give


pian
happy Iphis all thy days prove angelic
Virgin state
Shall thou live, and ages late Crown thee with Immortal praise crown thee with Immortal

BSB


Praise, crown
ages lake
crown the e with immortal praise
Happy Iphis shalt thou live happy happy shalt thou live, and ages

BSB


late, and ages late crown Thee with im̄ortal praise crown Thee with im̄ortal praise crown Thee with im̄
mortal praise

BSB

Larghetto

Jephta

for ever blessed be thy holy name Lord God of Israel Lord God of Israel

for ever for ever blessed be thy holy name for ever blessed be thy holy

BSB

name Lord God of Israel my Lord God of Israel

BSB

alla breve mai non troppo presto

V1 — ut Canto

V2 — ut alto

Viol — ut Tenore

H-1 — ut Canto

H-2 — ut alto

C — Theme — Theme — of endless

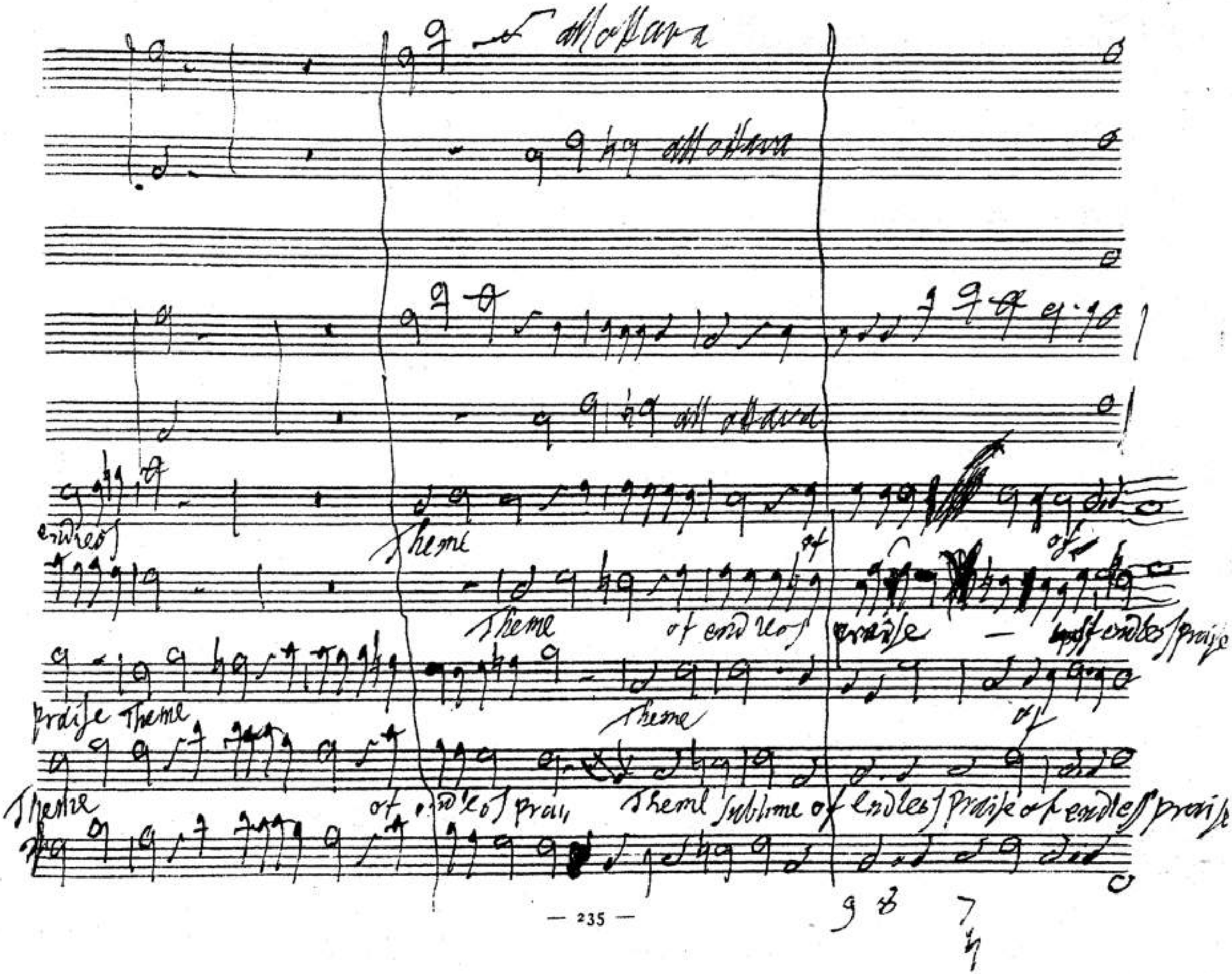
A — Theme sublime of Endless praise of endless praise

T. — Theme — of endless praise, of endless endless

B — Theme sublime of Endless praise of endless praise

Bass:

BSB


all ottava
all ottava
all ottava
endless
Theme
of
of
Theme
of endless
praise
of endless praise
praise Theme
Theme
of
Theme
of endless prai
Theme sublime of endless praise of endless praise

BSB

Just and righteous are thy ways

Just and righteous are thy ways

Just and righteous are thy ways righ - teous are thy ways just and

Just and righteous are thy ways, just are thy ways righteous are thy ways, just and righteous are thy

Tutti

2 6

BSB

Just and righteous are thy ways righteous are thy ways righteous are thy ways

are thy ways — Just and righteous are thy ways — are thy

Just and righteous are thy ways

Righteous are thy ways

Just and righteous are thy ways Just are thy ways

ways Just and righteous are thy ways are thy ways

BSB

just and righteous are thy ways just and righteous are thy ways

– and righteous are thy ways just and righteous are thy ways

– and righteous are thy ways

just and righteous are thy ways, just are thy ways – are thy ways just and righteous are thy ways, and thy mercies endure

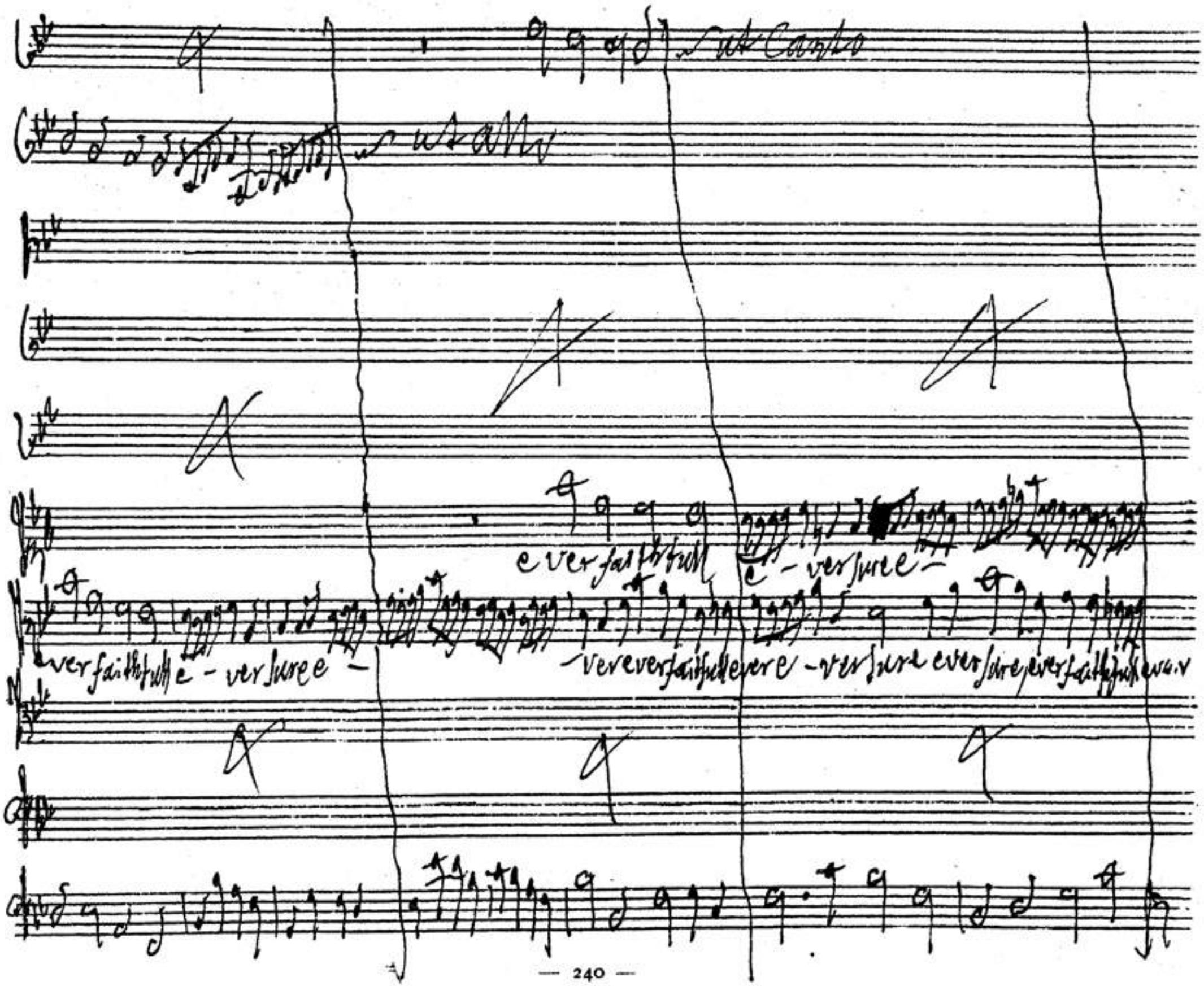
BSB

Rilevare

Rilevare

Rilevare

BSB


ut Canto
ut alto
ever faithfull e - ver sure e -
ever faithfull e - ver sure e -
ever ever faithfull ever e - ver sure ever sure ever faithfull ever

BSB

Tenore

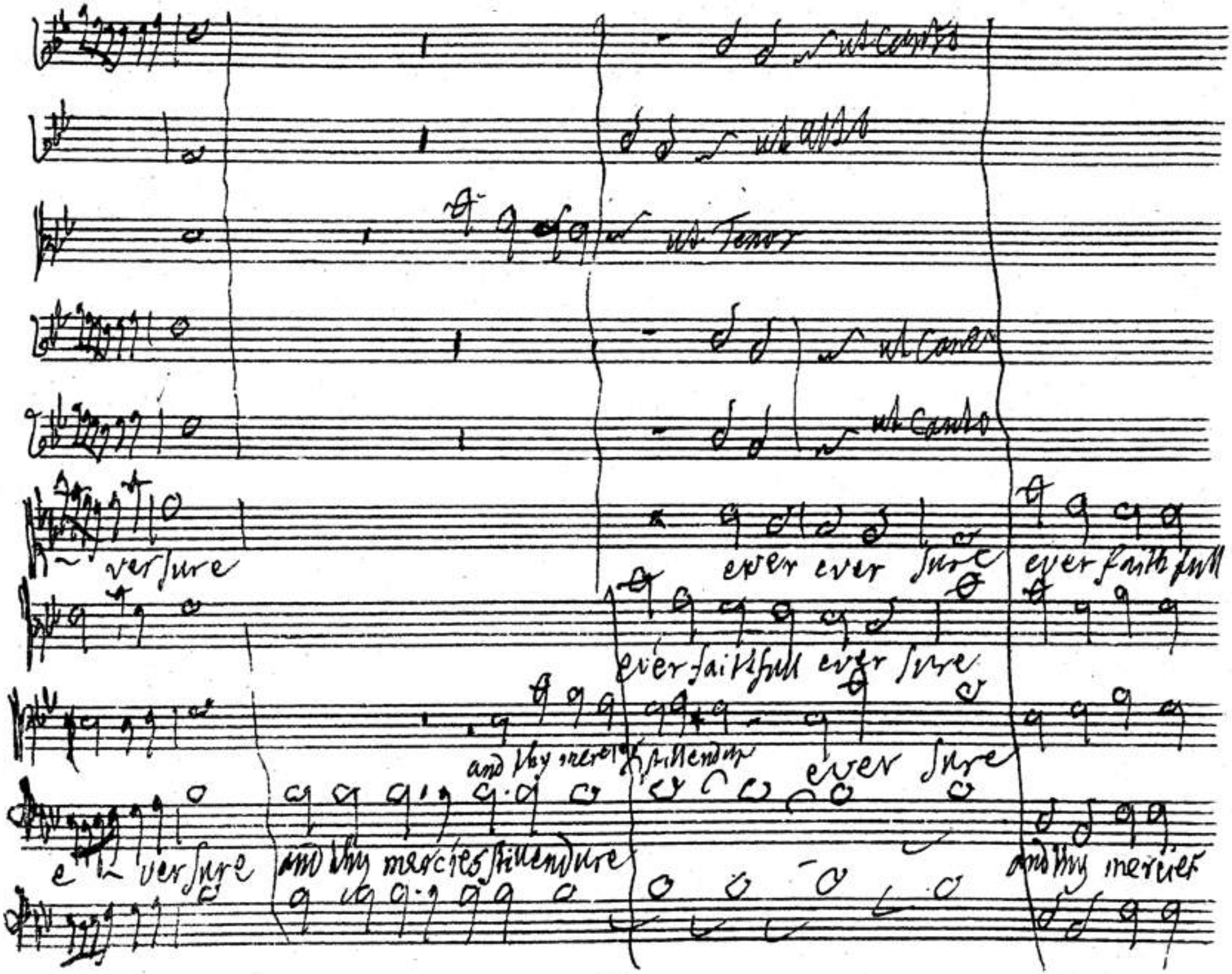
ever faithfull e - verfure e -

ever faithfull e - verfure e -

ever faithfull e - verfure e -

ever faithfull e - verfure e -

BSB


ut Canto
ut Alto
ut Tenor
ut Canto
ut Canto
versure
ever ever sure
ever faithfull
ever faithfull ever sure
and thy mercies stillendure
ever sure
e versure
and thy mercies stillendure
and thy mercies

BSB

ever sure ever sure ever sure

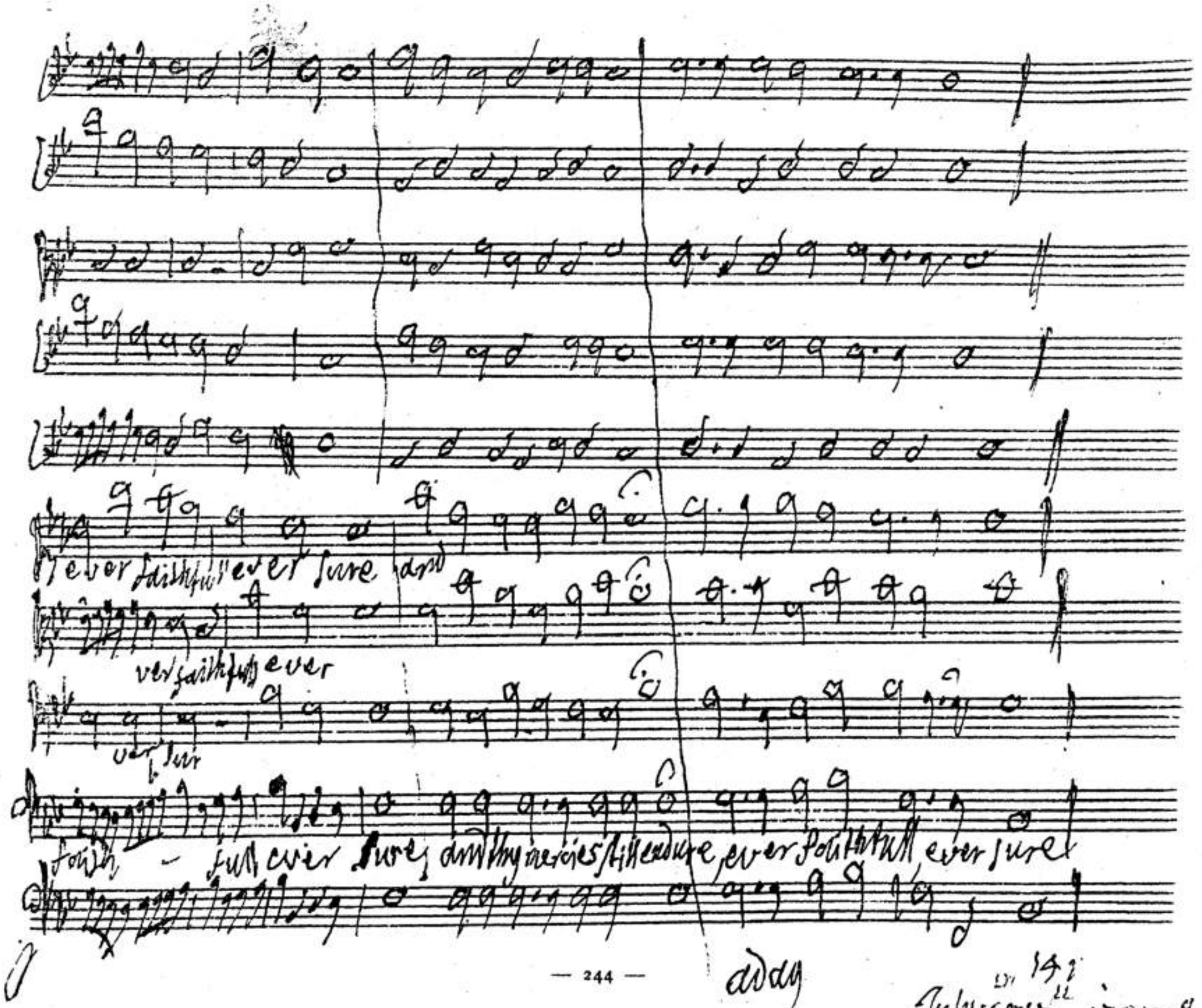
ever - faithful

Nil endure

ever sure

ever faithful

BSB



141
July 15 or 17 1751.30.8

Enter Zebul, Stotge, Hamor &c

Zebul

let me congratulate this happy Turn my honourd Brother, Judge of Israel, thy Faith, thy Courage, thy

Constancy and Truth nations shall sing, and in their just applause, all joyn to celebrate thy Daughters name,

B

allegro

F

BSB

acq. ex a

Tenor

Solo in Treble

Lord how excellent is thy name in all the world

Psalm 8

O Lord our Lord how excellent is thy name in all the world

Psalm 148

Praise ye the Lord praise ye the Lord from the heavens praise him in the heights

Psalm 148

Praise ye him all his angels praise ye him all his hosts

Psalm 148

Praise ye him sun and moon praise him all ye stars and light

Psalm 148

Praise ye him heavens of heavens and ye waters that be above the heavens

Psalm 148

Let them praise the name of the Lord for he commanded and they were created

Psalm 148

He hath also established them for ever and ever he hath made a decree which shall not pass

Psalm 148

Praise the Lord from the earth ye dragons and all deeps

Psalm 148

Fire and hail snow and vapours wind and storm fulfilling his word

Psalm 148

Mountains and all hills fruitful trees and all cedars

Psalm 148

Beasts and all cattle creeping things and flying fowl

Psalm 148

Kings of the earth and all people princes and all judges of the world

Psalm 148

Both young men and maidens old men and children

Psalm 148

Let them praise the name of the Lord for his name alone is excellent his glory is above the earth and heaven

Psalm 148

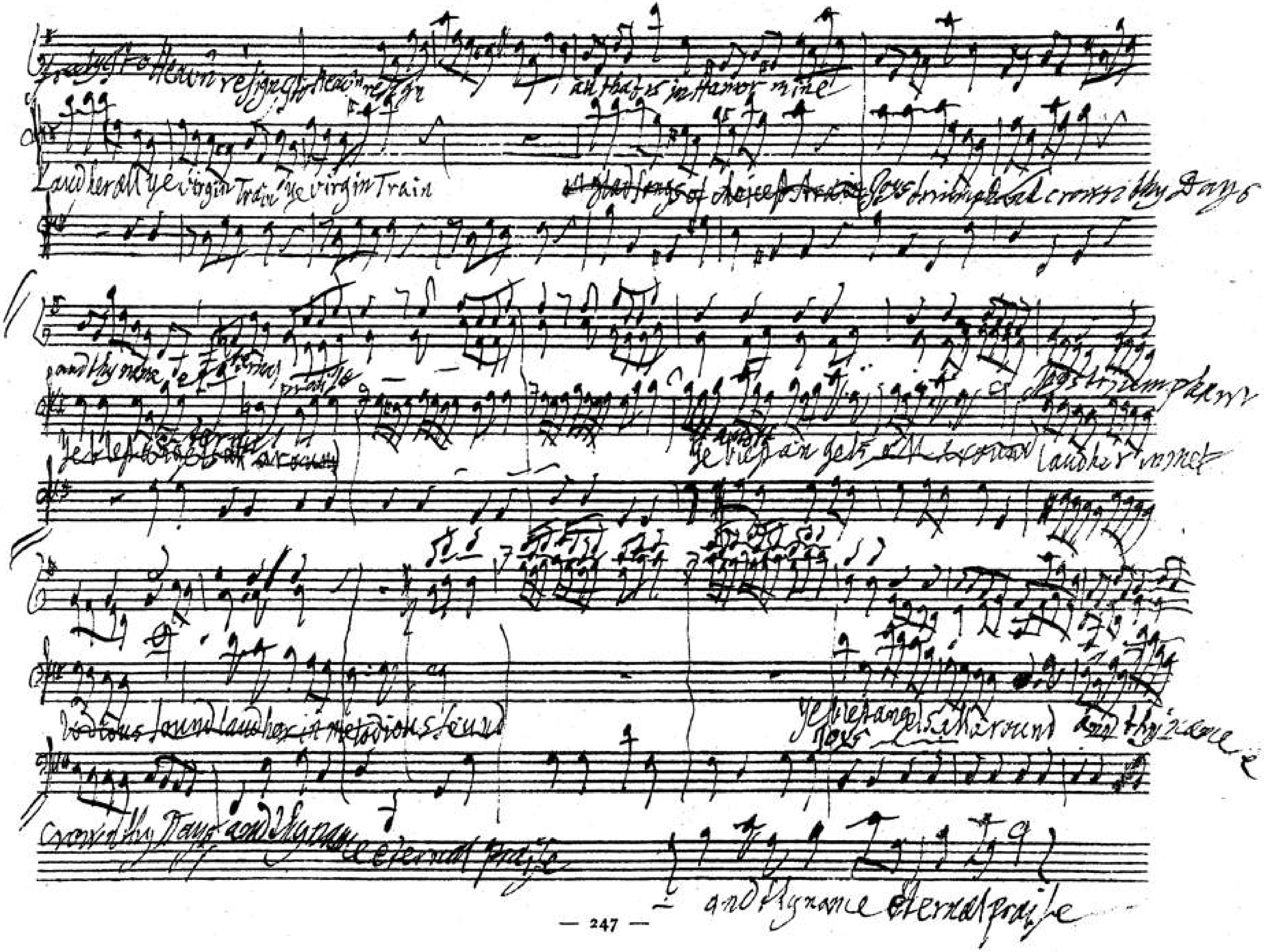
He also exalteth the horn of his people all his saints shall praise him even the children of Israel a people near unto him

Psalm 148

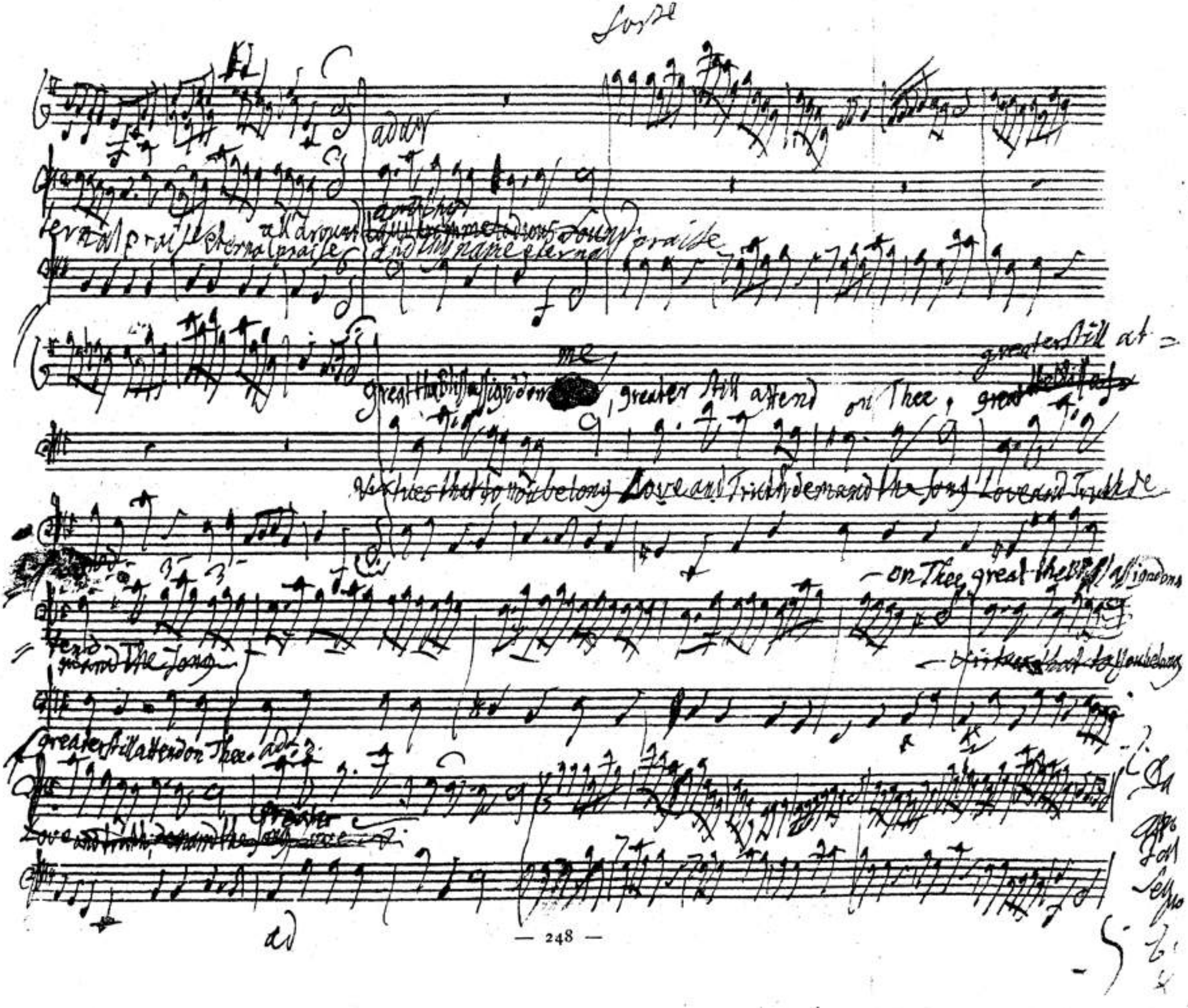
Praise ye the Lord

Psalm 148

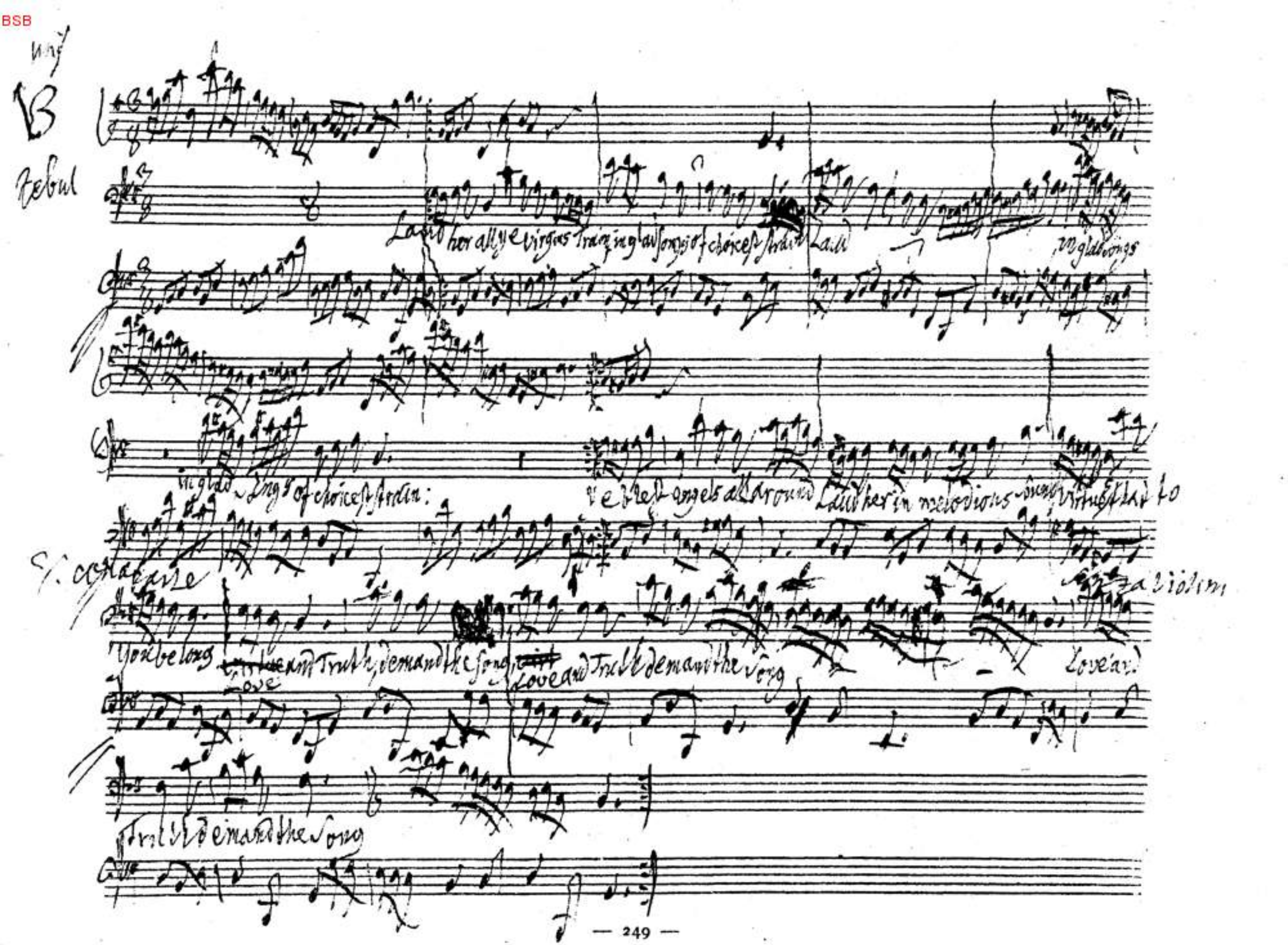
BSB


Laud her all ye virgin Train ye virgin Train
and thy name
and thy Hymns eternal praise

BSB


Forte
ad dar
all around
and thy name eternal praise
greater still attend on Thee
greater still at=
Virtues that to you belong Love and Truth demand the song Love and Truth de
on Thee great the Bliss assign d on
greater still attend on Thee
ad

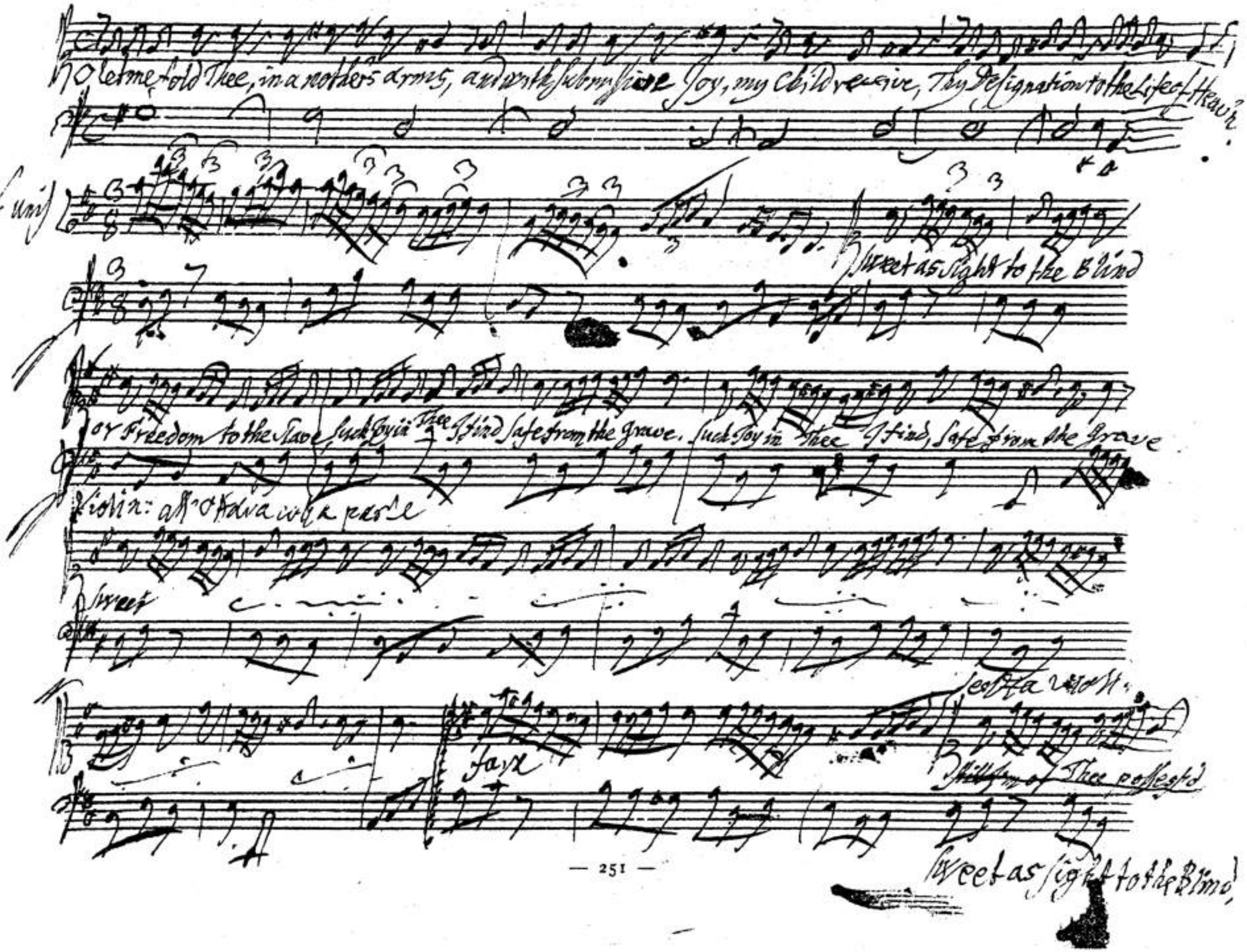
BSB


Zebul
Laud her all ye virgins train in glad songs of choicest strain Laud
in glad songs
in glad songs of choicest strain:
ye blest angels all around Laud her in melodious sound virtues that to
You belong
Love and Truth, demand the song
Love and Truth demand the song
Love and
Truth demand the song

BSB

BSB

Aorge


Oletme fold Thee, in a nothers arms, and with submissive Joy, my Child receive, Thy Designation to the Life of Heav'n.
V. unis
Sweet as sight to the Blind
or Freedom to the Slave, such Joy in Thee I find safe from the grave. such Joy in Thee I find, safe from the Grave
Violin: all'Ottava colla parte
Sweet
Fare
Still I'm of Thee possess'd
Sweet as sight to the Blind

BSB

Con Violin all'Ottava

or Freedom to the Slave such Joy in Thee I find safe from the grave. Still I'm of Thee possess'd, Such is Kind Heavn's Decree

~~Such is Kind Heavn's Decree that hath thy Parents bless'd, in blessing Thee~~ ~~Great as sight to the blind~~ ~~or freedom to the Slave~~

that hath thy Parents bless'd, in blessing Thee.

~~Such Joy in Thee I find safe from the grave.~~ Still I'm of Thee possess'd Such is Kind Heavn's Decree,

General Jolin

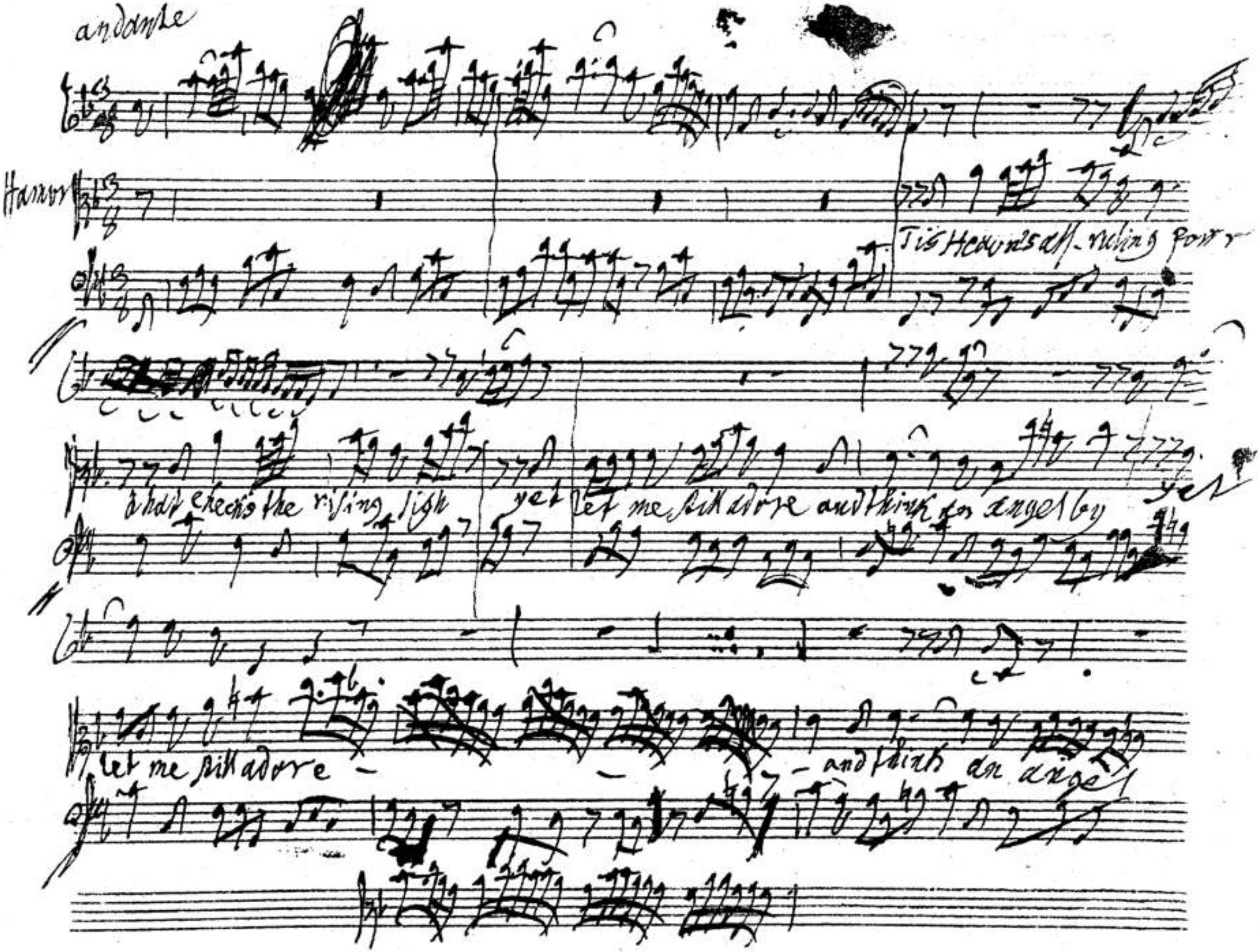
that hath thy Parents bless'd in blessing Thee Sorte.

Hamor

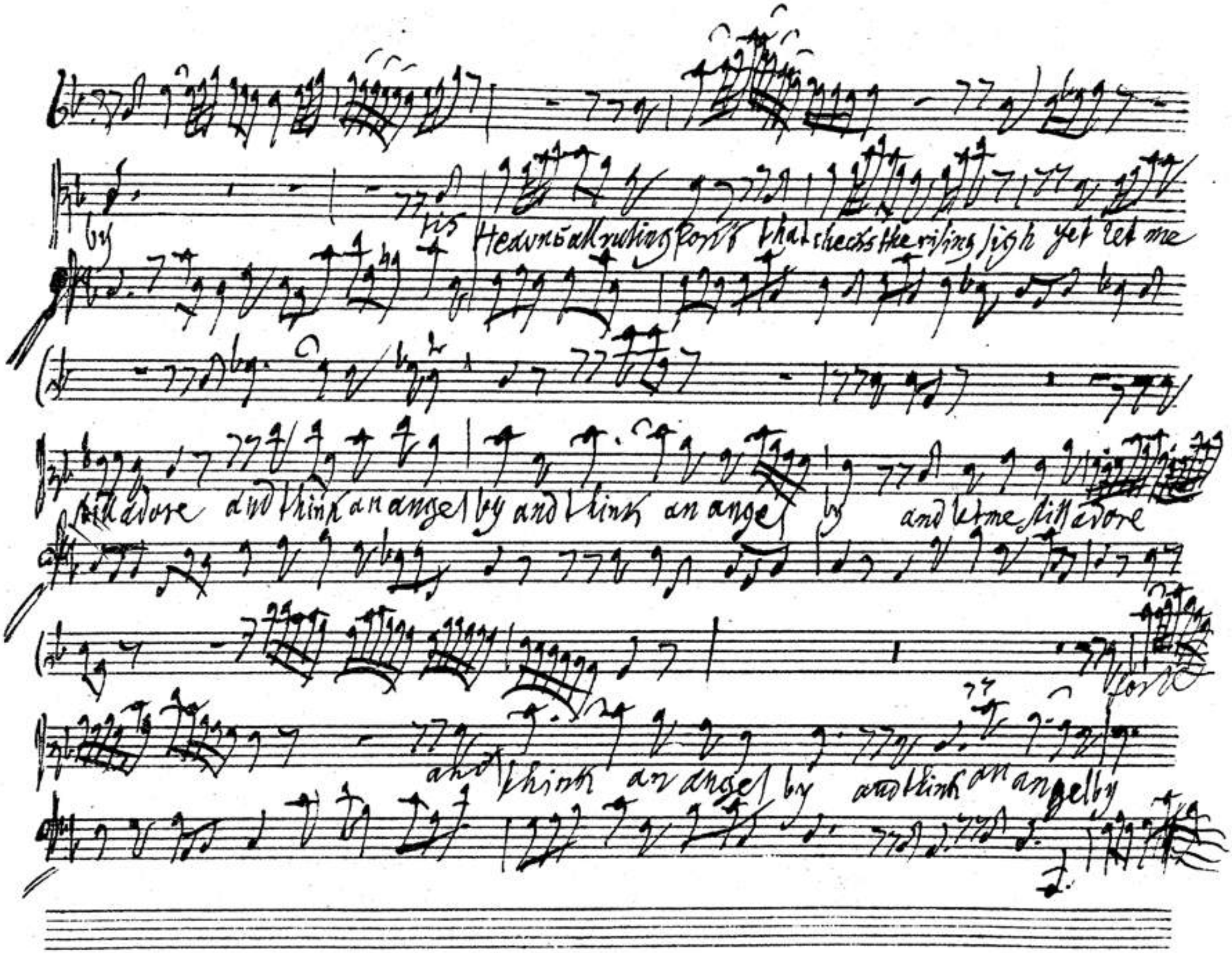
with Transport, Iphis, I behold thy safety, but must forever mourn so dear a Loss:- Dear! tho' great Jeptha were

to honour me still with the name of Son.

BSB


andante
Hamor
Tis Heavn's all-ruling power
that checks the rising sigh
yet let me still adore and think an angel by
yet
let me still adore
and think an angel

BSB


by
tis
Heavns all ruling fort that checks the rising sigh yet let me
still adore and think an angel by and think an angel by and let me still adore
and think an angel by and think an angel by

BSB

While thus each charm and beauteous

Line with more than human lustre Shine, while thus each charm

and beauteous Line with more than human Lustre Shine

adc

Da

With more than human Lustre Shine

Capo

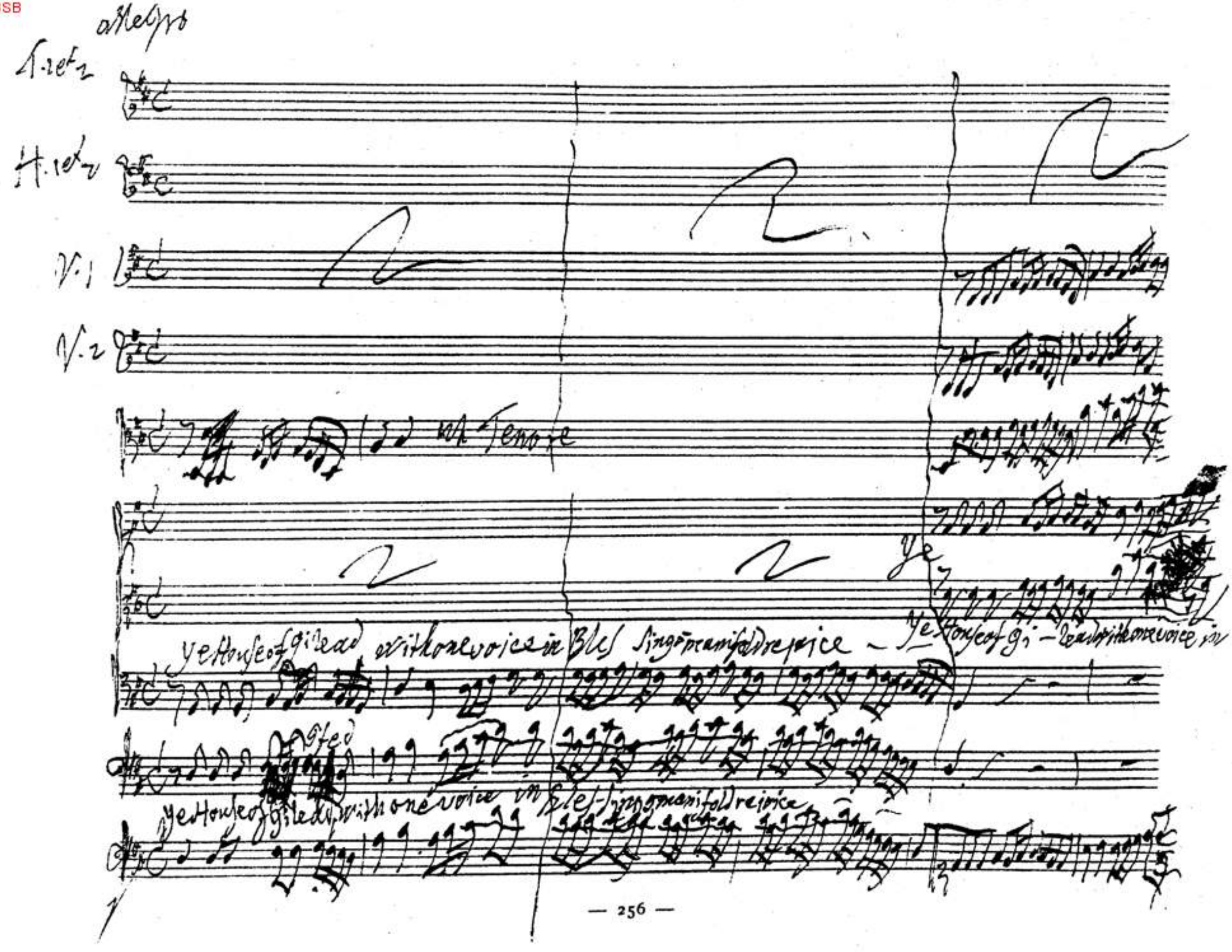
Ophis

my faithfull Hamor, may that Providence which gently claims or forces our submission, direct Thee to some happier Choice.

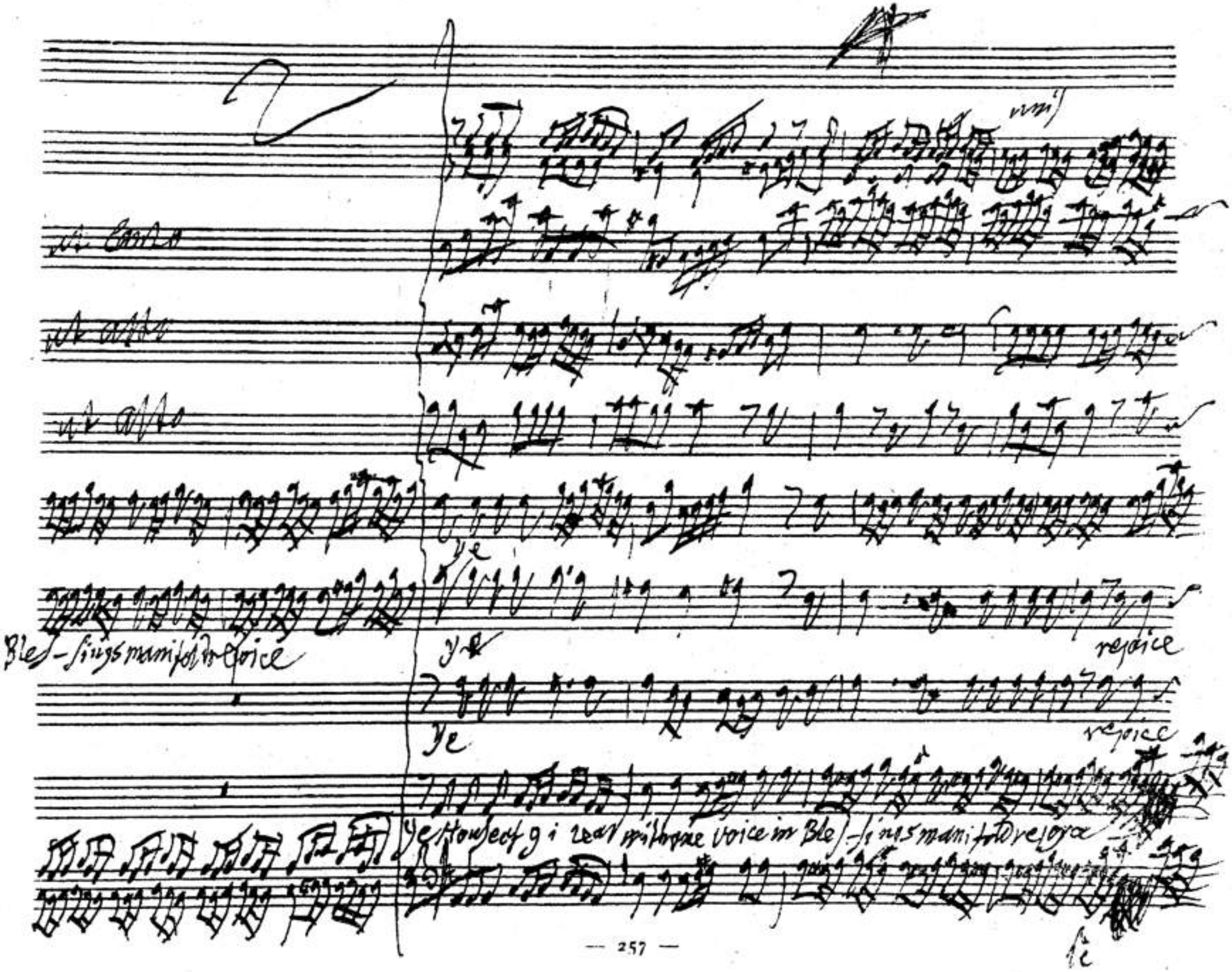
Aria

Freely & to Heaven resign

BSB


Allegro
T. 1et 2
H. 1et 2
V. 1
V. 2
Tenore
Ye House of Gilead with one voice in Bles sing o manifold reioice
Ye House of Gi-lead with one voice in
Ye House of Gilead with one voice in Bles-sing o manifold reioice

BSB


unis
ut Canto
ut alto
ut alto
Bles-sings manifold rejoice
ye
ye
rejoice
ye
rejoice
ye House of g i rear with one voice in Bles-sings manifold rejoice

BSB

ye House of glad

in Blessings

ye

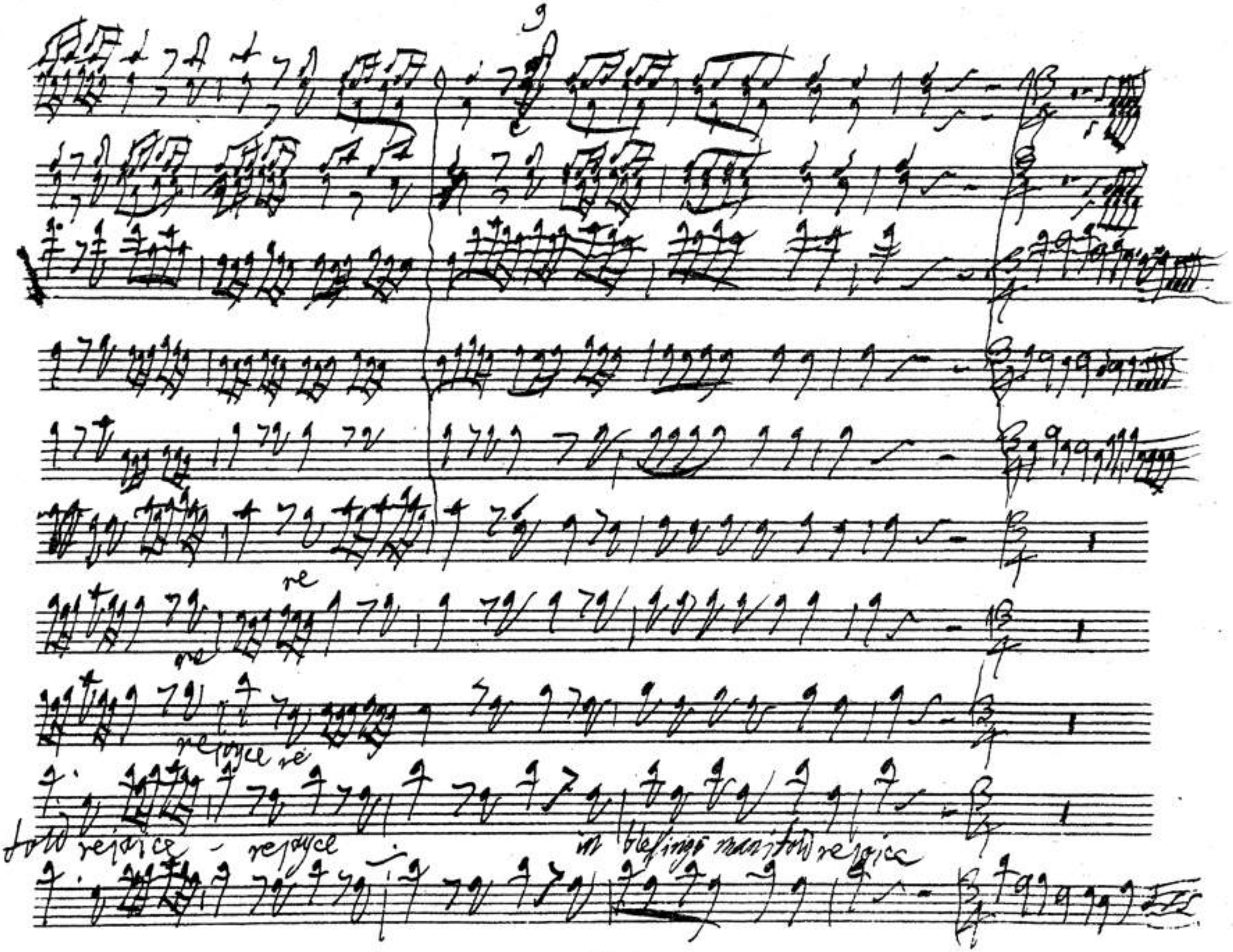
de

ye House of glad with one voice

ye House of glad with one voice

ye House of glad with one voice in Blessings man

BSB


re
re
rejoyce re
told rejoice - rejoyce
in blessings manifold rejoice

BSB

peace and plenty now shall spread

peace and plenty now shall spread - peace and plenty now shall spread

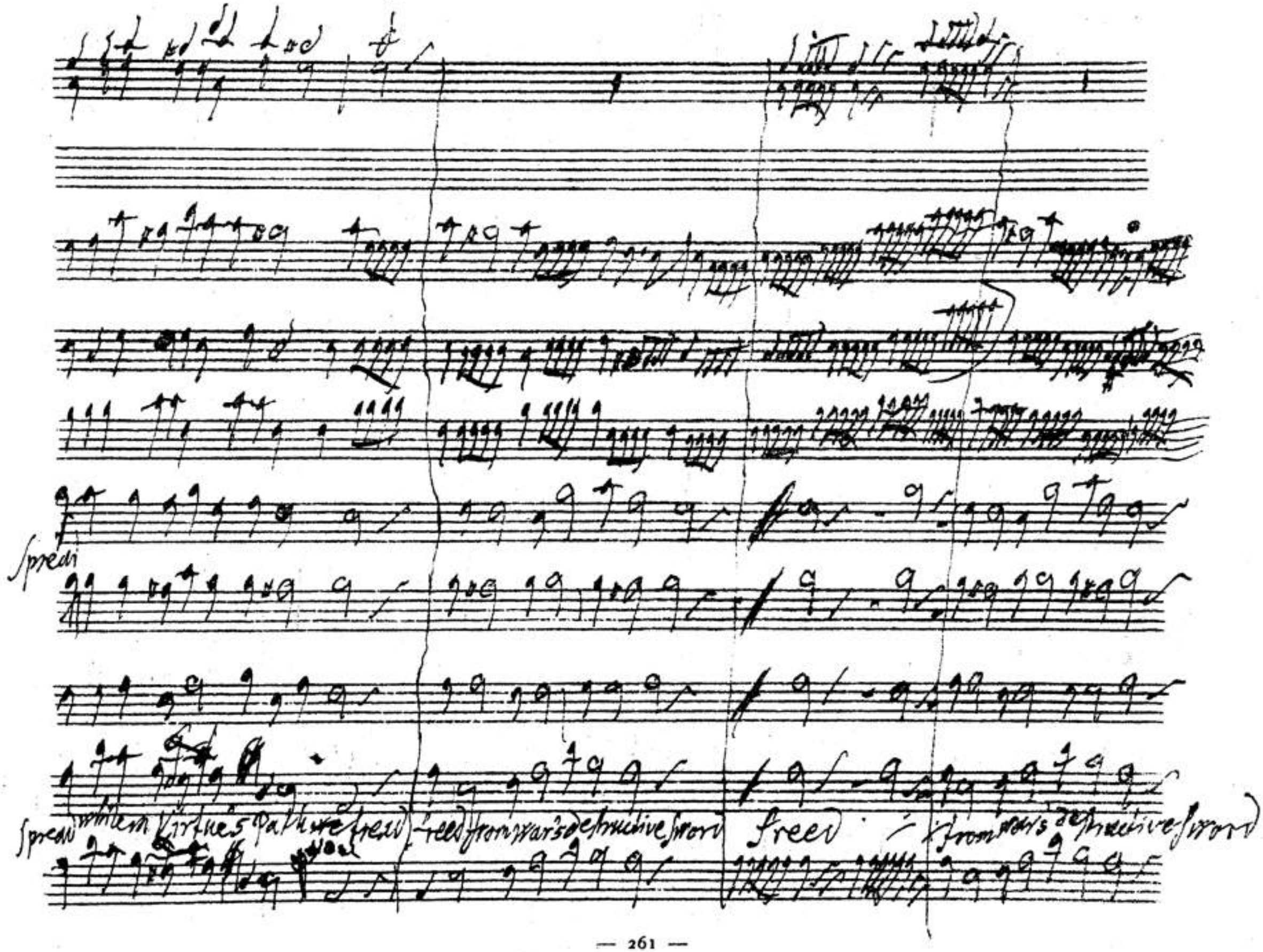
peace and plenty now shall spread

peace

freed from war's destructive sword

peace and plenty now shall

BSB

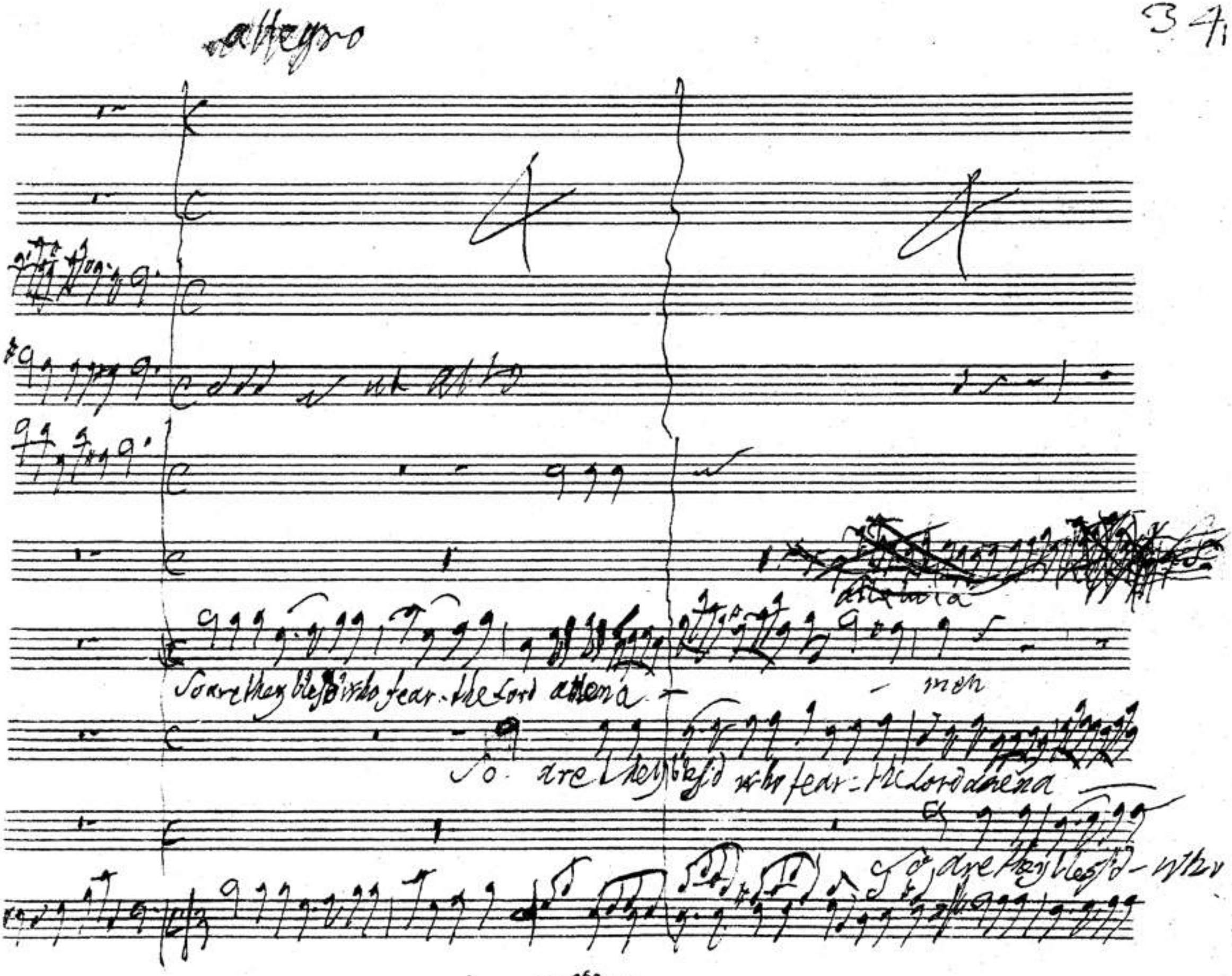

Spread
Spread
while in Virtue's path we tread
freed from war's destructive sword
freed
from war's destructive sword

BSB

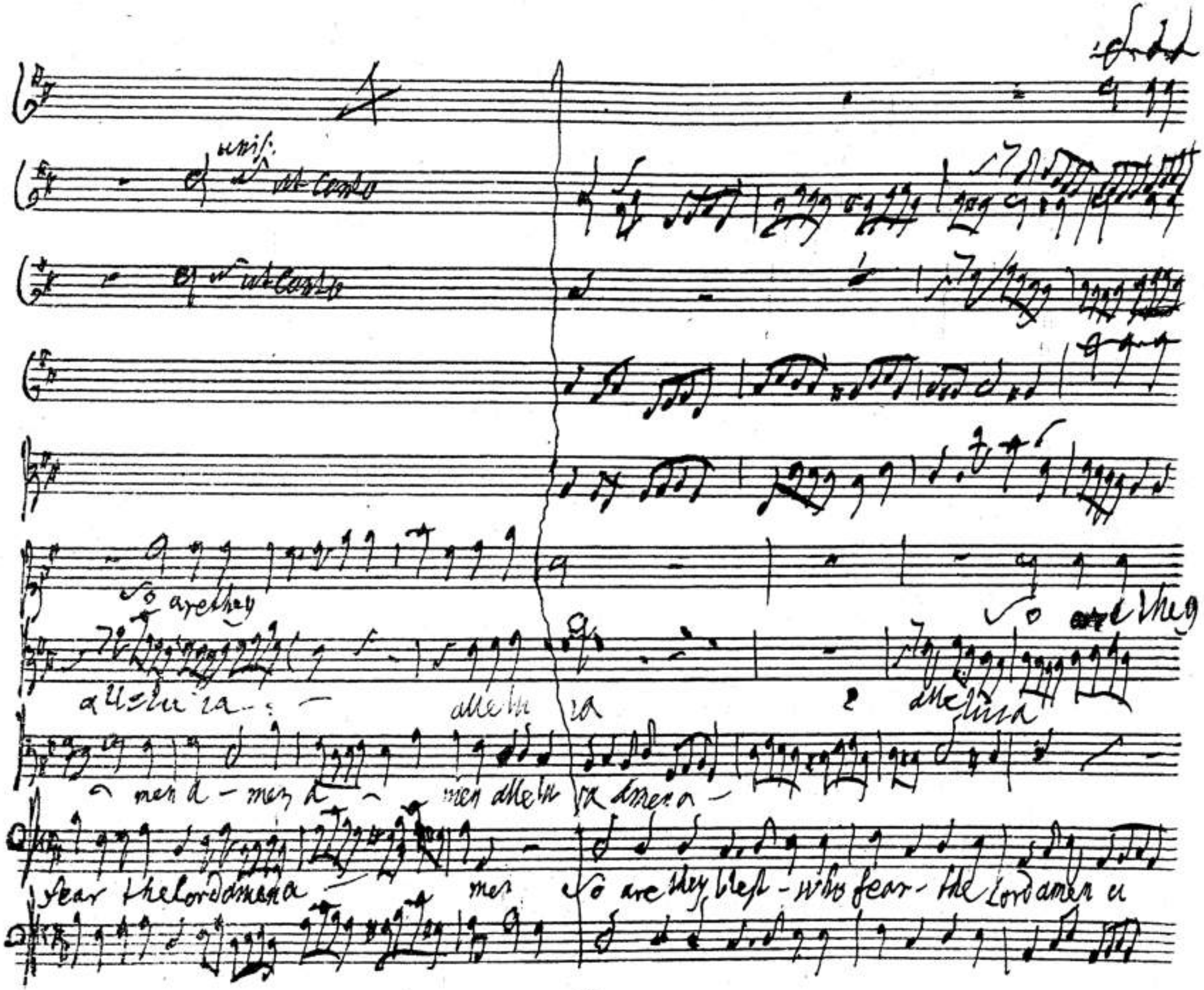
peace and plenty now shall

peace and plenty now shall spread

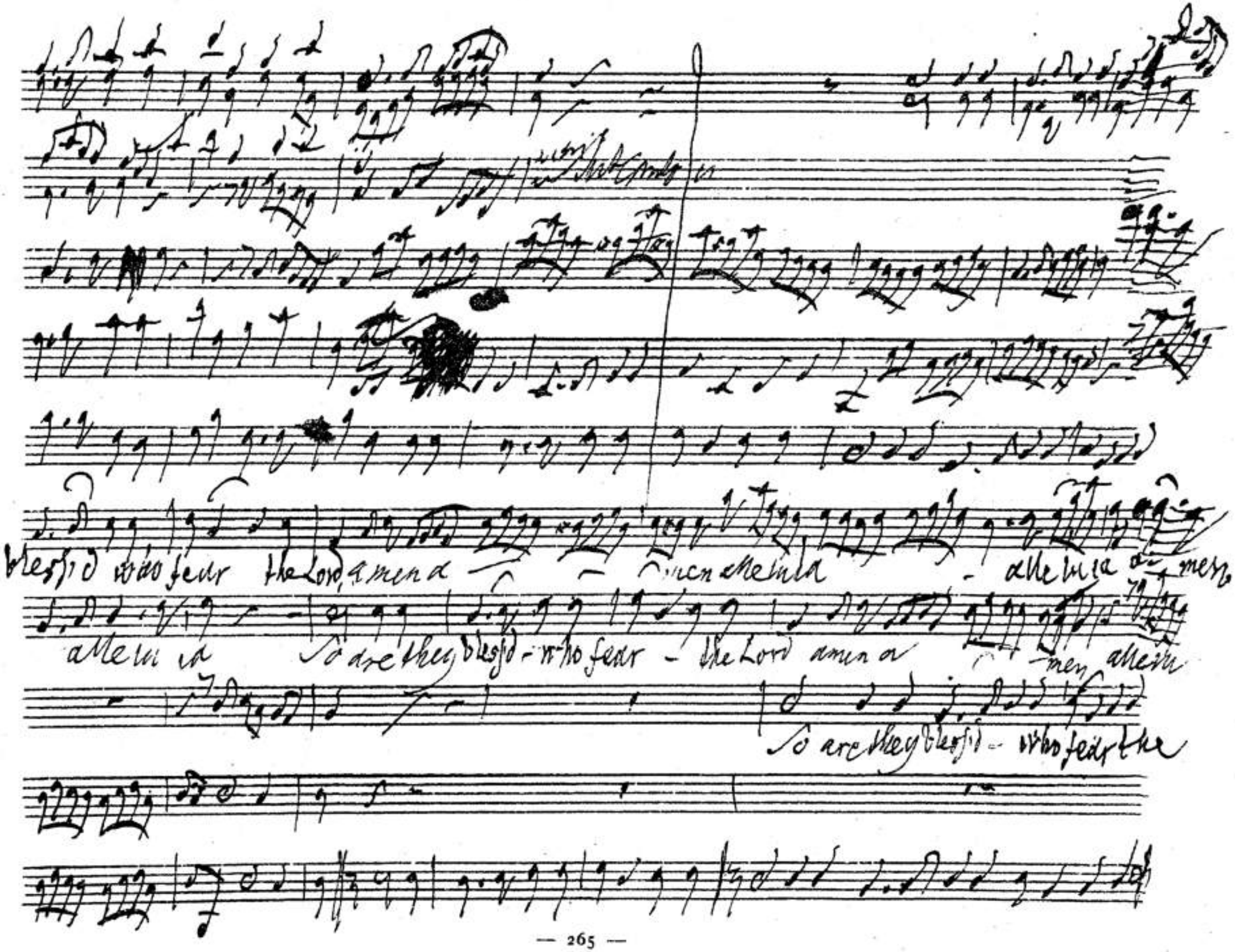
while in virtue's path you tread


allegro
So are they blessd who fear the Lord amen
So are they blessd who fear the Lord amen
So are they blessd who

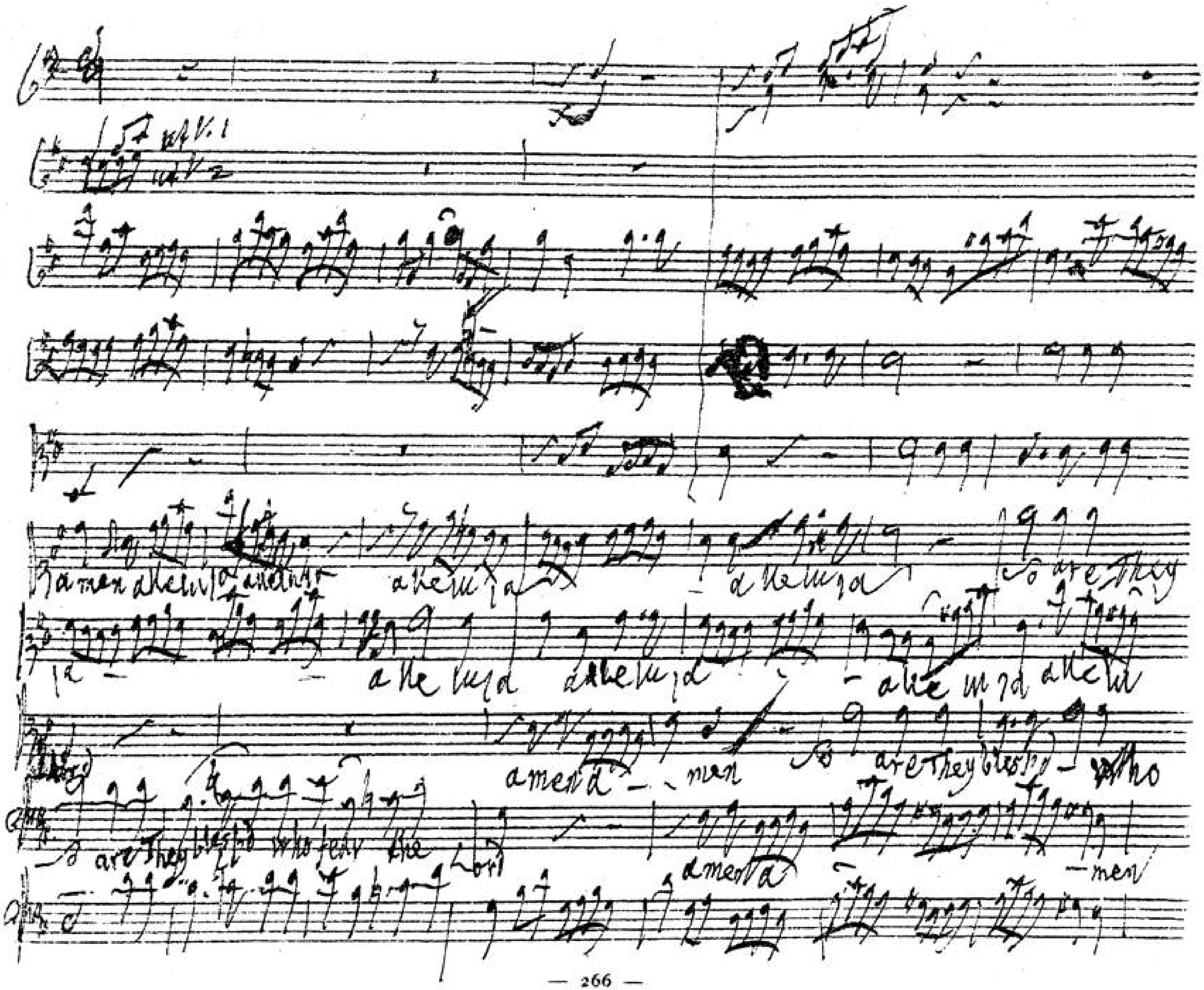
BSB


unis.
ut Canto
ut Canto
So are they
So are they
alleluia
alleluia
alleluia
men a - men a - men alleluia amen a -
fear the Lord amen a - men
So are they blest - who fear - the Lord amen a

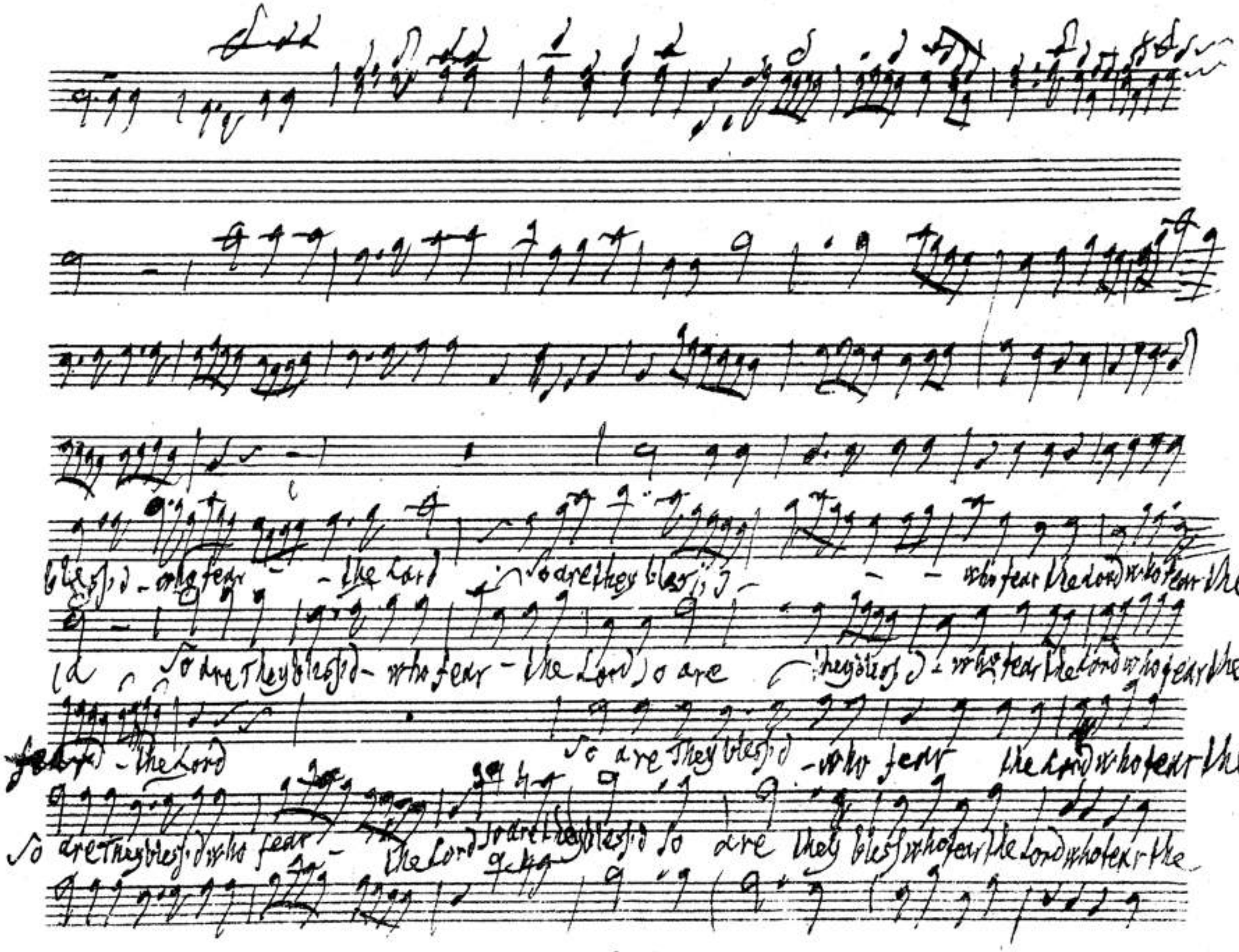
BSB


blessid who fear the Lord, amen a men alleluia alleluia amen
alleluia So are they blessid who fear the Lord amen a men alleluia
So are they blessid who fear the

BSB



BSB


blessed - who fear - the Lord so are they blessed - who fear the Lord who fear the
so are they blessed - who fear - the Lord so are they blessed - who fear the Lord who fear the
fear - the Lord so are they blessed - who fear the Lord who fear the
so are they blessed who fear - the Lord so are they blessed so are they bless who fear the Lord who fear the

BSB

Lord alleluja amen

Lord alleluja amen

Lord alleluja amen

Lord alleluja amen

S. D. G.

Finis. Augst. 30. 1751.

G.F. Handel. ætatis 66.

Bayerische Staats-Bibliothek München