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STAGE MANAGER'S GUIDE

OF

Jeptha and His Daughter. (Church Edtn)

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Jephthah

AND

His Daughter:

A

DRAMATIC CANTATA

IN THREE ACTS.

By PHIN. G. HULL.

PUBLISHED BY
THE JOHN CHURCH COMPANY.
CINCINNATI. NEW YORK. CHICAGO.

TO THE

Rev. Thomas H. Hildreth,

THIS WORK IS

MOST RESPECTFULLY DEDICATED.

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PREFACE.

In offering the Cantata of "JEPHTHAH" to the public, the author hopes that the self-sacrificing spirit of Iphigenia, and the spartan heroism of Jephthah, will, at least, bespeak for it a kindly consideration and regard, and that whatever defects of composition, either in music or in words, which may appear upon an adverse criticism, may not hopelessly prejudice the public against his conception of the characters and incidents he has faithfully striven to delineate. He therefore offers it to the people, and if the study and rendition of "JEPHTHAH AND HIS DAUGHTER" will give it a place in the hearts of a generous and music-loving public, the author will feel that he is amply repaid.

Very much credit is due to J. B. Dravenstadt for poetical contributions to this work, and valuable assistance rendered.

PHIN. G. HULL.

CINCINNATI, OHIO, *July* 10, 1883.

DRAMATIS PERSONÆ.

JEPHTHAH, Ninth Ruler of Israel,	Baritone or Bass.
PROPHET,	Bass.
ELON, Jewish Prince,	Tenor.
IBZAN, Jewish Prince,	Bass.
ELONI, Jewish Soldier,	Tenor.
ARNOLD, a Messenger,	———
Camp Guard, No. 1,	———
Camp Guard, No. 2,	———
IPHIGENIA, Jephthah's Daughter,	Soprano.
ADAH, Daughter of Elon, and friend to Iphigenia,	Mezzo Soprano.
NAOMI, Jewish Maiden, and Sister to Eloni,	Contralto.
SARAH,	Soprano.
RUTH,	Soprano.
ANAH,	Alto.
LEAH,	Alto.
Maidens of Gilead,	

Chorus representing Jewish Soldiers, Maidens, Heralds, etc., etc.

DIRECTIONS FOR COSTUMING CHORUS.

The Chorus of Maidens should wear sashes made of red, black, or blue calico, from three and one-half to four yards long, with the ends torn into fringe three inches long; silver or gold stars, bars, or any device may be used to decorate one side of sash. Turbans should be made of the same material and color, with streamers. The hair should be worn down, flowing. No shoes should be worn. In the absence of sandals, low-heeled slippers, covered with white muslin, may be worn, with a bolt of braid, color of sash and turban, for each foot, to be crossed twice under and upon each foot, and so on up the ankle to the knee and fastened.

The dress skirts should be about four inches shorter than the ordinary walking dress, of any color or material desired, and may be trimmed with silver or gold paper. A good material for dress is cambric, being inexpensive and looking as well from the audience as silk or satin. Waist should be made plain, with a short, loose dolman slope sleeve, reaching about midway from shoulder to elbow, and low pointed neck. No jewelry should be worn.

The Jewish soldiers should wear sashes of red over white Roman shirts, made of muslin and trimmed with red calico, with loose waist and skirt to the knees; no knee pants need be worn, but the ordinary pantaloons may be rolled up above the knees, wearing a pair of long hose fastened at the top. A substitute for sandals can easily be made. In the absence of Roman shirts, sashes may be worn over a white shirt, without collar or neck dress. Round turbans, color of sash, should be worn for head dress.

NECESSARY PROPERTIES.

Three swords and helmets, spears and shields, timbrels and tibrets, one thunder sheet, one lightning tube, one pair angel wings, tableau lights, two pair cymbals.

ARGUMENT.

NOTE.—A few incidents and character names have been introduced in this work that may not be found in the history of Jephthah and his Daughter; and, while the principal characters are supported by substantial history, there are, for the purpose of embelishment and coloring, a few pictures drawn from imagination.

THE argument of this Cantata is, that the Israelites were the owners and occupants of the land of Gilead, and were about to have war made upon them by the Ammonites. The Ammonites were already encamped within the borders of the land of Gilead. The Israelites being inferior in numbers and strength to the Ammonites, were greatly troubled as to who should successfully lead them in battle against their enemies. At this time the Israelites were idolatrous, worshipping Baal and other gods. While lamenting because they had no leader of sufficient prowess to cope with the Ammonites, and avowing that whomsoever should successfully lead them in battle against the Ammonites (who were a fierce and warlike nation), should be their ruler, God had said to them, through his prophet, that, because they had forsaken Him and served Baal and other gods, He would deliver them no more. But God's soul being grieved for the great misery of Israel, and they now having put away their strange gods, He determined once more to deliver them. While the Israelites were at Mizpeh, lamenting their oppressions, it was declared that whatever man should successfully lead them against the Ammonites should be and remain ruler of all the land and inhabitants of Gilead. Elders of Gilead had already gone to the land of Tob, where Jephthah, a warrior and mighty man of valor, had taken refuge. Jephthah was the son of a concubine, and had previously been driven from his home. His fame as a warrior among the free-booters of Tob had been echoed back to Gilead, and all Israel prayed that he might return and take command of their army.

The elders returned from the land of Tob with Jephthah, who entered the camp of the Israelites, and, after some discussion, was declared ruler of all Gilead. Jephthah then sent a messenger to the King of Ammon, desiring to know why he should rise against him in his own land. Upon the messenger's return, Jephthah was informed that the King of Ammon demanded the restoration of the lands of Gilead, peacefully or in war. Jephthah immediately prepared for war, and vowed to heaven that if God would give him victory over his enemies, he would, upon his return home, sacrifice to the Lord for a burnt offering the first thing that should meet him at the door of his house (Reference, Judges 1: 30–33).

Jephthah proceeded to war against the King of Ammon, and after a series of battles overcame him with a mighty slaughter, and possessed himself of all the land of the Ammonites. The maidens of Gilead, having heard of Jephthah's victory, assembled upon the mountain to await the victorious army's return, and gave the day to singing, playing harps, ringing timbrels, dancing, and gathering flowers.

When Jephthah and his heroic army appeared, his daughter and only child hastened to meet him, upon which, Jephthah, recollecting his rash vow, was overcome with grief, and informed her of the vow which he had made. She, however, being equal to the occasion, submits herself a willing sacrifice, and desires that the vow be paid. It being necessary that a period of two months should pass that she might prepare herself (reference, Judges 2: 37–40), and the time having elapsed for the fulfillment of the vow, Jephthah, with his soldiers, and Iphigenia, with her companions, repair to the place of sacrifice, where a daughter becomes the victim of her father's rash vow.

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CURTAIN.

TABLEAU—JEPHTHAH'S VICTORY.

CURTAIN.

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Nevermore, nevermore."

CURTAIN.

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CURTAIN.

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"Now slowly sinks my setting sun,
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Strike where my young heart beats;
I soon shall sing the seraph's song,
Shall walk the golden streets."

TRAGEDY.

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"We will meet you in the morning,
Where the shadows come no more,
Nevermore, nevermore."

CURTAIN.

Act 1.

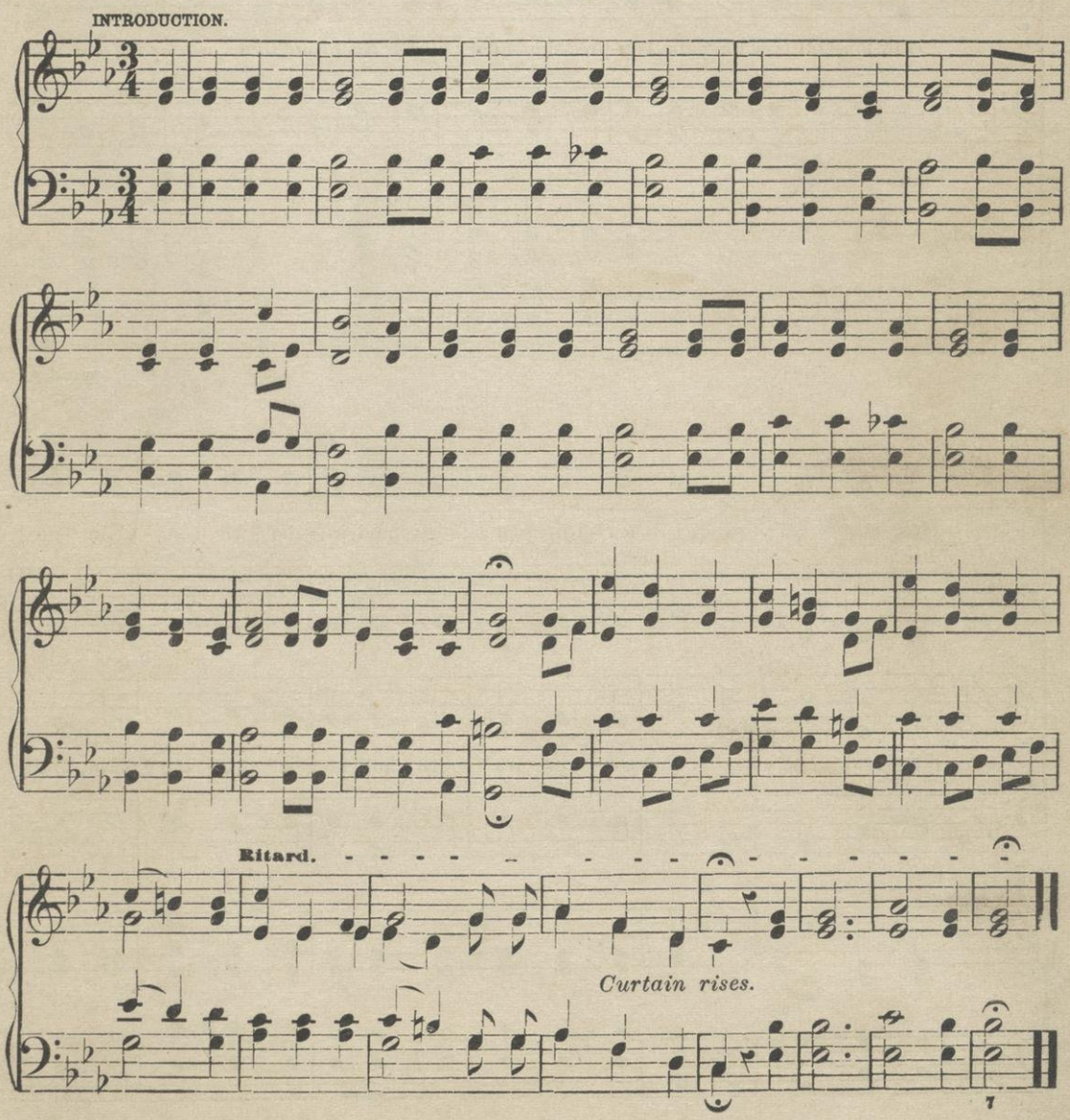
Scene 1. — The Israelitish Encampment at Mizpeh. The stage should represent as far as possible, an armed force, awaiting developments. Make the scene as picturesque as possible; but without excitement or bustle. The Israelites at this time were in hopeless despair, without a competent leader, and facing enormous odds. This fact must be remembered, and the whole scene, while necessarily savoring of war, must be in keeping with the tenor of the text.

JEPHTHAH AND HIS DAUGHTER.

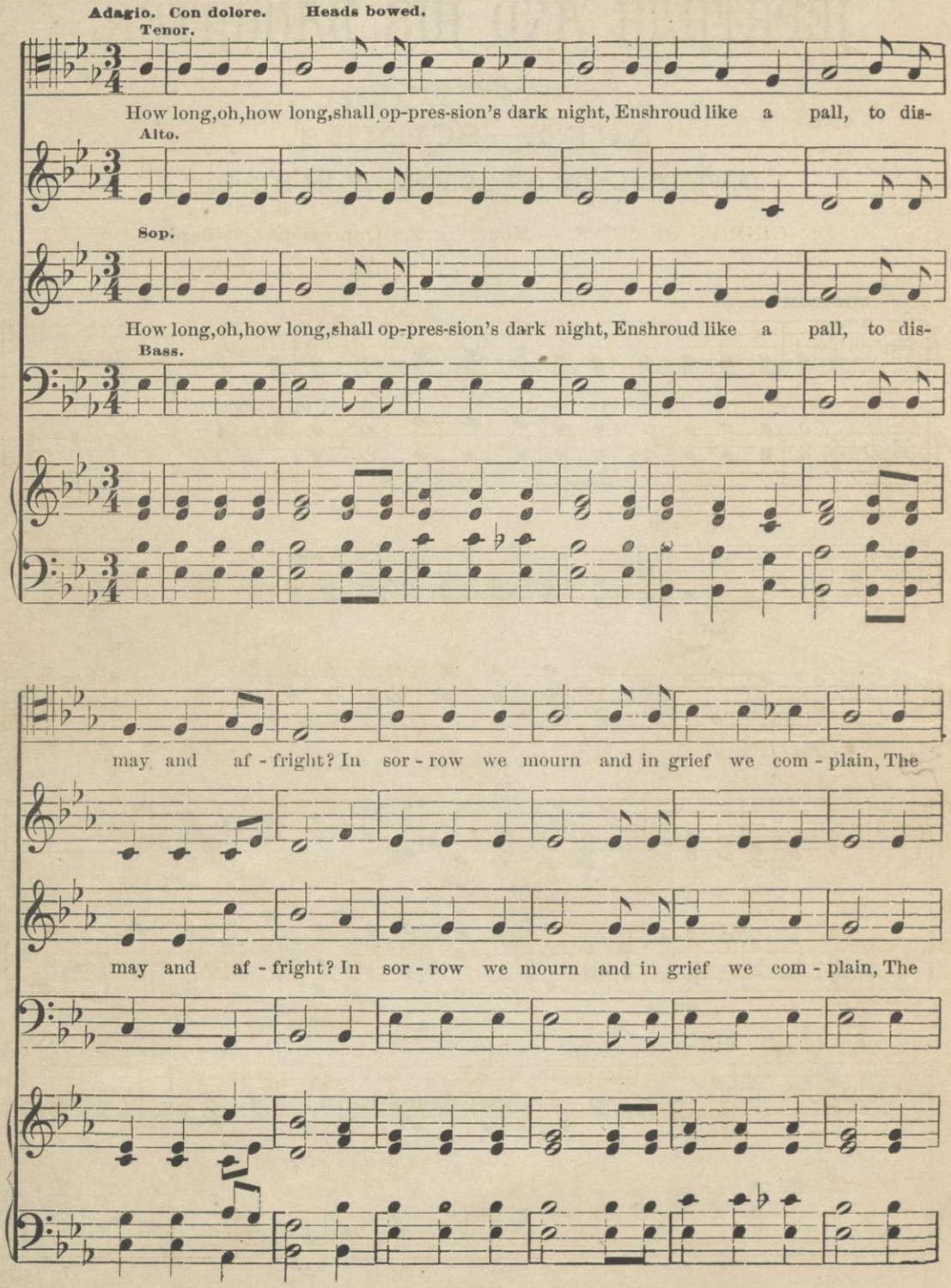
ACT I.—SCENE 1.

JEWISH PLACE OF ASSEMBLY IN MIZPEH.

CHORUS OF JEWS. — Mourning the Oppression of Gilead.



No. 1. HOW LONG, OH, HOW LONG. Chorus.

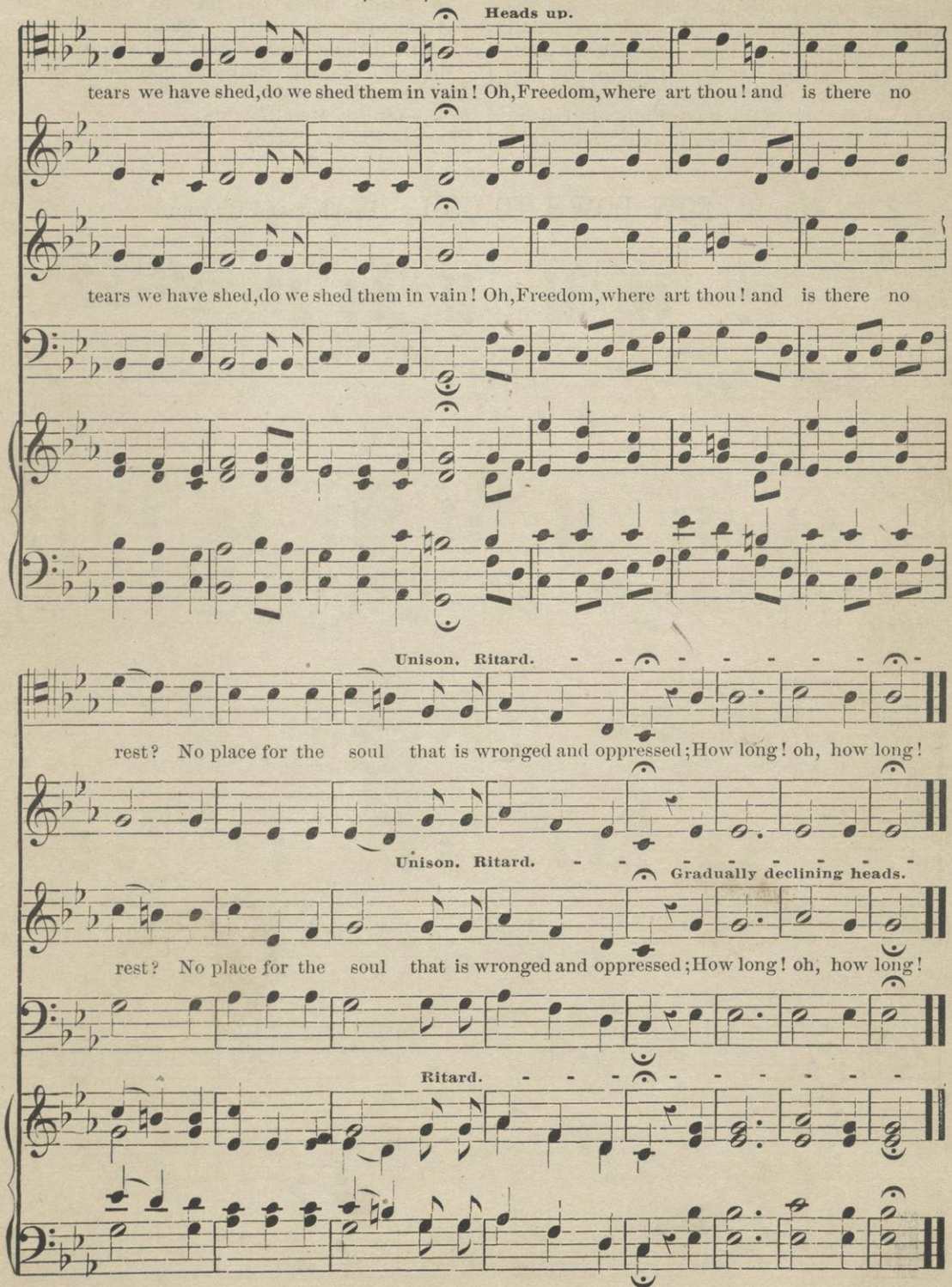


At rise of curtain, the Israelitish army is discovered, encamped. The grouping will depend more or less on the size of the stage; but it should be as picturesque as possible. The chorus should be in various attitudes, expressive of the hopeless woe which is found in the words.

Sentinels at their posts, alert, but oppressed by the general woe.

Elon's tents, at R. U. E.

HOW LONG, OH, HOW LONG. Concluded.



Elon.--What brave man is he who, under our oppression, shall begin to fight against the children of Ammon? Whomsoever shall lead the armies of Israel against the Ammonites shall be declared ruler of all the land and the inhabitants of Gilead.

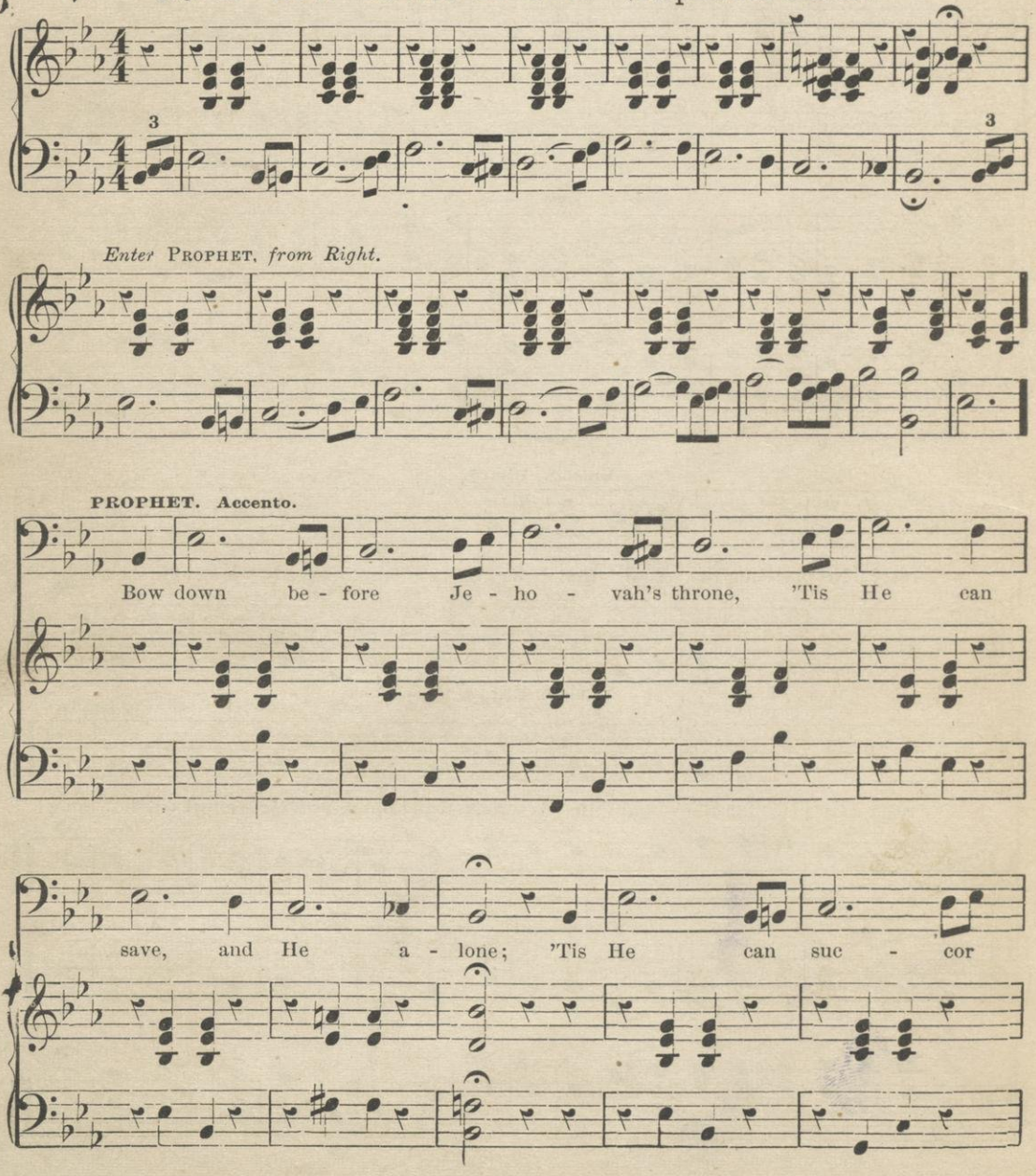
Ibzan.—For three days have Elders of Gilead been in the land of Tob, praying for Jephthah, the mighty warrior and man of valor, to return home and lead us against the Ammonites in battle. Shall we not yet wait till the going down of the sun and not despair? Peradventure, he may yet come.

Maidens.—Yes, wait.

Elon.—So say we all?

Chorus.—So say we all.

No. 2. BOW DOWN TO GOD. (Prophet and Chorus.)

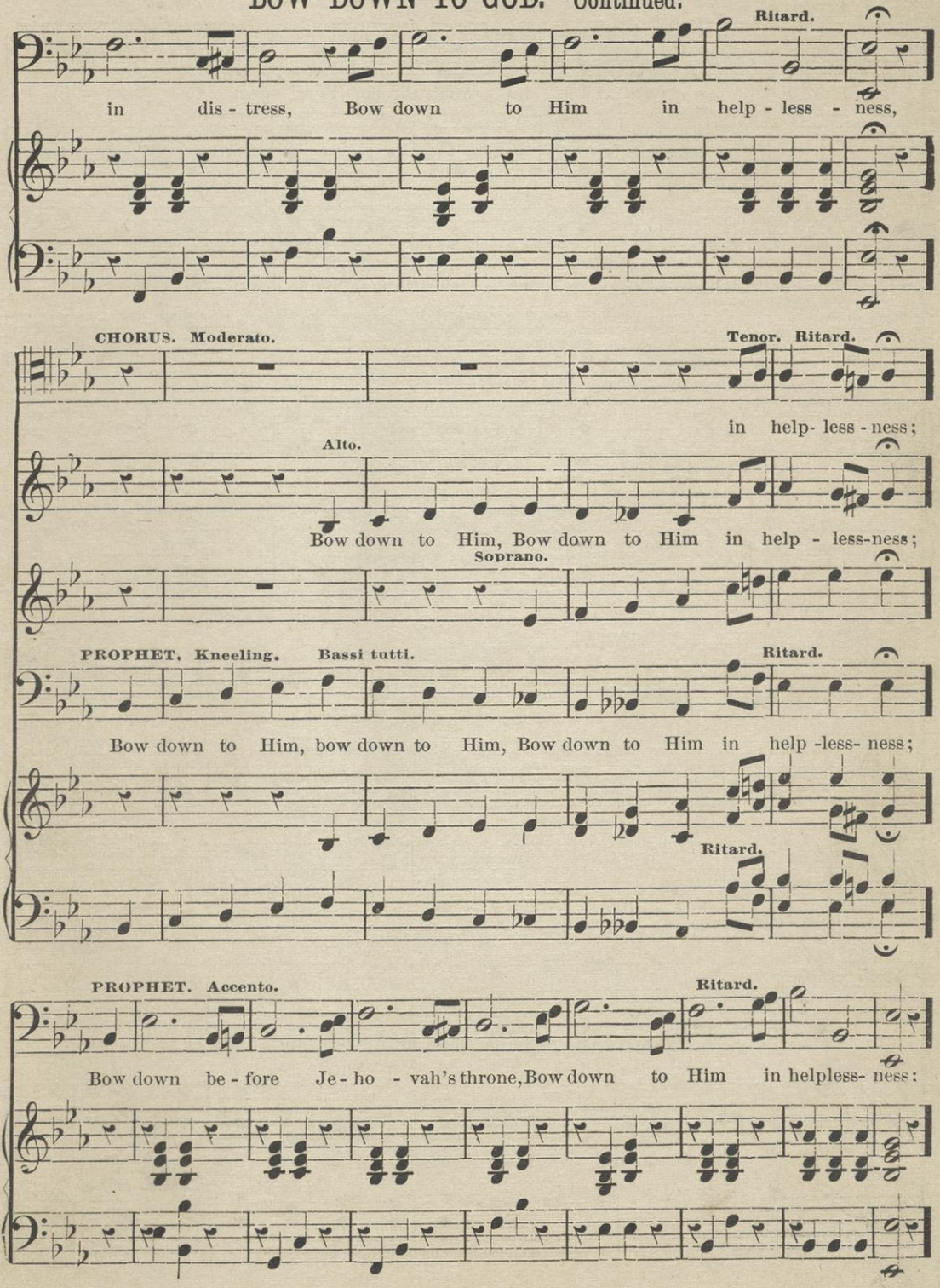


$ Coming forward from bench.

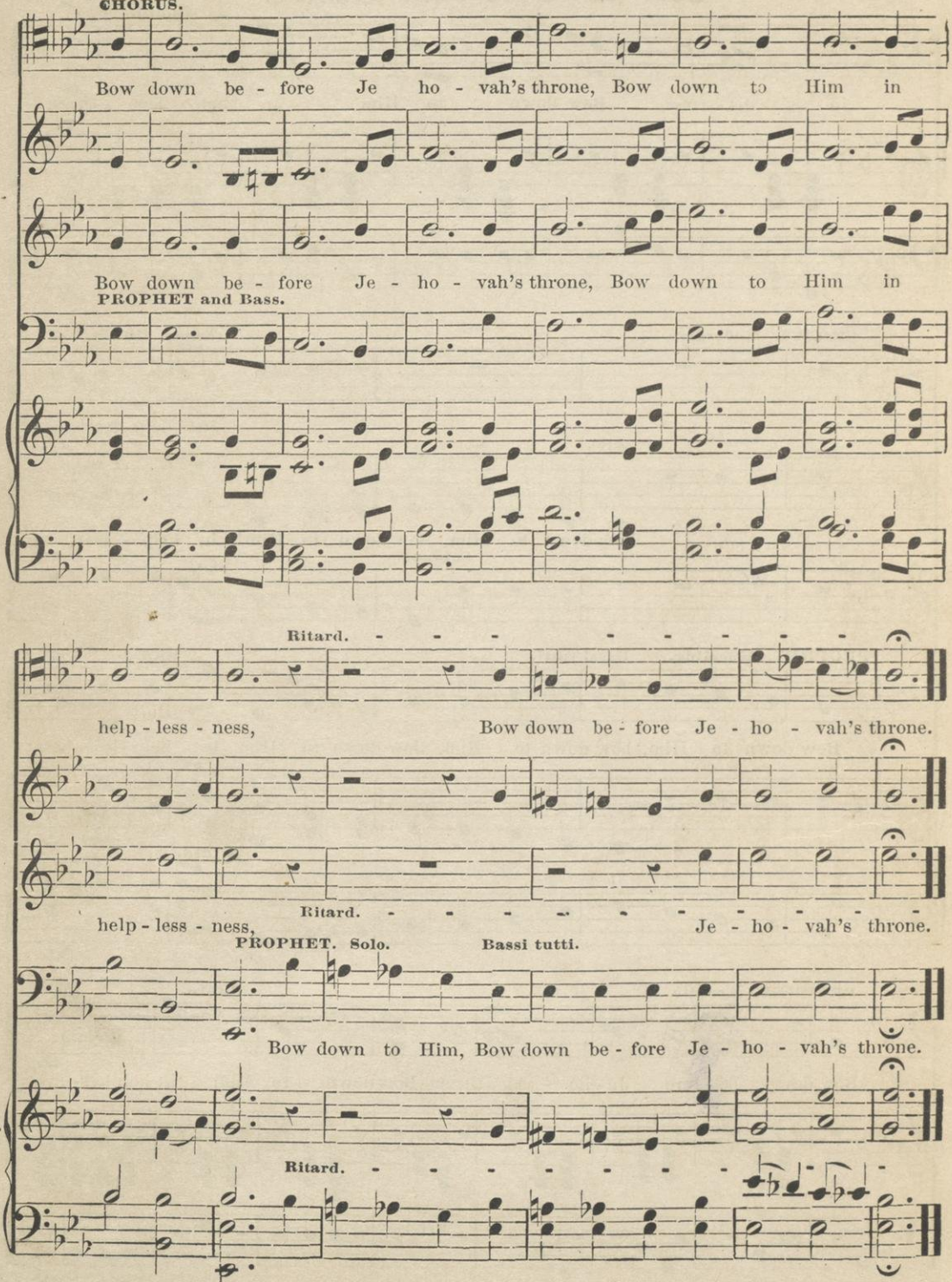
During interlude the Prophet enters slowly and with dignity from R. 2 E. He surveys the assemblage gravely, and as the interlude ends, raises his hand in a gesture of Command. The assembled multitude, which has risen to its feet at his entrance, bow their heads at the words "Bow down," bending lower, at each repetition of the

words; but not <u>Kneeling</u>, until
after the prophet has done so —
all Kneeling, and crossing arms
in expressive humiliation, at
the beginning of the phrase at
top of p. 12.

BOW DOWN TO GOD. Continued.



BOW DOWN TO GOD. Concluded.



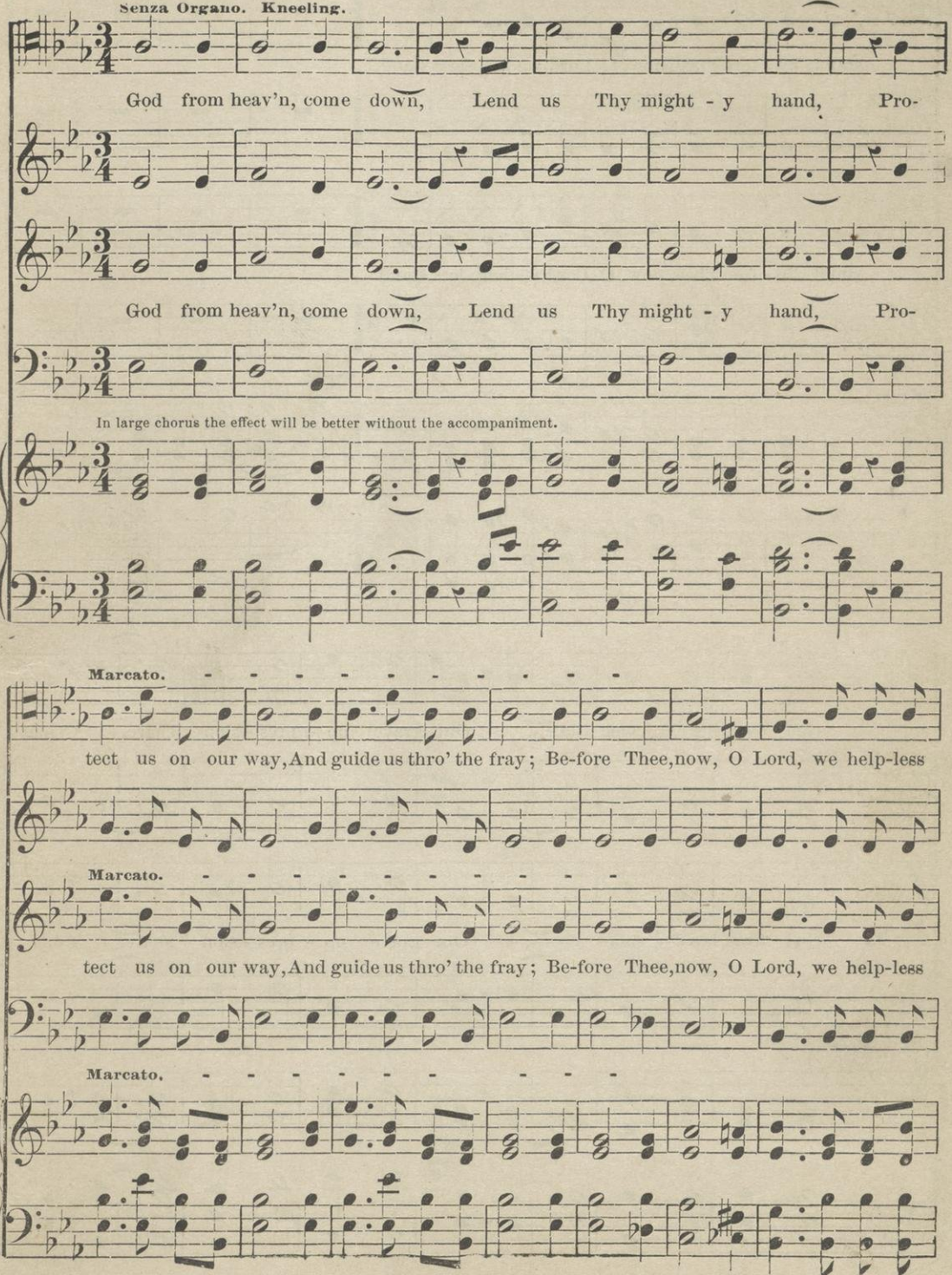
Here all follow the Prophets example, and kneel with crossed arms bowing the heads lower until at the end, the heads are bowed to the ground.

Φ All raise the head, still kneeling, and with out-stretched arms, look up-ward to the sky.

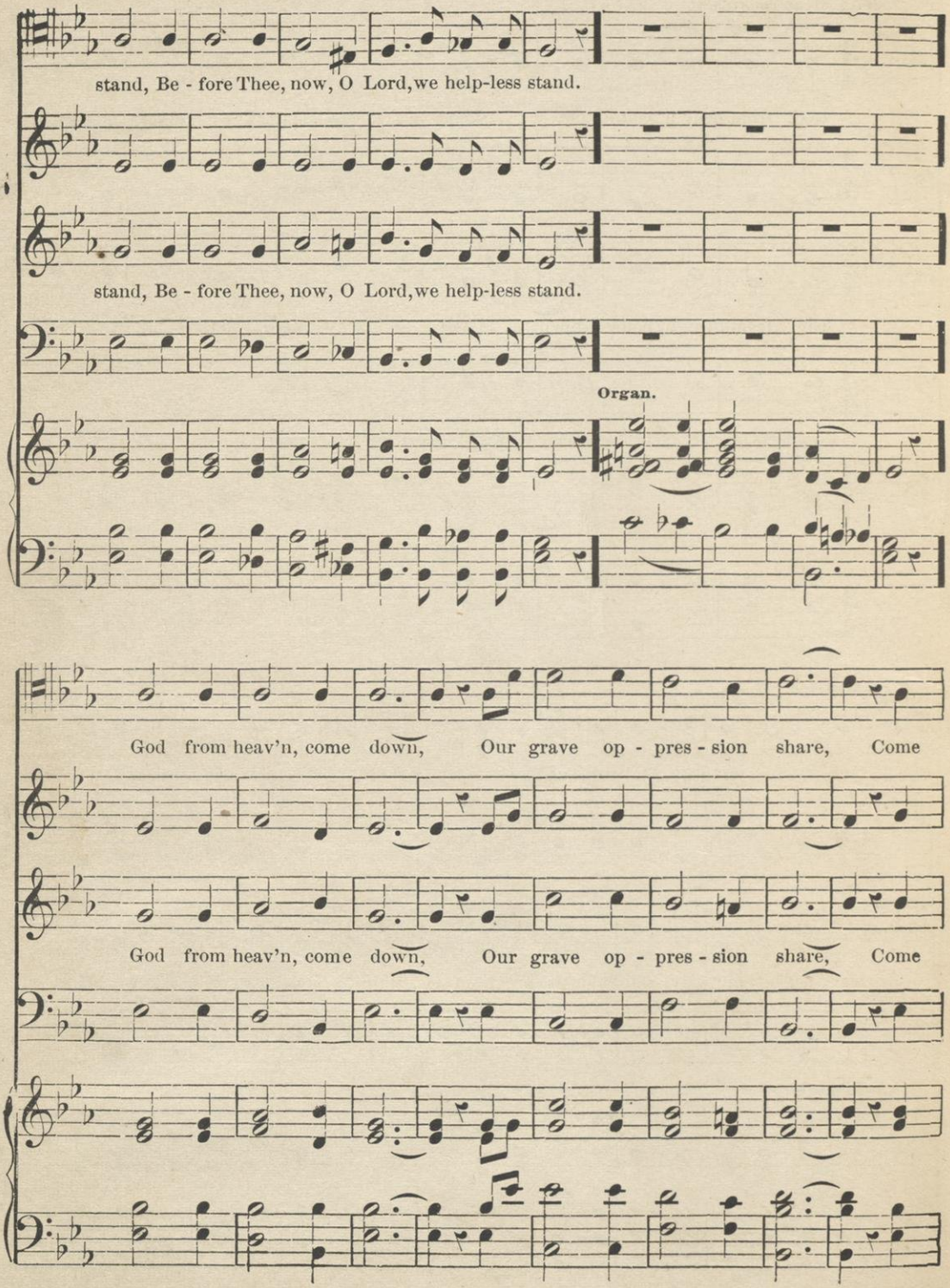
No. 3. GOD FROM HEAVEN, COME DOWN. Prayer Chorus.

With great emotion.

Senza Organo. Kneeling.



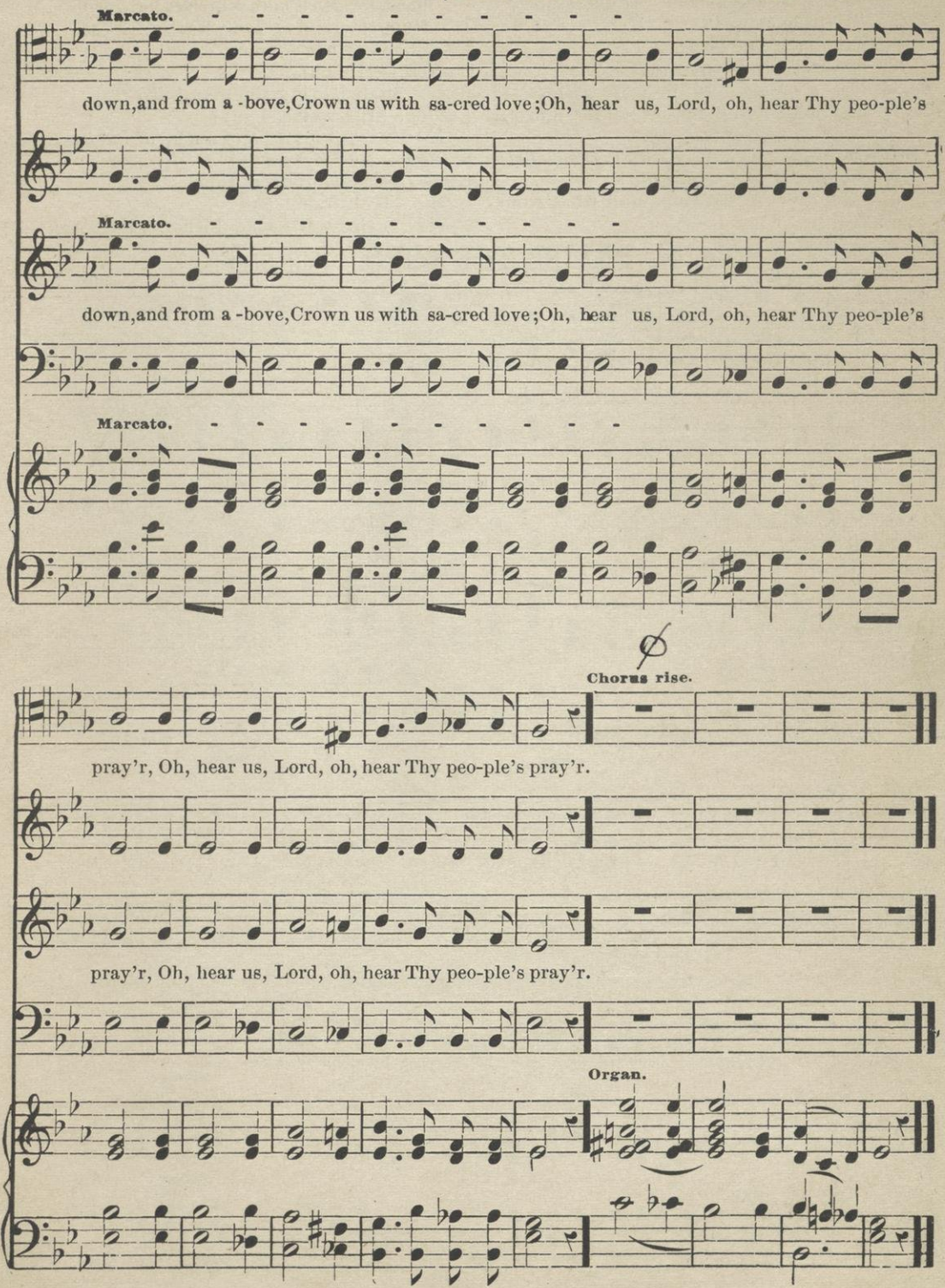
GOD FROM HEAVEN, COME DOWN. Continued.



Ø

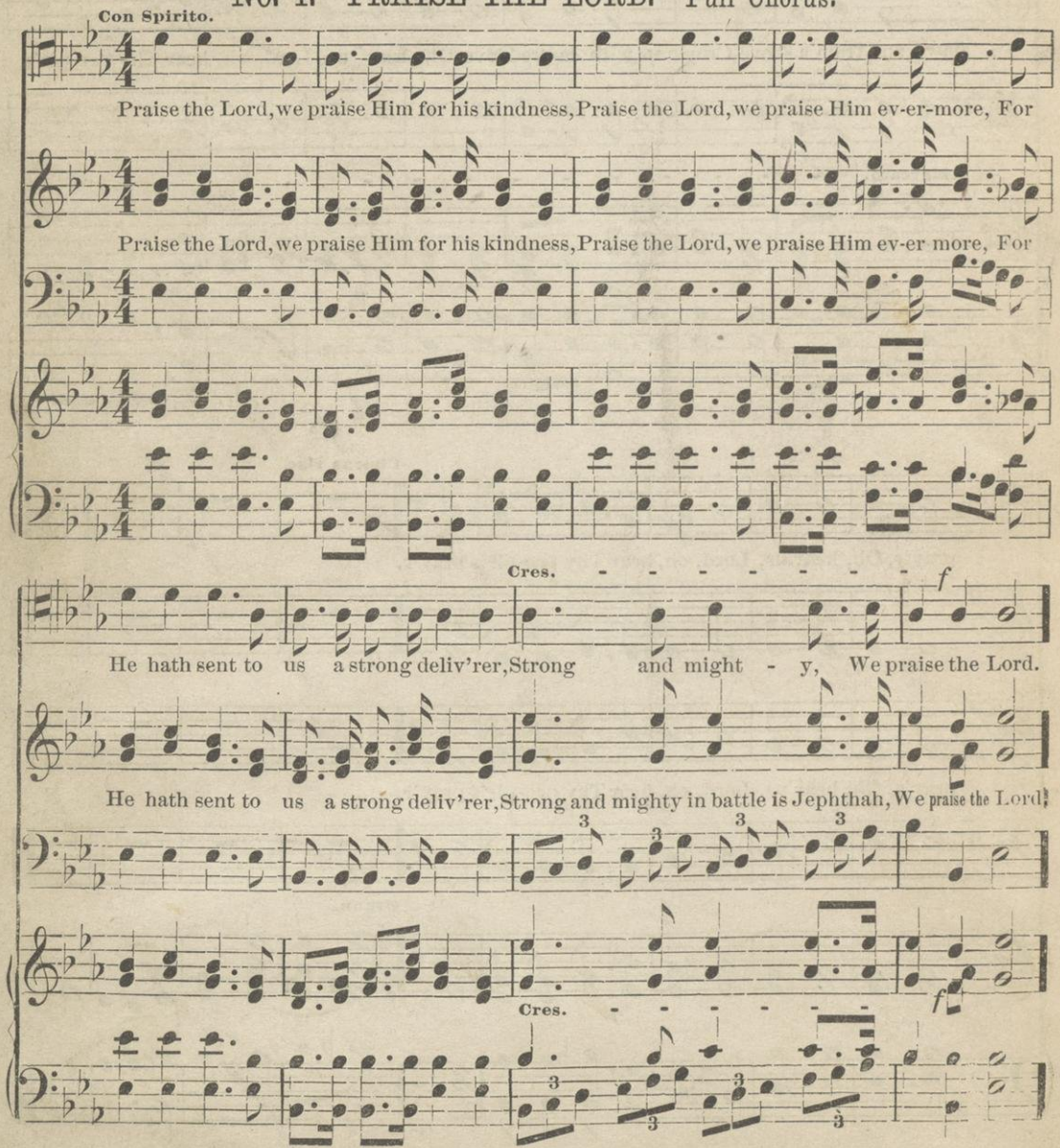
Chorus rises. A slight disturbance at back, L. All look and listen in expectancy until guard speaks.

GOD FROM HEAVEN, COME DOWN. Concluded.



Camp Guard No. 1.—Halt! who comes there?
Arnold.—A messenger from the outer post.
C. G.—Whither bound?
A.—To the camp of Israel.
C. G.—To whom are you sent?
A.—I have a message to the prince Elon.
C. G.—Advance and give the countersign. [A. *gives countersign.*]
C. G.—Pass on. [Enter Arnold, *from Left, approaching Elon. Salutes.*]
Elon.—Whither comest thou, and what would ye have?
A.—At the guard-post, near the mountain base, awaits a man who has journeyed hither from the land of Tob; he desires to be shown to the prince's camp.
Elon.—His name?
A.—Shall I bring the man hither?
Elon.—His name, I say?
A.—He is a warrior and a man of mighty valor
Elon.—And his name?
A.—His name is Jephthah.
All.—Jephthah?
Elon.—Bring the man hither. [Exit Arnold.]

No. 4. PRAISE THE LORD. Full Chorus.



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Speaking off. I. U. E.

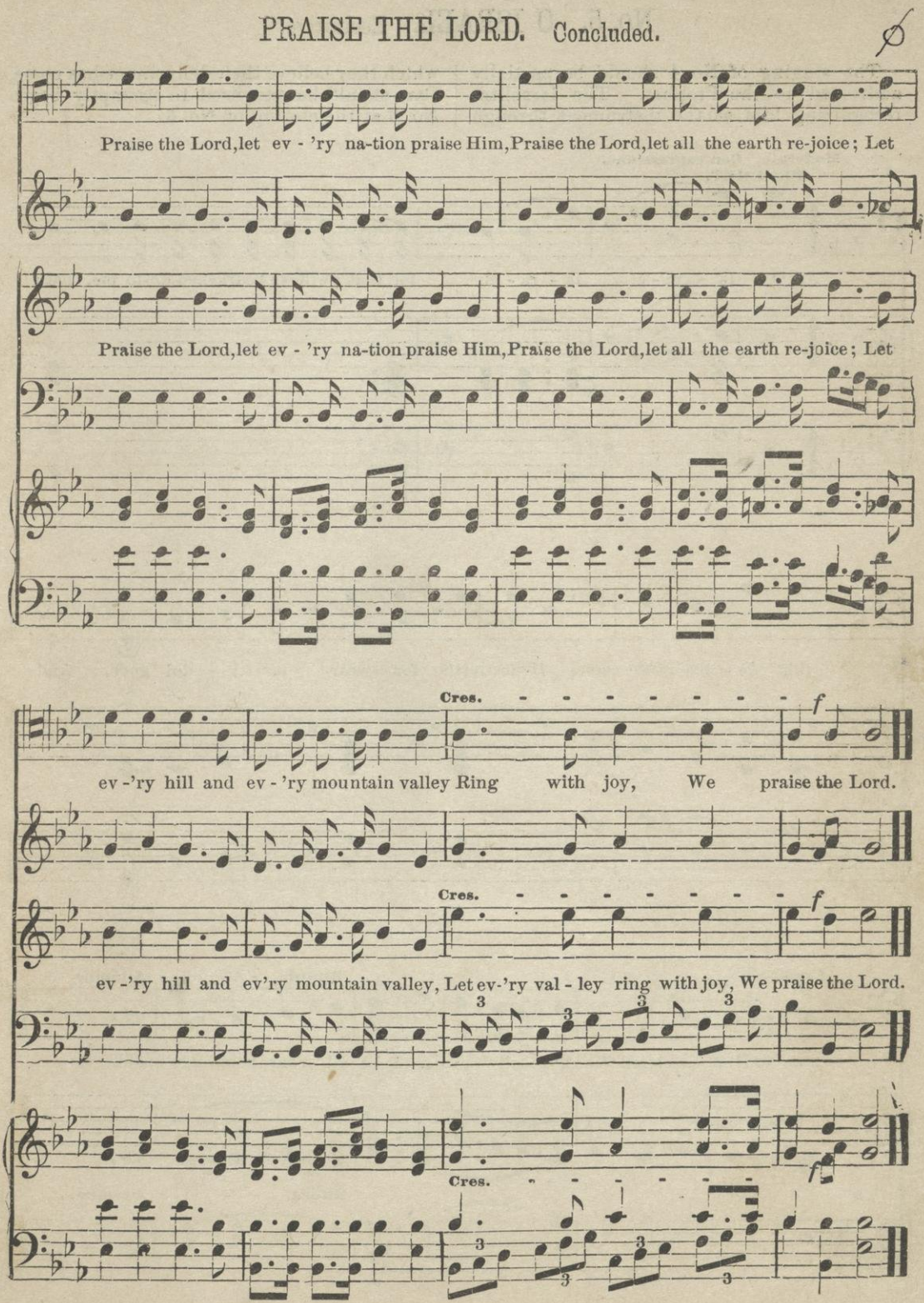
R. C.

O With suppressed excitement.

This Chorus must present a strong contrast to the opening chorus, showing as it does, the revulsion of feeling, and the engendering of hope where before was but despair

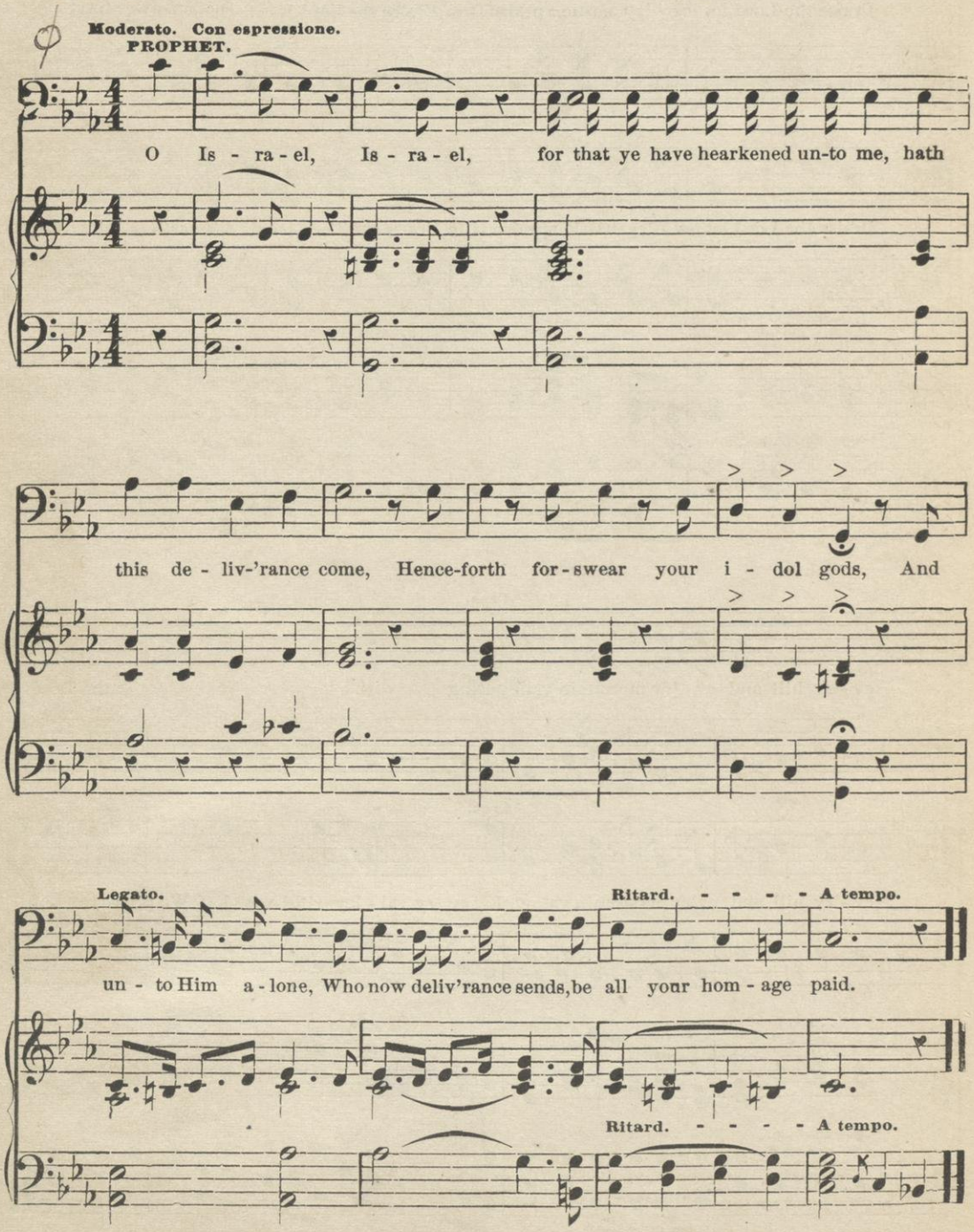
Φ Here the Chorus can turn to the Prophet, the words "We praise the Lord" being sung directly to him, in acknowledgement of the fact that it is through him the deliverance they look for has come.

PRAISE THE LORD. Concluded.



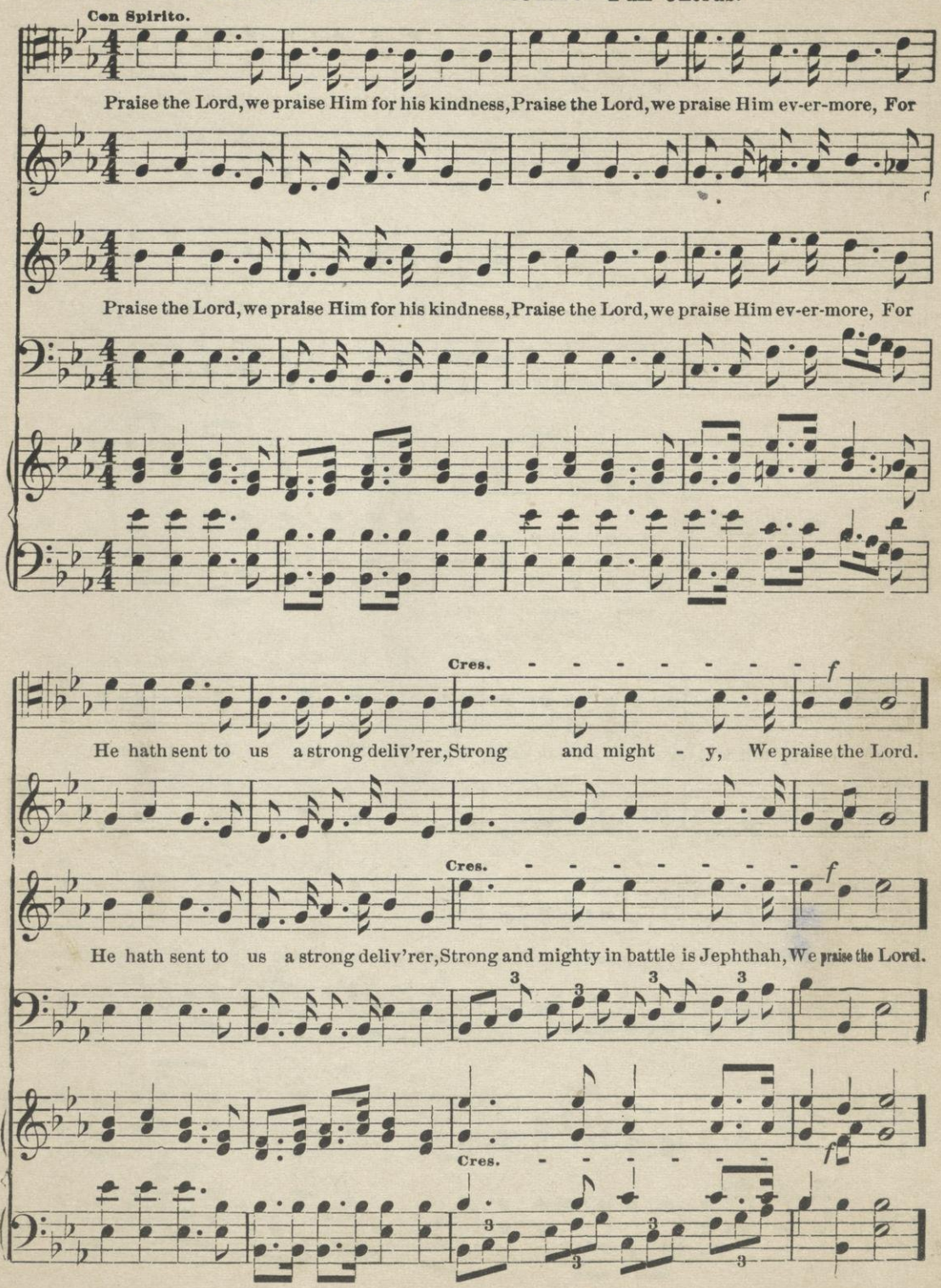
No. 5. O ISRAEL. Recitative.

The singing of No. 4 should be partially addressed to the Prophet. The Israelites recognizing him as the instrument through which they believe their deliverance has come. Care should be exercised to promptly begin No. 6 at the closing of No. 5.

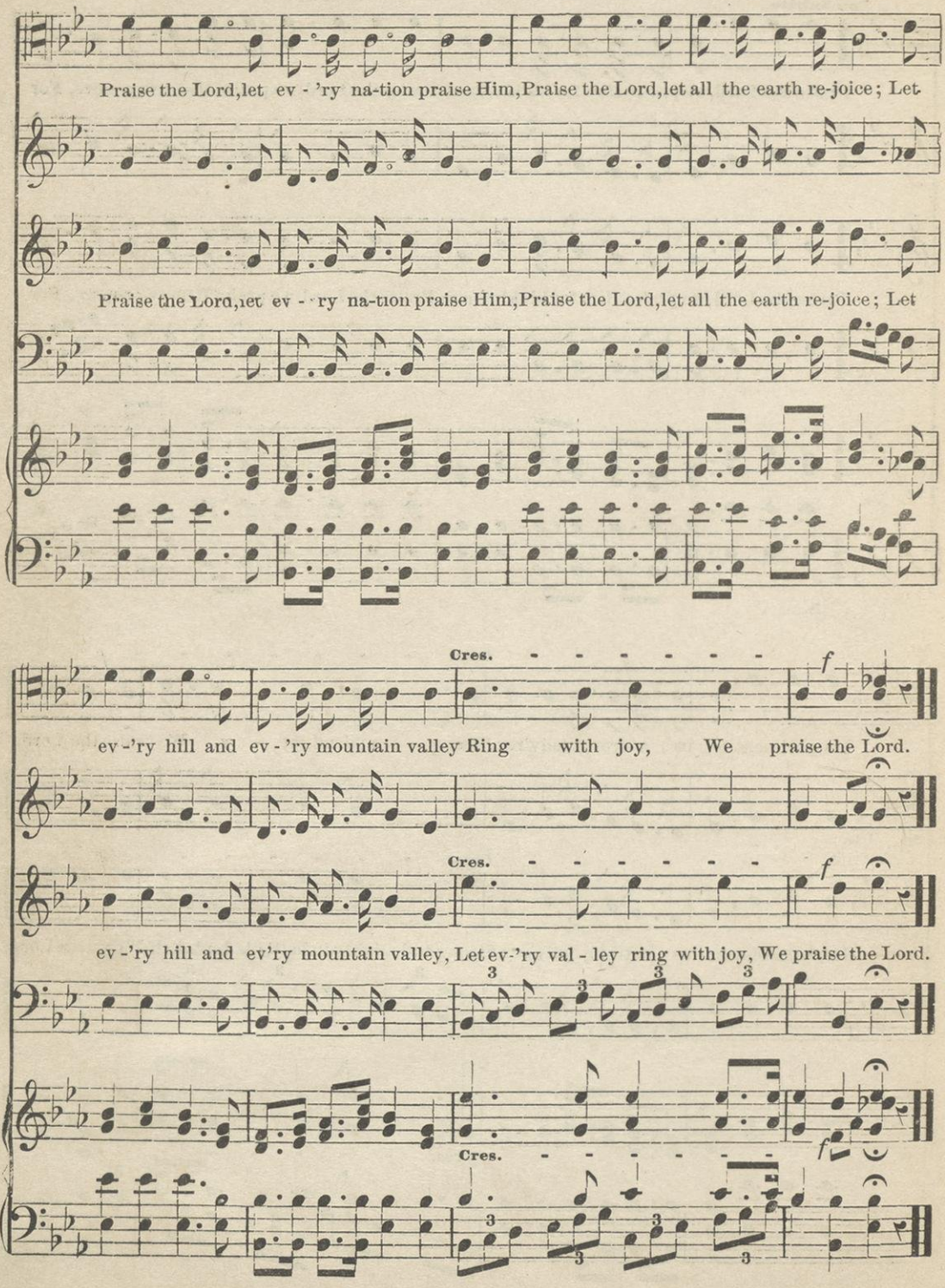


$ with a gesture. Commanding
silence and attention.

No. 6. PRAISE THE LORD. Full Chorus.

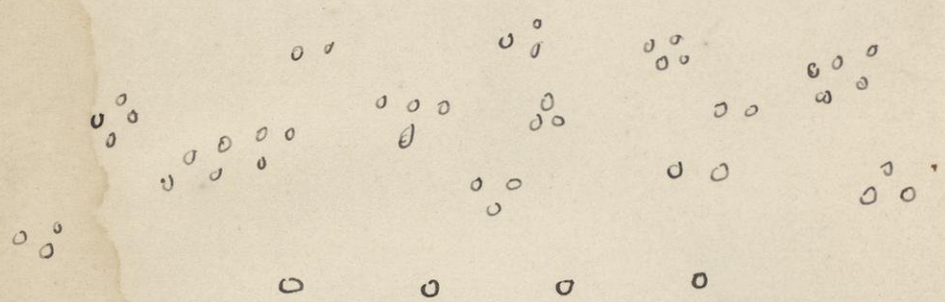


PRAISE THE LORD. Concluded.

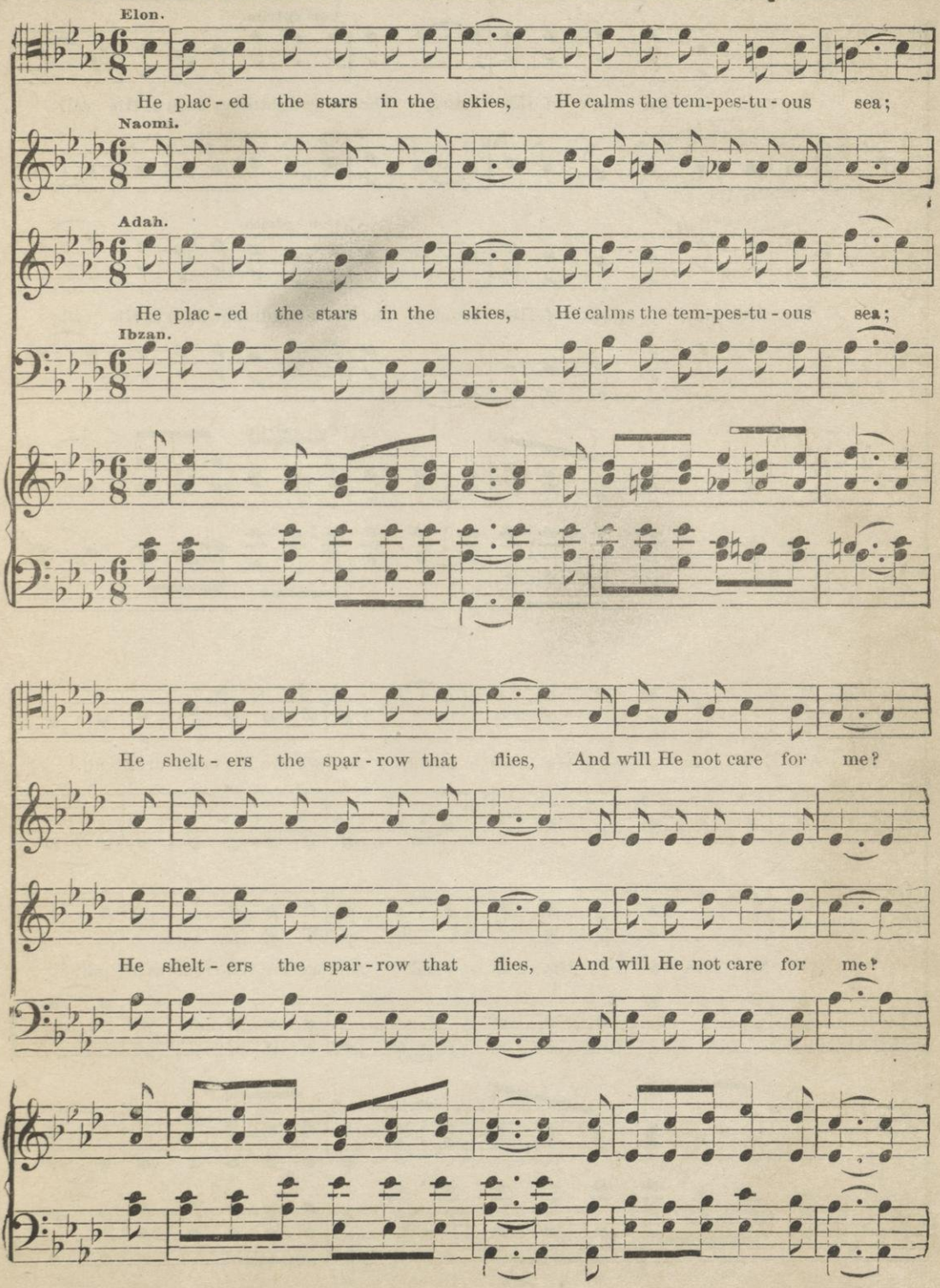


During the singing of this
music the quartetto who are
to sing the following number
should quietly make their way
so as to be in position to take
up the number without delay

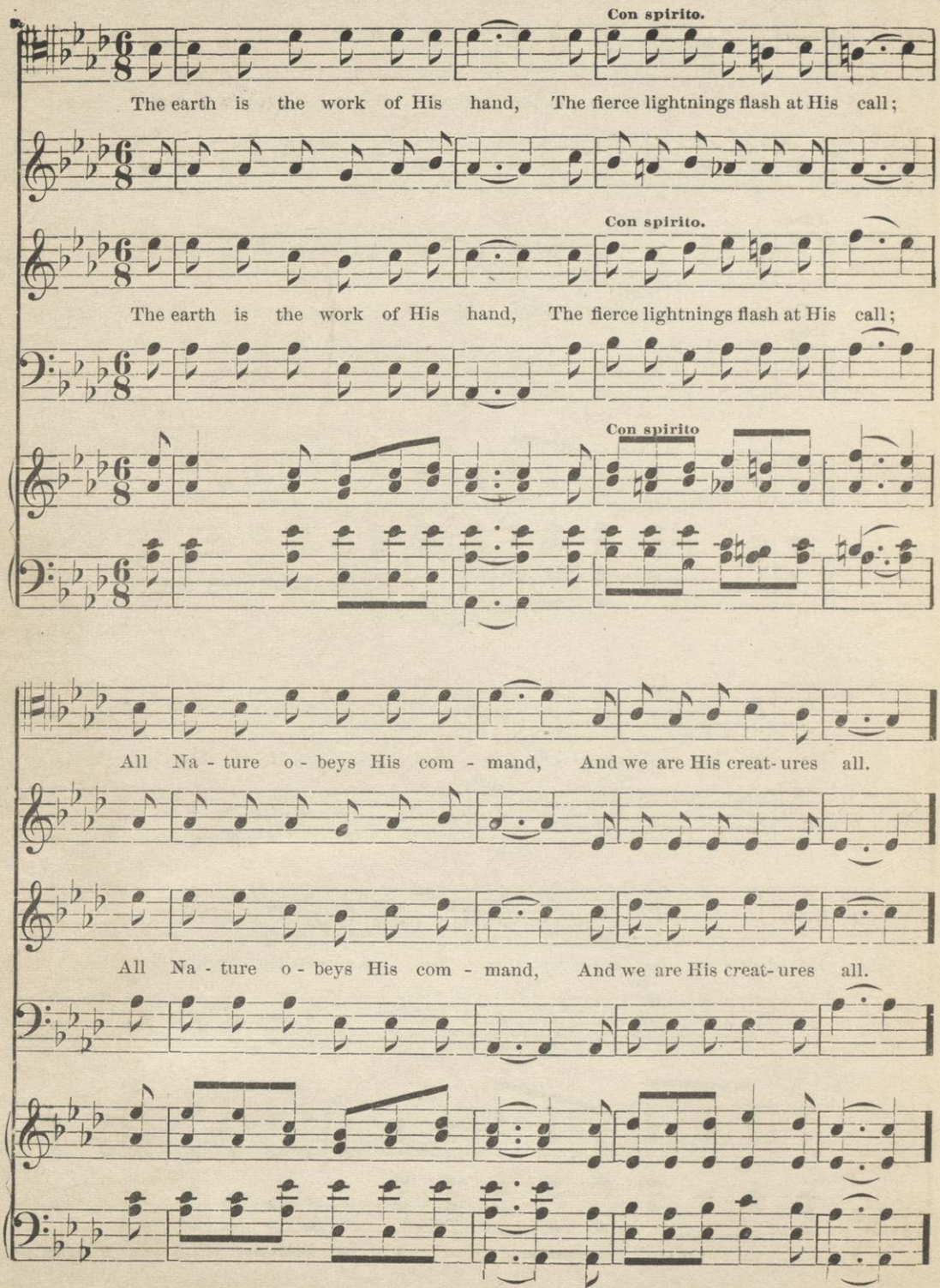
During the singing of #6
the Chorus showed, without
making obvious their intention,
gradually make room for
the soloists, who should be
well front, with the Chorus
effectively grouped about &
behind them.



No. 7. HE PLACED THE STARS IN THE SKIES. Quartette.



HE PLACED THE STARS IN THE SKIES. Continued.



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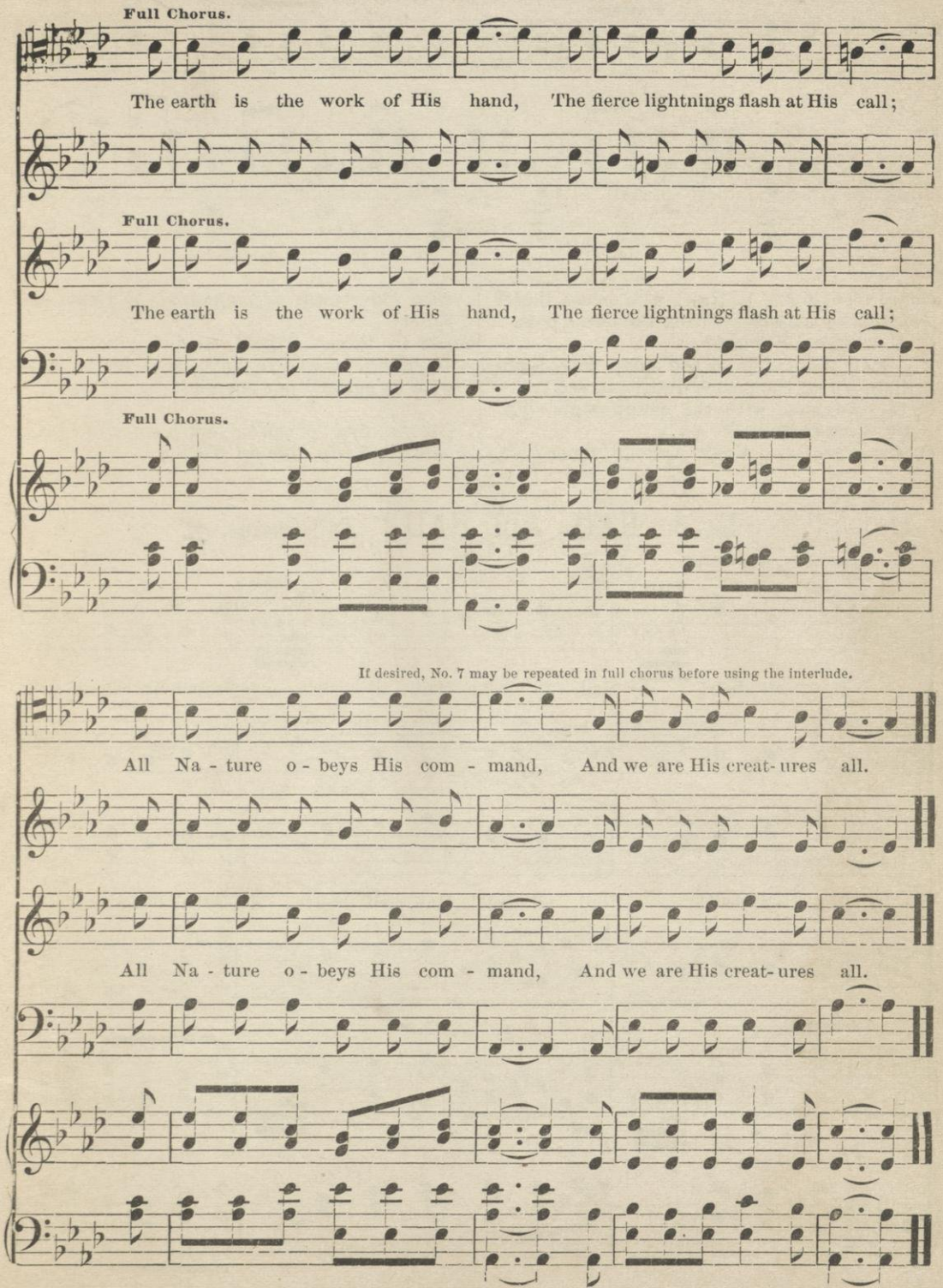
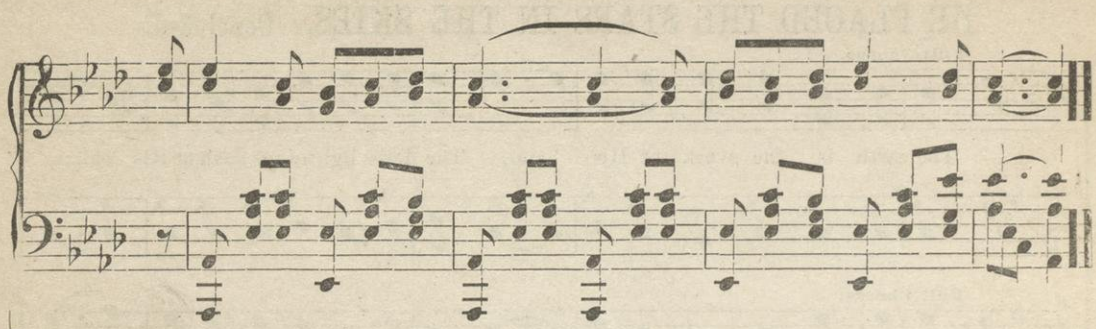
HE PLACED THE STARS IN THE SKIES. Concluded.

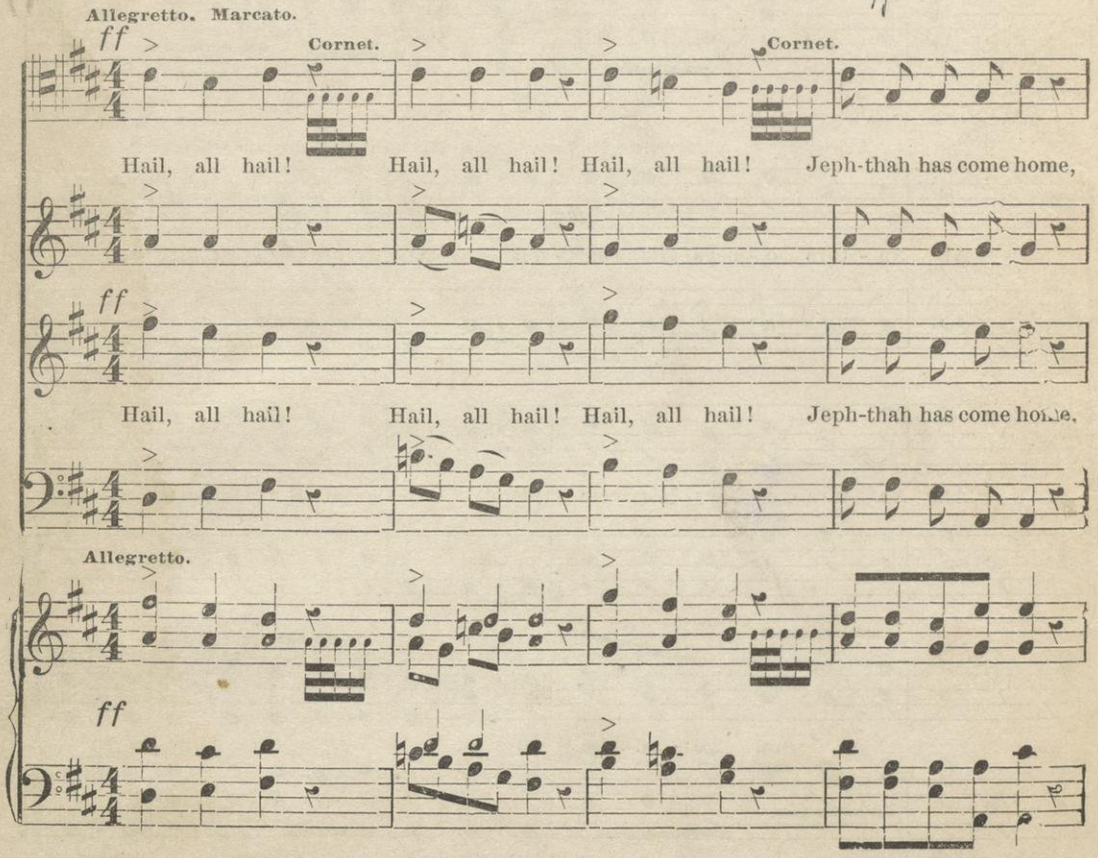




Camp Guard No. 1.–Halt! who comes there?
Arnold.—A messenger from the outer post.
C. G.—Whither bound?
A.—I am returning to the camp with Jephthah, whom the prince desires to see.
C. G.—Advance with the countersign. [*A. gives countersign.*]
C. G.—Pass on. [*Enter* ARNOLD, *from Left, with* JEPHTHAH, *accompanied by* ELONI *and* Elders.]
~~*Eloni*~~ to Elon.—Behold, we bring before you Jephthah, whom ye have sent for to fight with us against our enemies.

(*At the word "enemies," every voice in chorus should promptly take up No.* 8.)

No. 8. HAIL, ALL HAIL! Full Chorus.



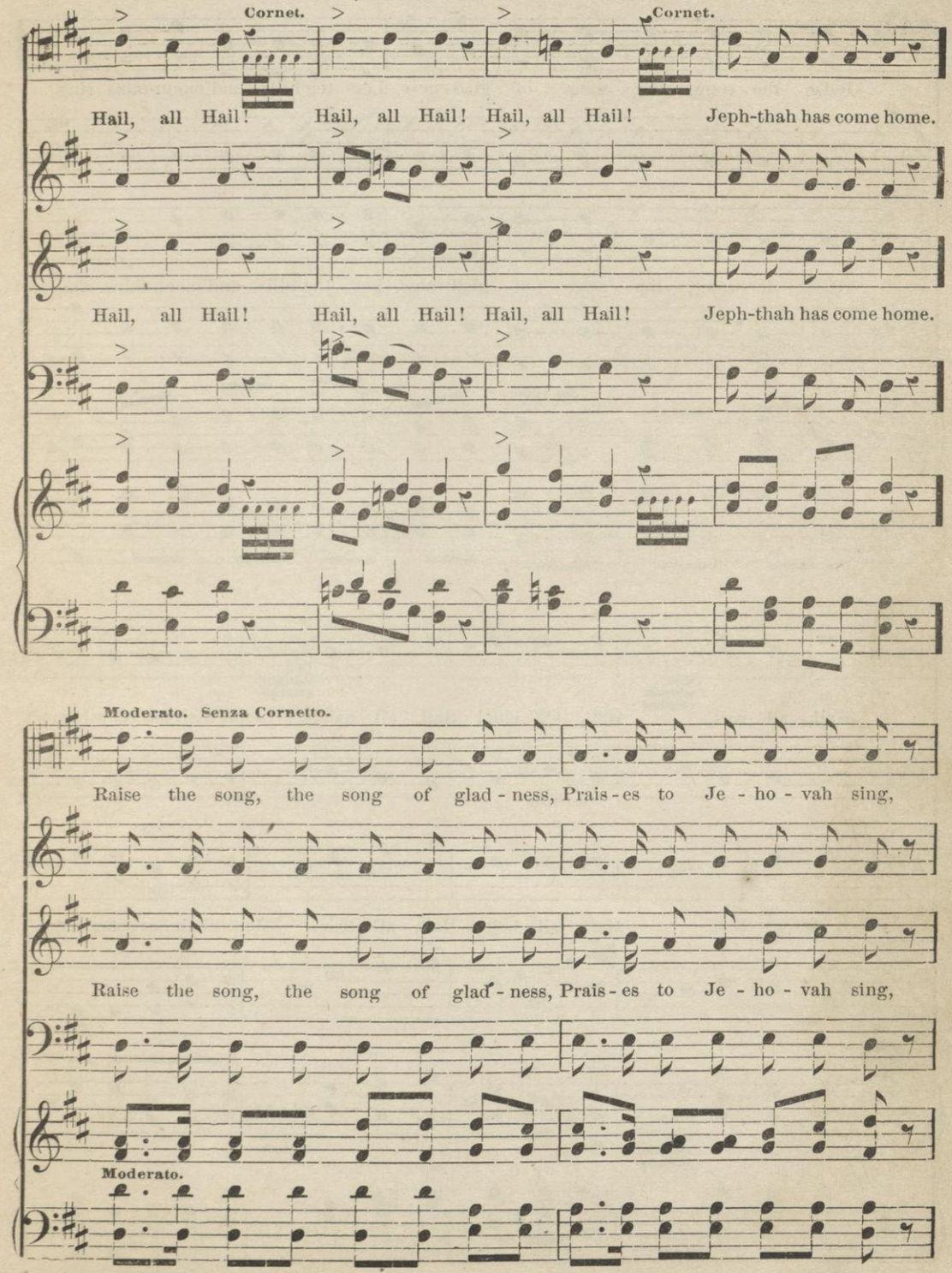
ϕ Same bus. as at previous challenge.

Elon
Ar
El.
Jeph.

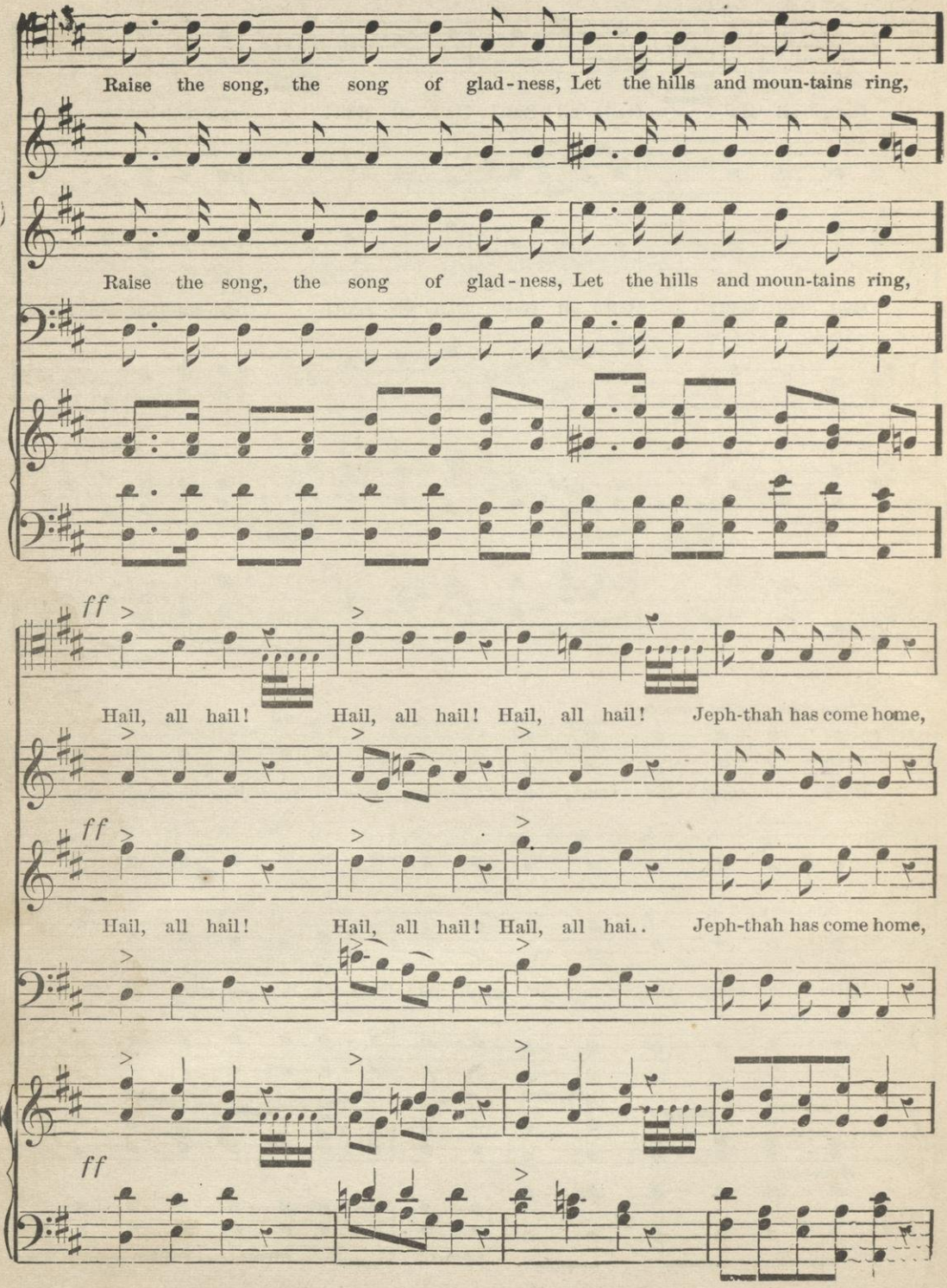
It is unnecessary to speak of this chorus. It is a vigorous and heartfelt song of thankfulness and relief, after suspense and despair.

The Chorus is sung exultingly,
to each other, and at the
words "Jephtha has come home"
they point with delight to the
man who they hope is to lead
them against their foe.

HAIL, ALL HAIL. Continued.



HAIL, ALL HAIL. Continued.



Φ Bitterly. With the sense of the wrong done him. Still rankling in his breast.

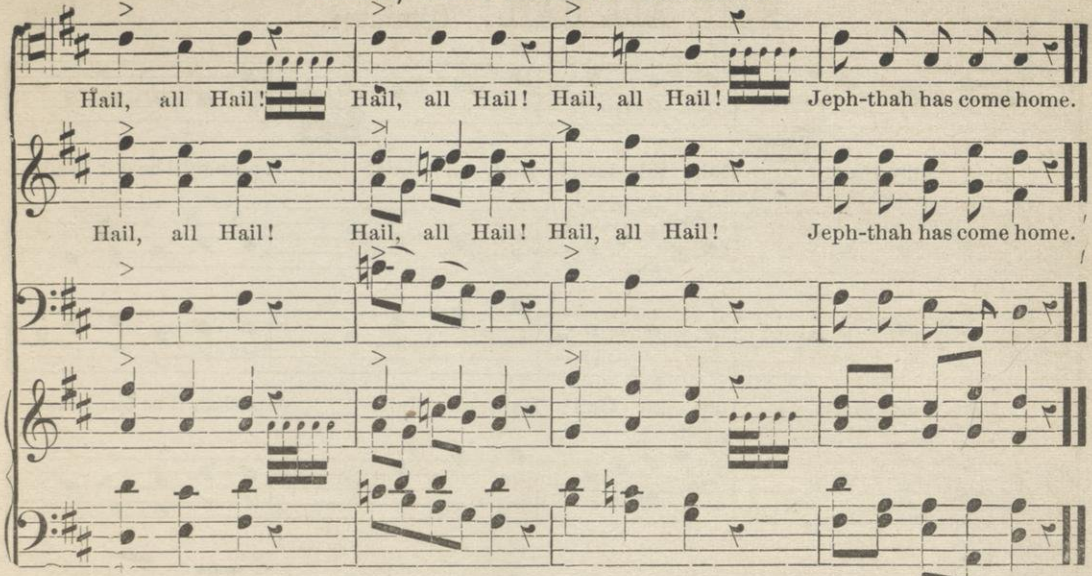
Imploring, but not

Φ Extending hand.

Grasping Elon's hand.

Chorus # 9 can be sung with more enthusiasm and exuberance than its predecessor.

HAIL, ALL HAIL! Concluded.



J phthah.—Ye have brought me home again to fight against the children of Ammon. Though ye hated me and did expel me out of my father's house, now are ye come unto me when ye are in distress, asking that I may be your head in battle against the children of Ammon.

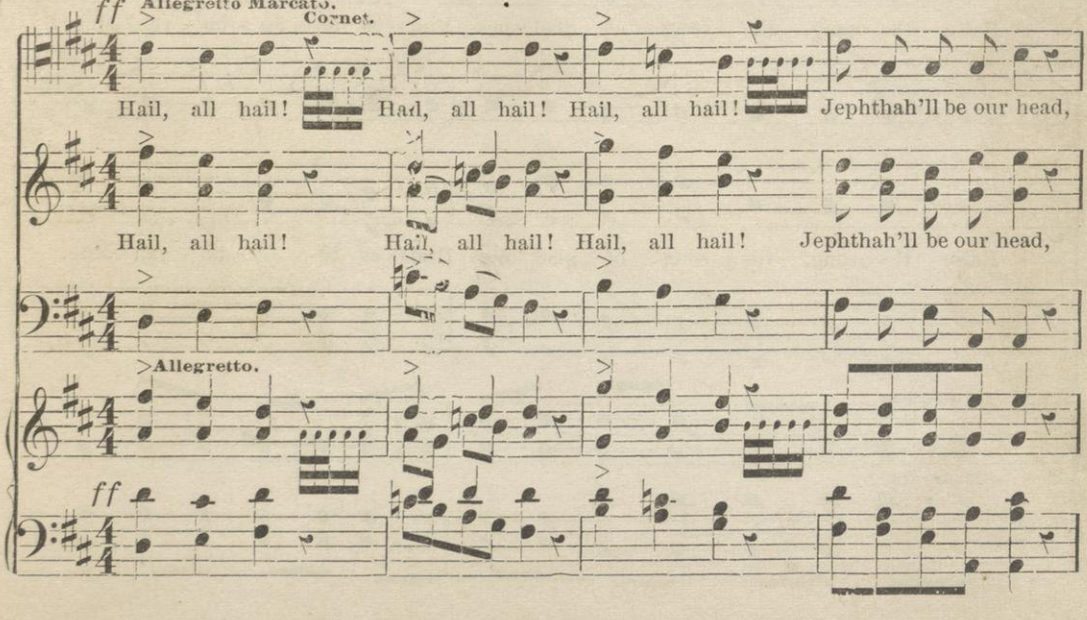
Elon.—Jephthah, we turn to thee that thou mayst go with us to fight against the children of Ammon, and deliver us from our oppression; and now, if thou shalt be our head against the children of Ammon, and with thy mighty arm shall lead us to battle, thou shalt be and remain ruler of all the land and the inhabitants of Gilead.

Jephthah.—Since the God above hath brought me here to fight for the land I love, I will go to redeem my people; and now if the Lord shall deliver the Ammonites before me, shall I be your head.

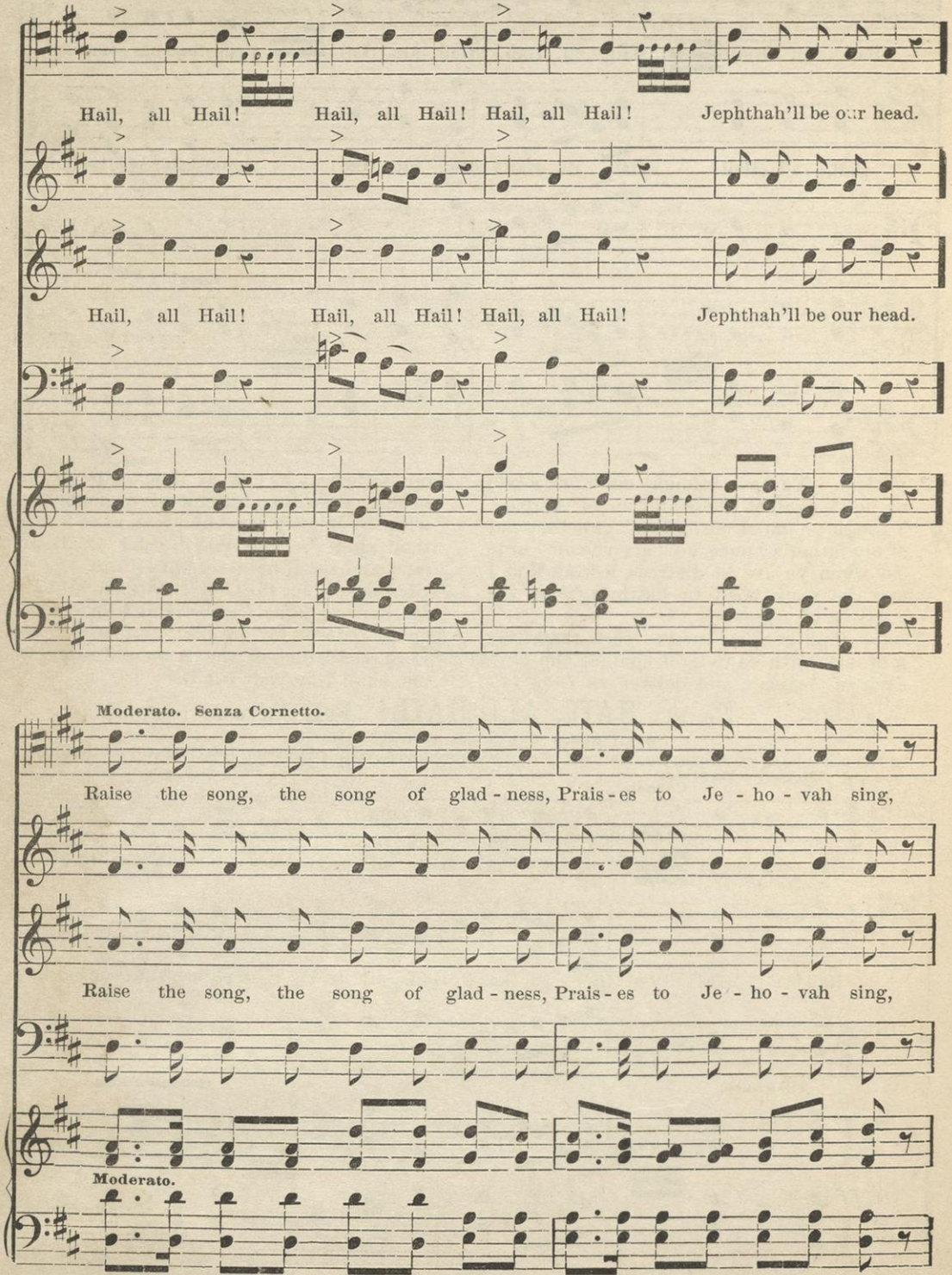
No. 9. HAIL, ALL HAIL! Full Chorus.

WITH BRASS AND REED ACCOMPANIMENT.

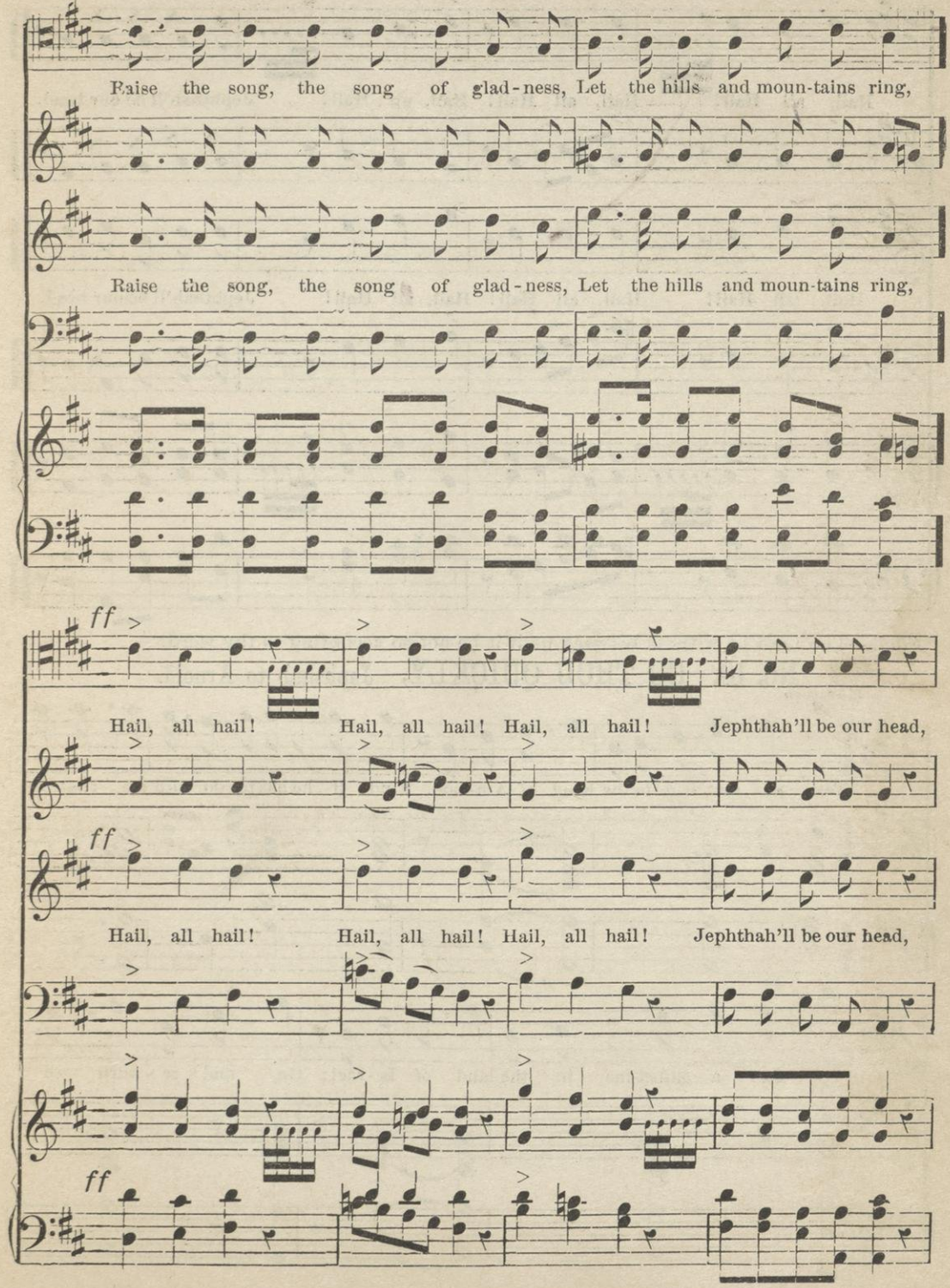
In the absence of an orchestra, use cornet and loud cymbals, with piano and organ accompaniment.



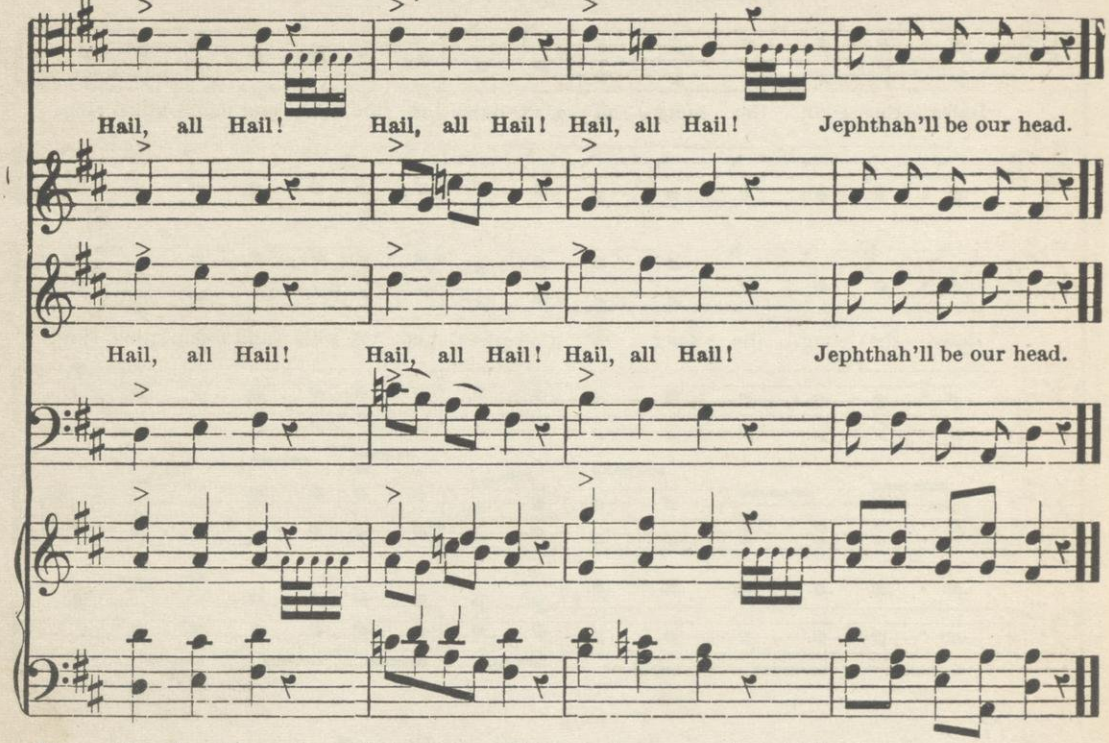
HAIL, ALL HAIL! Continued.



HAIL, ALL HAIL. Continued.

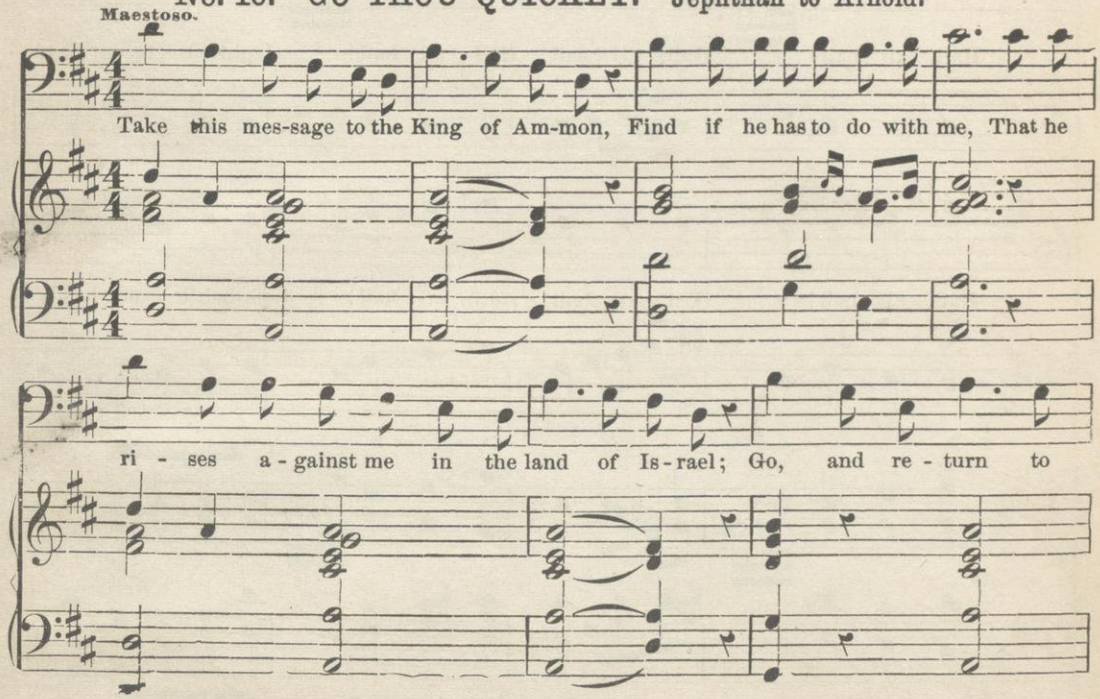


HAIL, ALL HAIL! Concluded.



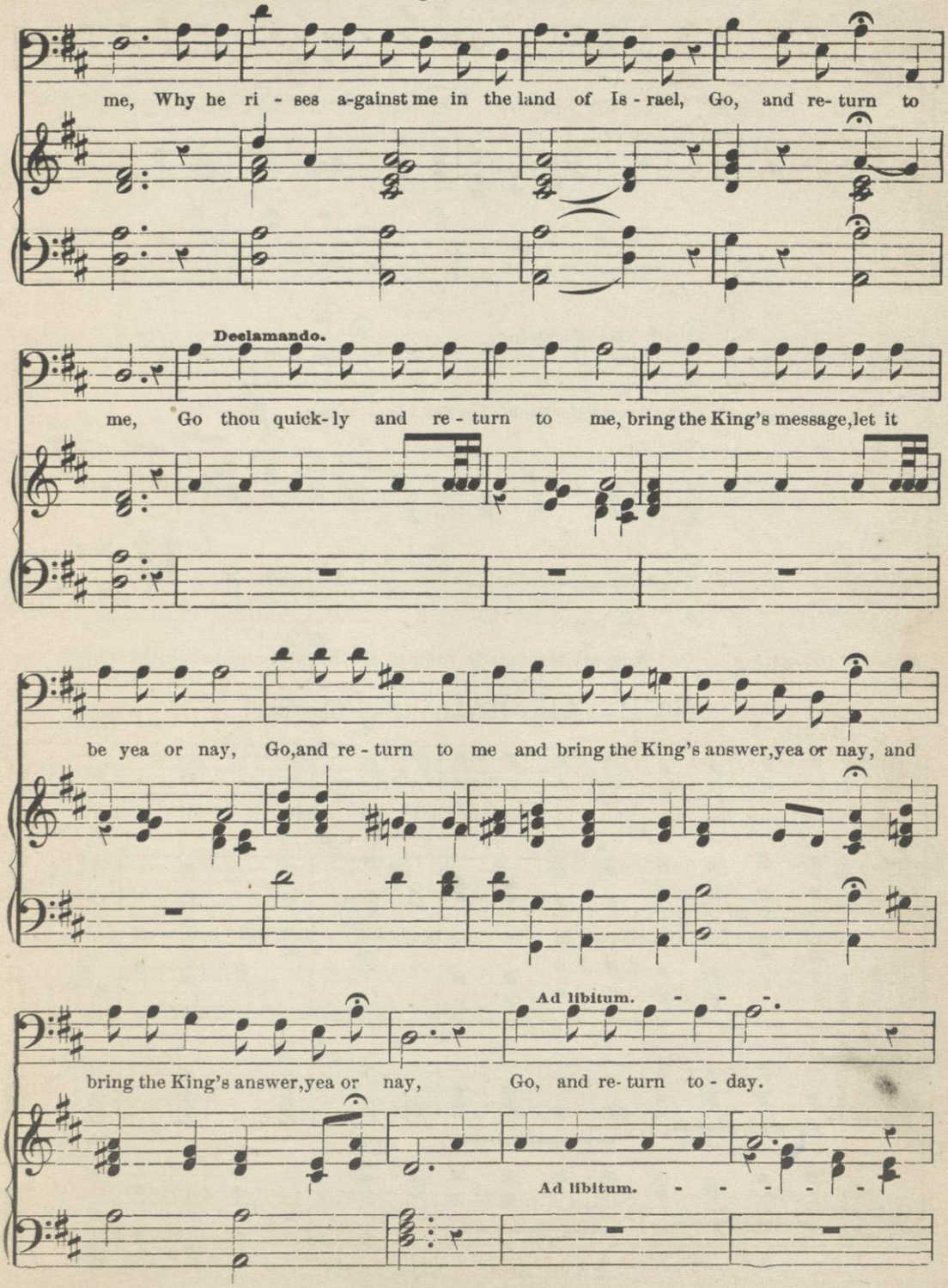
Elon.—The Lord be witness between us if it be not so according to thy word.

No. 10. GO THOU QUICKLY. Jephthah to Arnold.

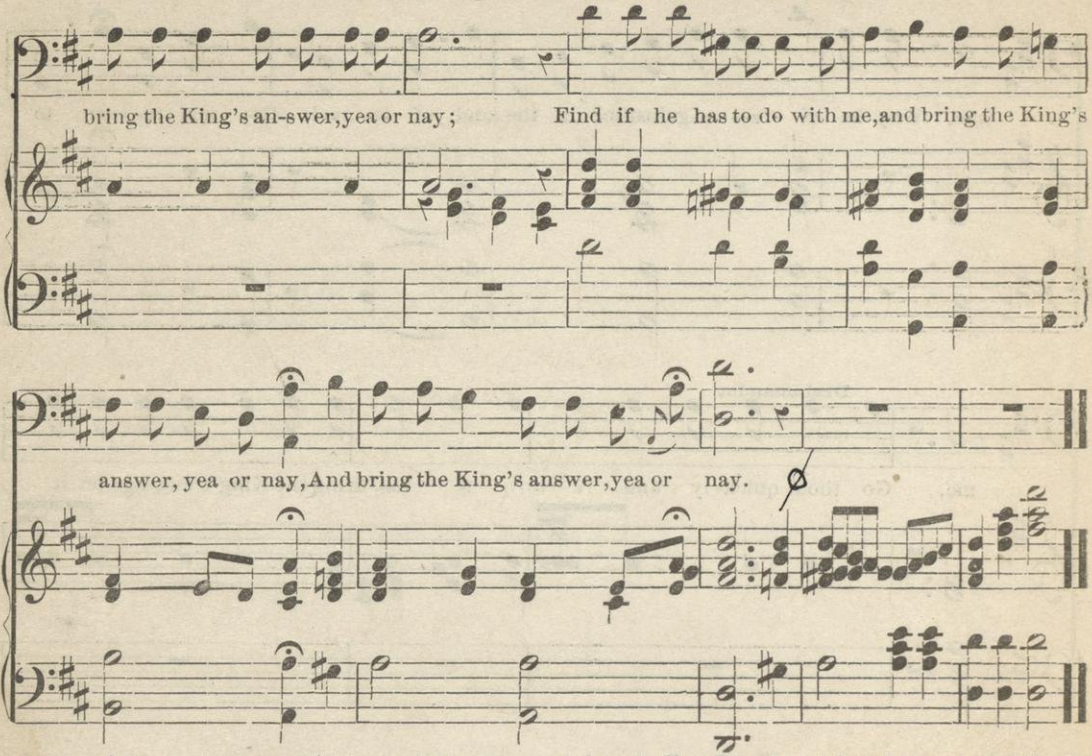


During chorus all gradually surrounds Elon & Jephthah At end of Chorus, Elon gives his hand to Jephthah, speaking solemnly as befits the occasion. After Elon's Speech. Jephthah turns quickly to Amrod, who is at his side, and addresses him

GO THOU QUICKLY. Continued.



GO THOU QUICKLY. Concluded.



Elon.—(*Presenting sword*) Now art thou made ruler of all the land and inhabitants of Gilead.

No. 11. ALL HAIL. Full Chorus.

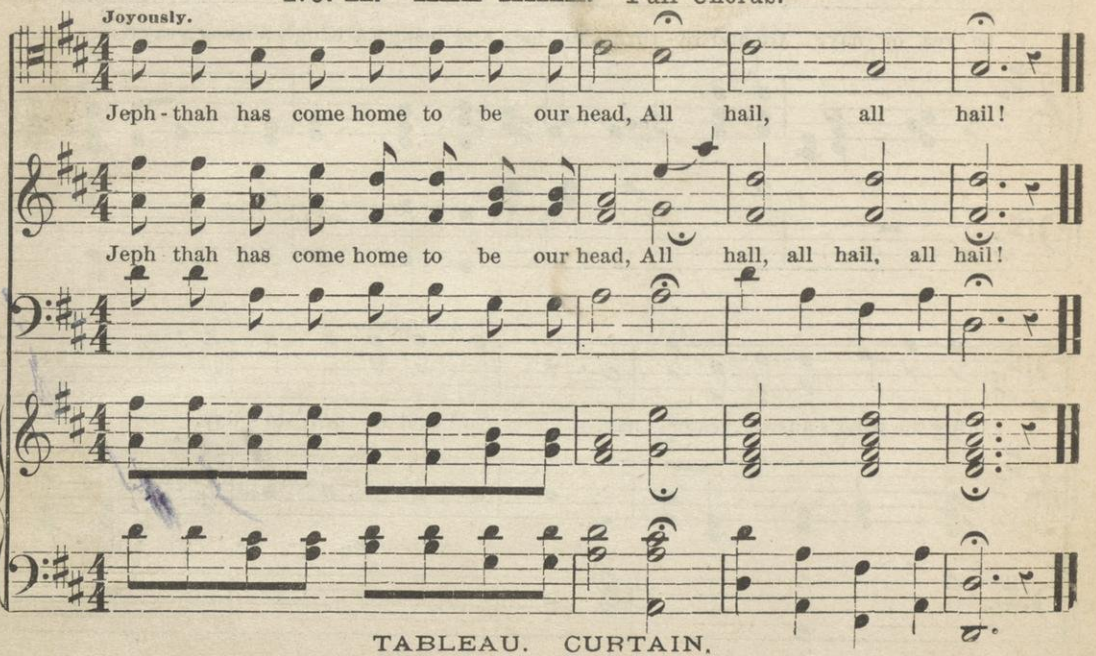
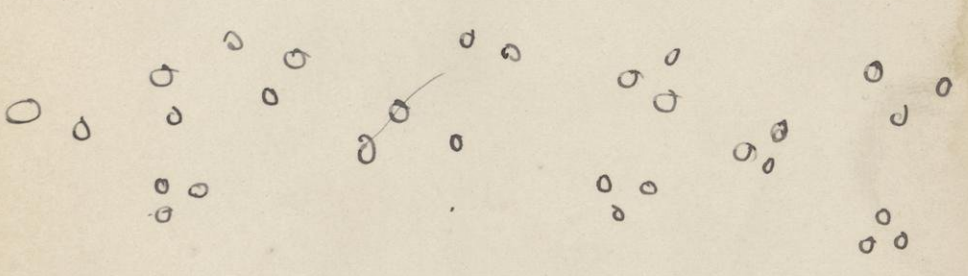


TABLEAU. CURTAIN.

Ø Arnold exits quickly, I. U. E., the guard saluting.

After the presentation of the sword to Jephthah, who holds it up so all can see it, the chorus burst into an enthusiastic song of welcome, on which the curtain descends.



Ib. Jeph Elon

Scene 2. — The Camp at Mizpeh.

Jephthah is discovered in his tent, alone. He is studying a plan of battle.

Enter Arnold, R. 2. E., to Jephthah's tent. He salutes as he addresses Jephthah; and also after receiving message; before he exits.

After Arnold exits. Jephthah comes from tent. and slowly walks to C., where, standing with outstretched hands, and heavenward glance, he vows his vow.

ACT I.—SCENE 2.

CAMP OF JEPHTHAH IN MIZPEH.

JEPHTHAH ALONE.

Enter ARNOLD *from Right.*

Arnold.—The King of Ammon declares that the lands beyond the Jordan do rightfully belong to his people, that we have taken them away, and he demands that they be restored to him in peace or in war.

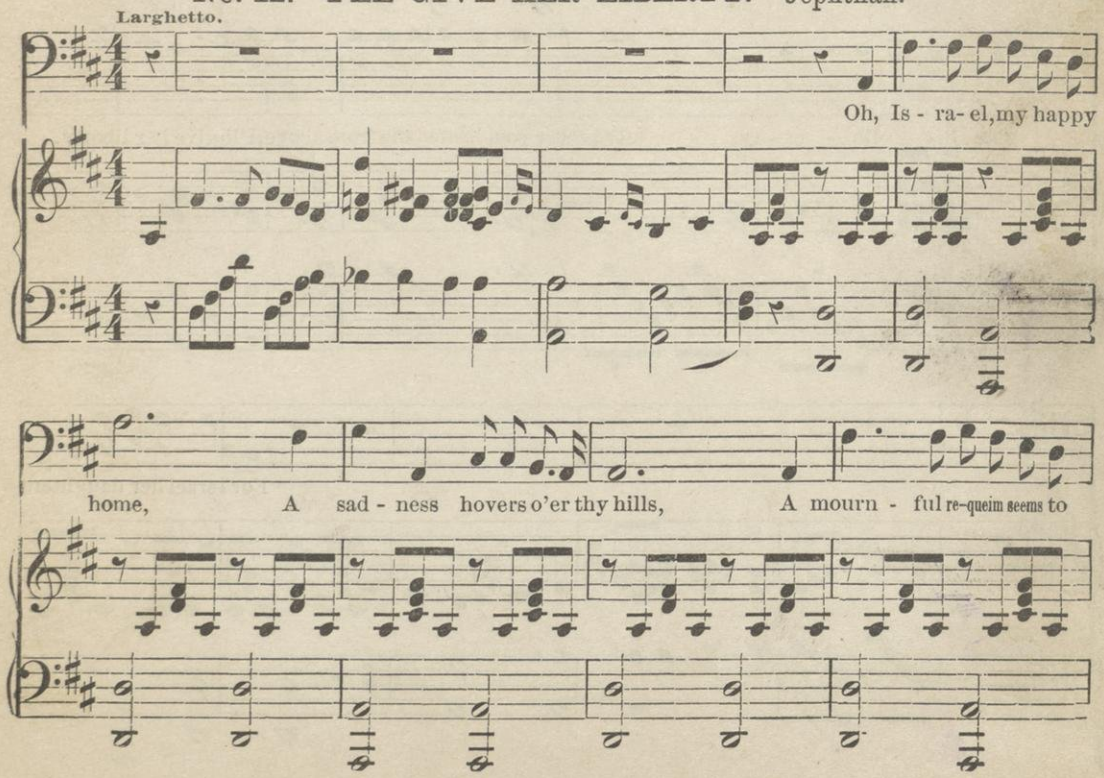
Jephthah.—So then shall it be in war; go therefore to the camp of *Elon*, bid him gather our armies for battle, and lead them hither. *Exit* Arnold *at Left.*

JEPHTHAH'S VOW.

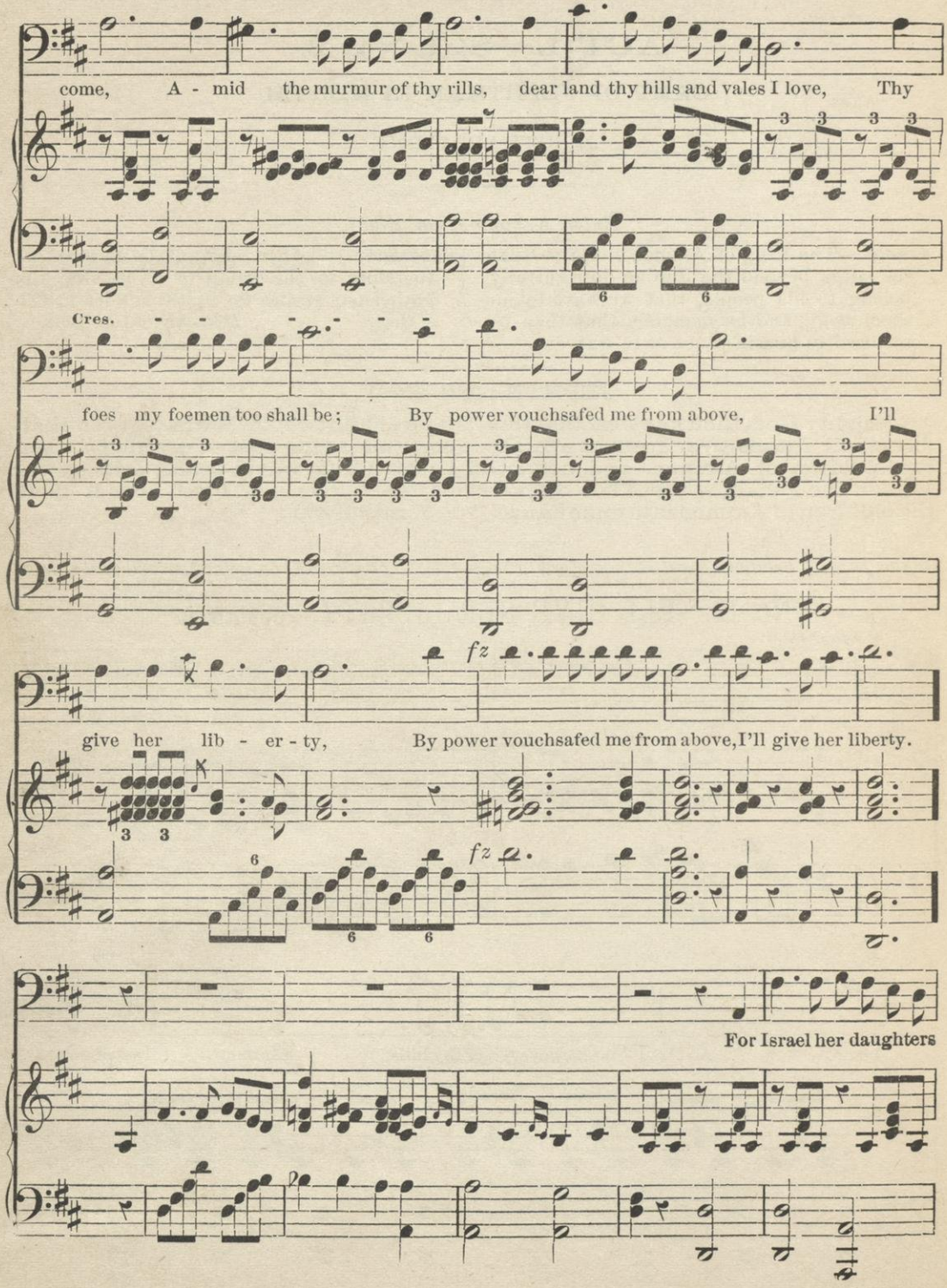
Almighty God, thou knowest that this day shall I pass over to fight against the children of Ammon, and now, O Lord, if thou shalt, without fail, deliver the children of Ammon into mine hands, then shall it be that whatsoever shall meet me at the door of my house when I return from war in peace, shall surely be the Lord's, and I will offer it up as a burnt offering.

Bugles faintly heard in the distance, Jephthah, removing cloak, puts on helmet, sword and shield.

No. 12. I'LL GIVE HER LIBERTY. Jephthah.

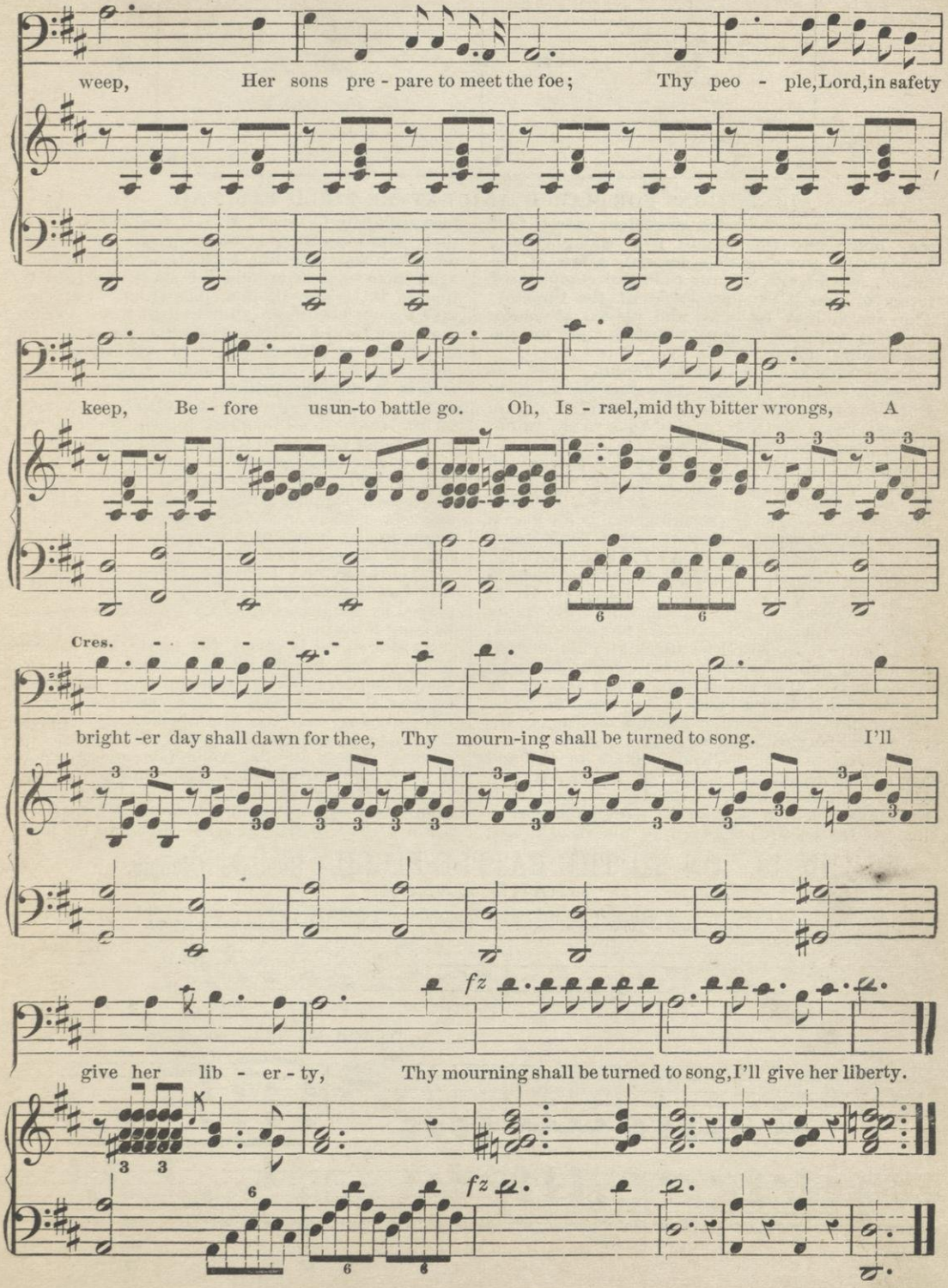


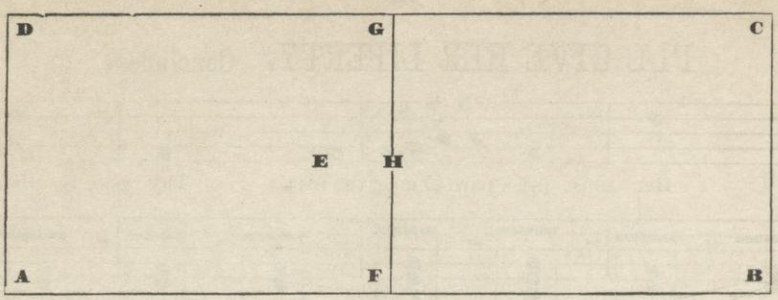
I'LL GIVE HER LIBERTY. Continued.



The business throughout this solo is suggested by the words

I'LL GIVE HER LIBERTY. Concluded.





DIRECTIONS FOR MARCH AND BATTLE-FIELD TABLEAU.

There are various forms of ancient march that may enter into this scene; it is thought best, however, to give directions for only a few of the plainer movements, leaving the more complicated forms of march at the option of the director. The march may be sung and played as many times as required to give sufficient time for the movements chosen.

Enter Elon at A. joined by Jephthah and followed by soldiers in single file across the stage to B. (Ibzan being the last to enter), turning square corners, march to C. D. A. and back to B., tramp in line, face the front of stage.

Jephthah goes to F., all forward to front of stage; tramp in line, tramp backward to line A. B. Captains (Elon and Ibzan) go to F., followed by soldiers in single file, forming double file march from F. to G., separating at G., right flank going to C. B. F., left flank to D. A. F., again forming double file march, separating as before, meeting Jephthah at H. as he passes on line G. H. F. Soldiers again having position on line A. B., facing front, the Captains will take their former positions. Captain from B. will lead in single file march, forming a hollow square around Jephthah, who stands at H.; after two or three times around, he (Captain) may lead soldiers on line from H. to G. D. A., and back to former position on line A. B., tramp in line, face front of stage.

Captains may again lead soldiers to F., and again form double file march on line F. H. G., led by Jephthah, turn, facing line A. D., Jephthah takes position at E. All march forward to line A. D., tramp backward to line B. C., and forward again to line F. H. G.; face front, Jephthah takes position at G., separate as before, Jephthah tramping line F. H. G., while Captains again take soldiers around the stage and back to line A. B., tramp in line, face front. Captains take former positions; all march to front, led by Jephthah from F., dropping on knees at signal, on line D. C., in attitude of guard against cavalry. Jephthah and Captains remain standing, with swords in suitable position; at the second signal, soldiers will immediately rise, following Jephthah off the stage at C. in quick march, the Captain at D. being the first to follow; each soldier going to D. before making the exit, thereby keeping the line straight. Great care should be exercised at all times in keeping straight lines, making prompt changes, with war arms in proper position, and beginning promptly each phrase of music, marking well the accent of march time.

After the soldiers' Chorus has been sung through, the march may be continued while it is being played by the orchestra, after which it may again be sung if desired.

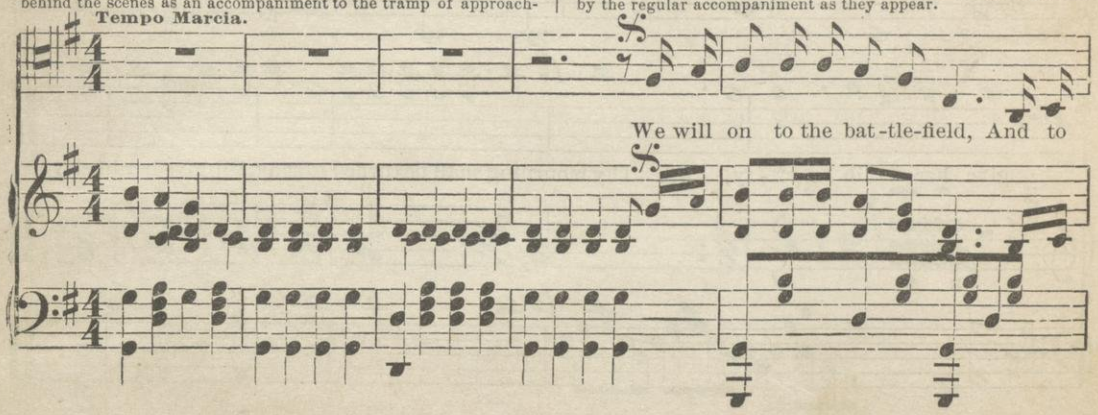
As the signal is given, the music, at whatever point it may be, should immediately cease, and should be energetically taken up from the beginning as the quick exit is made and the curtain falls, playing only the first theme. The curtain next rises on the tableau scene, showing the Israelites' victory and the Ammonites overpowered by Jephthah's army. The scene should represent some of each army dead and wounded. Jephthah and Captains should be well in front.

For further instructions, see directions for play.

No. 13. ON TO THE BATTLE-FIELD. Soldiers' Chorus.

GRAND MARCH.

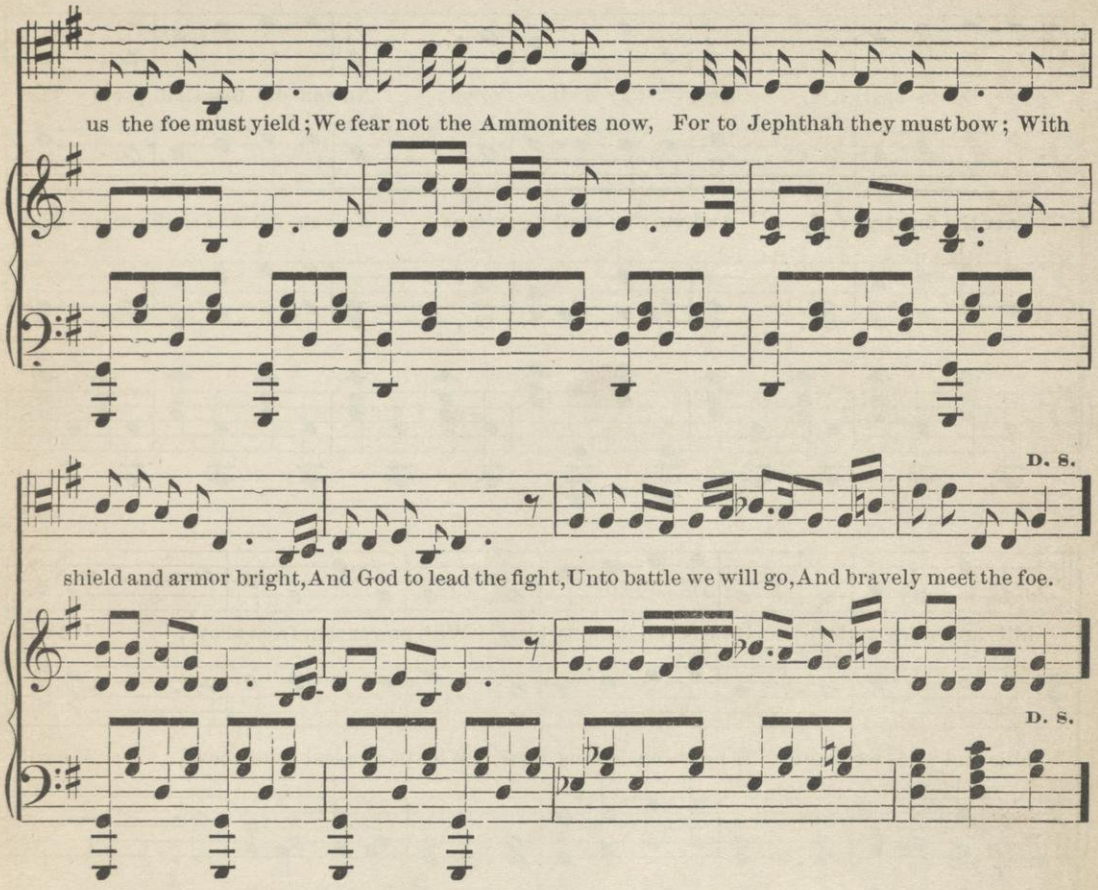
The march may be played once through with an instrument behind the scenes as an accompaniment to the tramp of approaching soldiers, gradually louder as they near the camp, and joined by the regular accompaniment as they appear.



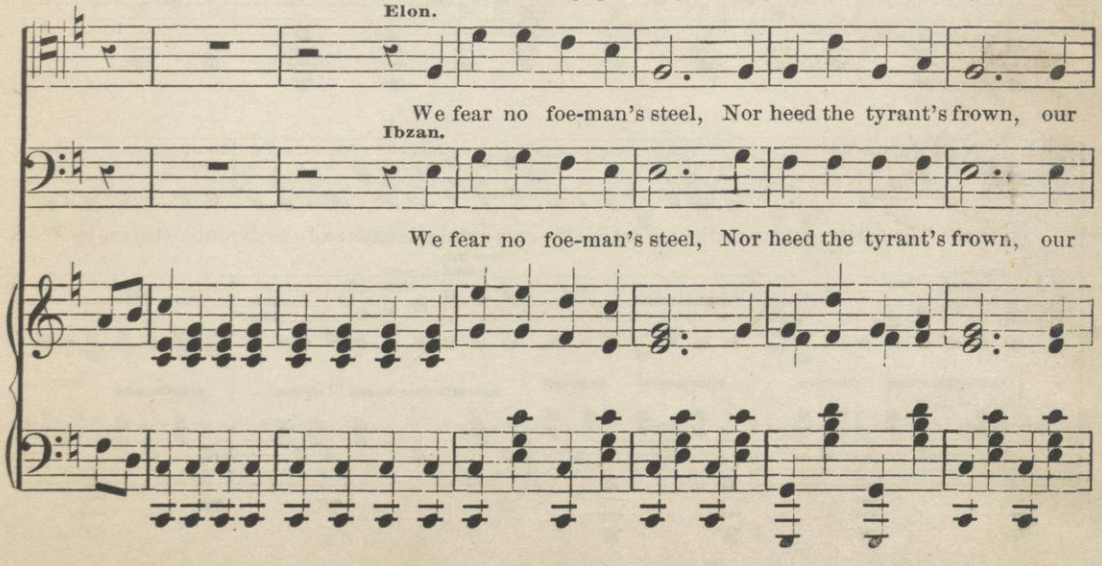
The march and its figures and changes will depend a great upon the size of the Stage. To be effective there must be ample room for wheeling. Counter marching &c. The director will use his judgment and discretion as to the best figures and evolutions to be utilized with the stage room at his disposal.

Quickness, promptness and decision in movements are prerequisites to the success of all march figures.

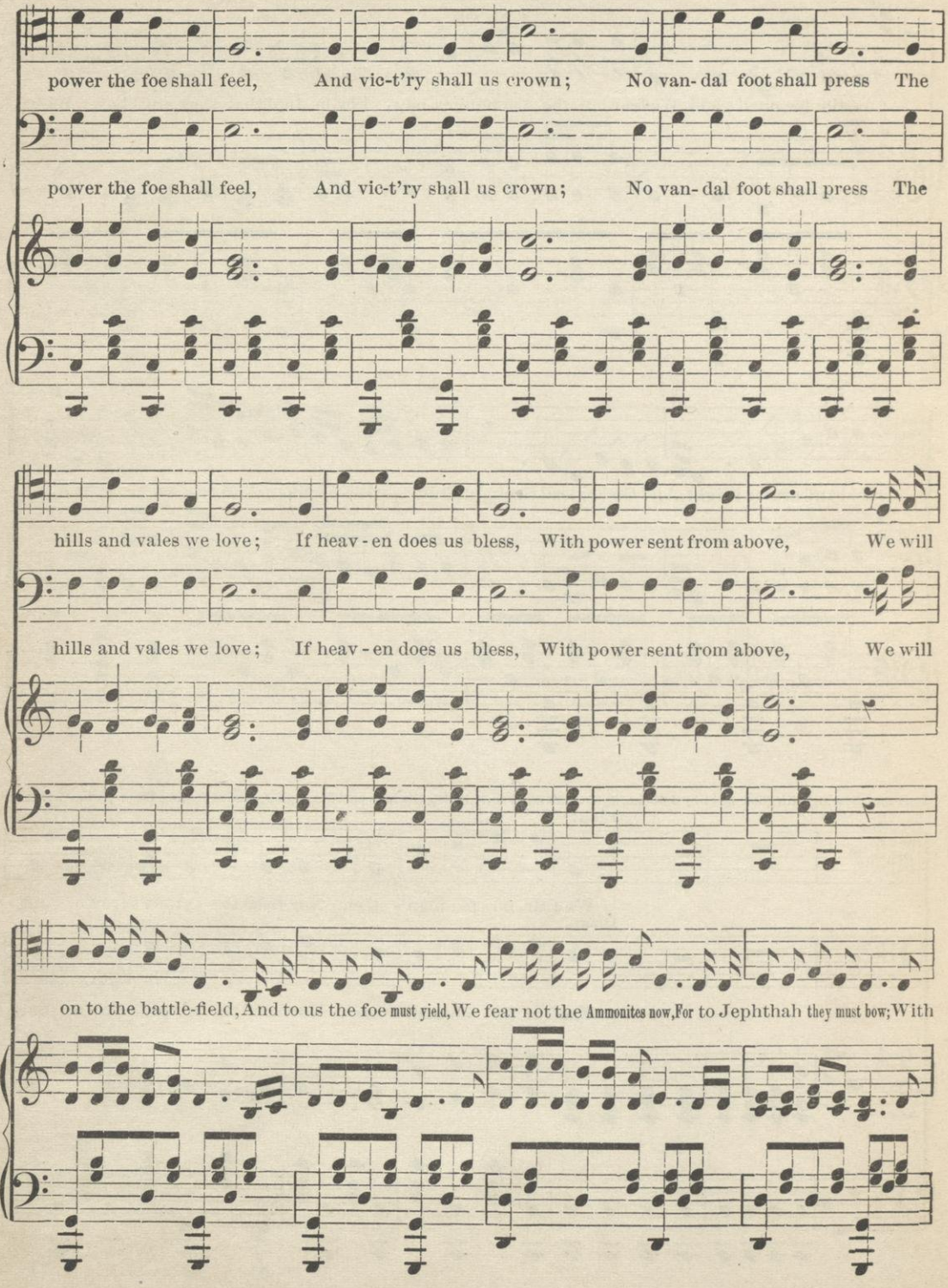
ON TO THE BATTLE-FIELD. Continued.



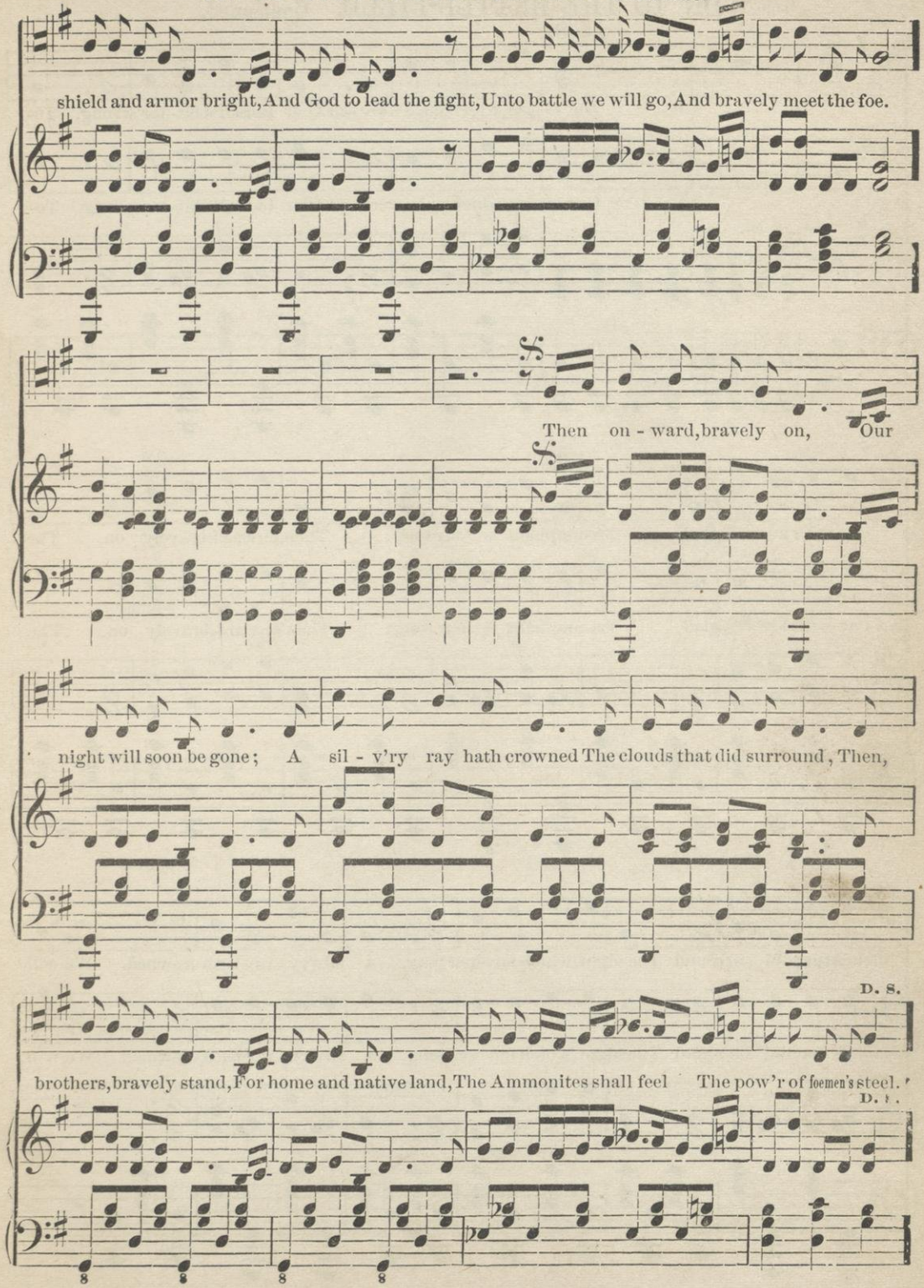
Duet may be sung with good effect by full chorus of soldiers, Tenors singing the Bass part 8va higher, Basses singing Tenor part as written.



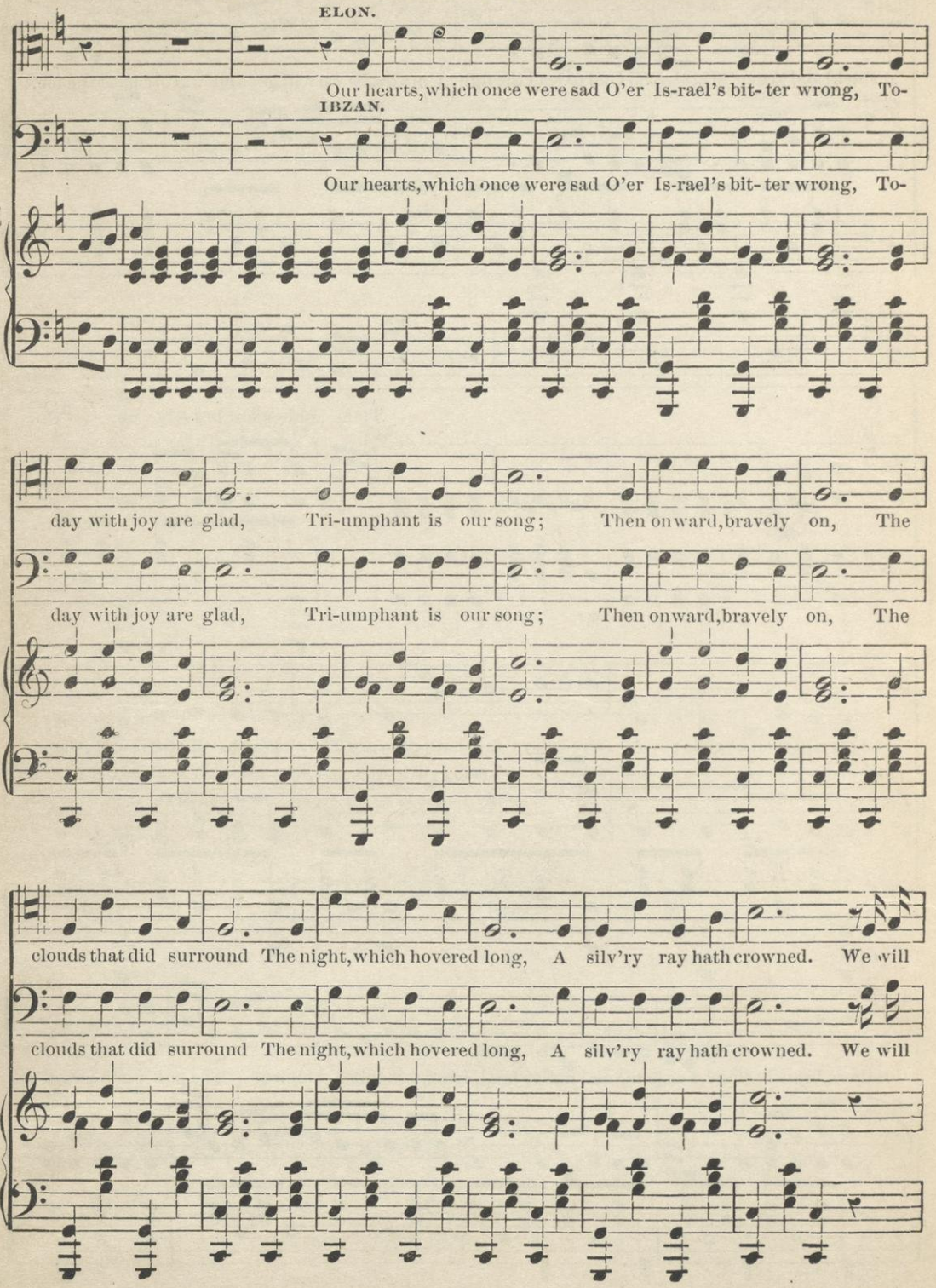
ON TO THE BATTLE-FIELD. Continued.



ON TO THE BATTLE-FIELD. Continued.



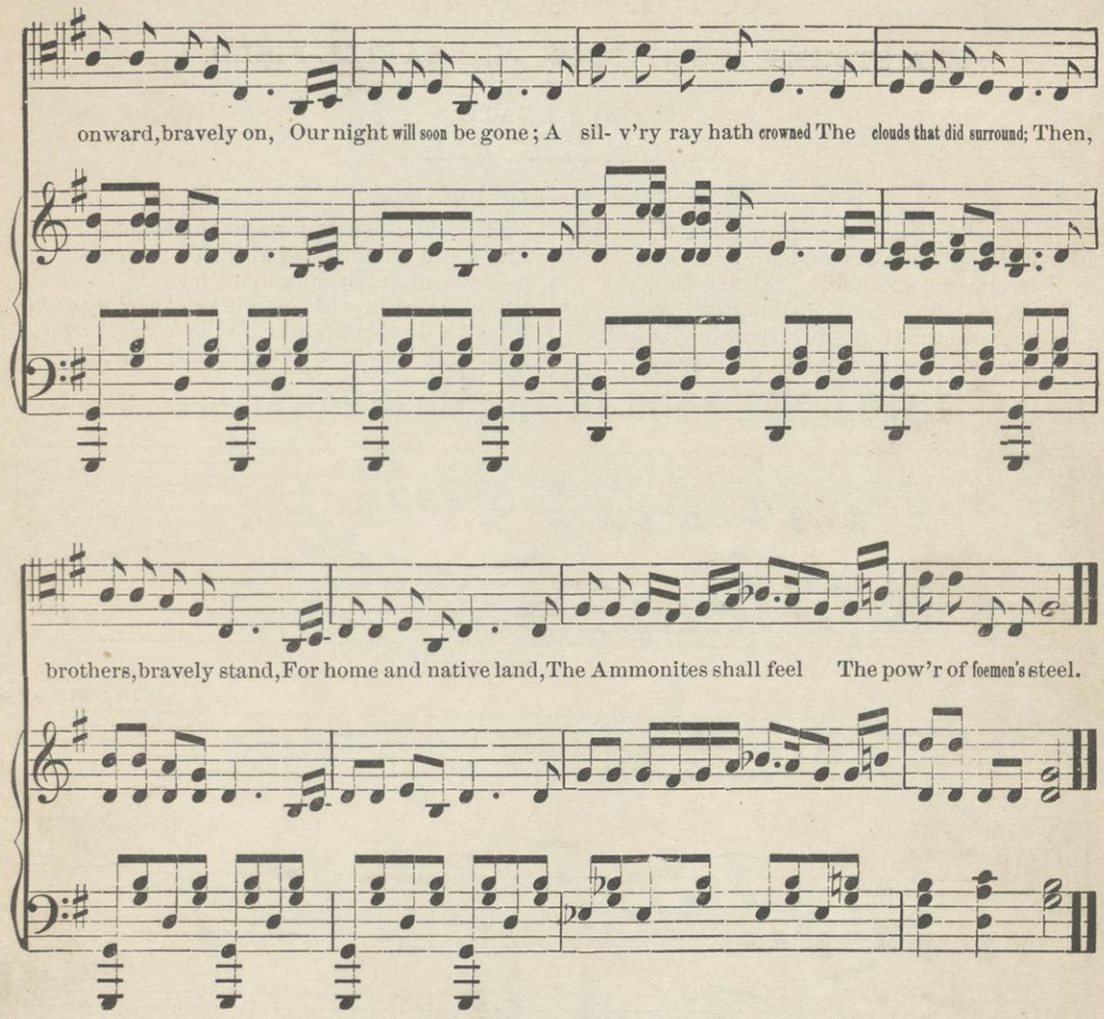
ON TO THE BATTLE-FIELD. Continued.



Soldiers &c. should all be off as Curtain falls.

The genius and artistic inventiveness of the director will be shown in his grouping of the Tableau, which should be made as realistic as possible. Any famous war pictures can be drawn on for the grouping, &c.

ON TO THE BATTLE-FIELD. Concluded.



CURTAIN.

TABLEAU.

JEPHTHAH'S VICTORY.

THE AMMONITES OVERPOWERED, ELONI WOUNDED.

CURTAIN.

ACT I.—SCENE 3.

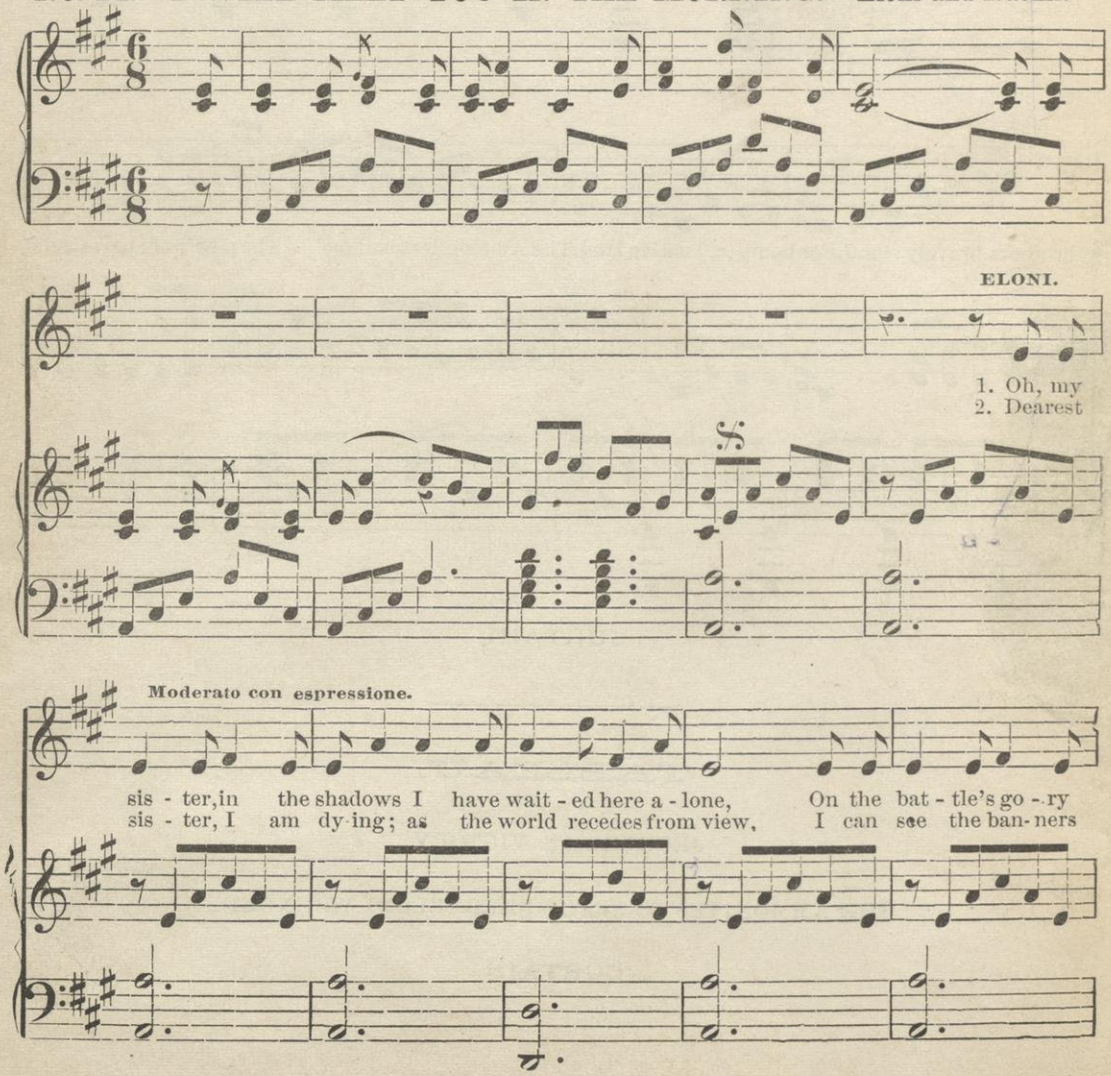
A STORMY NIGHT UPON THE BATTLE-FIELD.

ELONI'S DEATH.

Enter NAOMI *from back of stage.*

Naomi.—The dead lie strewn upon the field,
Each fallen spear and broken shield,
Declares some noble soul has fled,
Some dauntless one, dying or dead.
The glimmering stars their vigils keep,
And saddened eyes can only weep;
And broken hearts for aye shall mourn,
The loved ones who shall ne'er return.
A bitter anguish falls upon me,
Oh, brother, brother, can it be, (*kneeling at his side.*)
That while thy life blood ebbs away,
I can but watch, and weep, and pray.

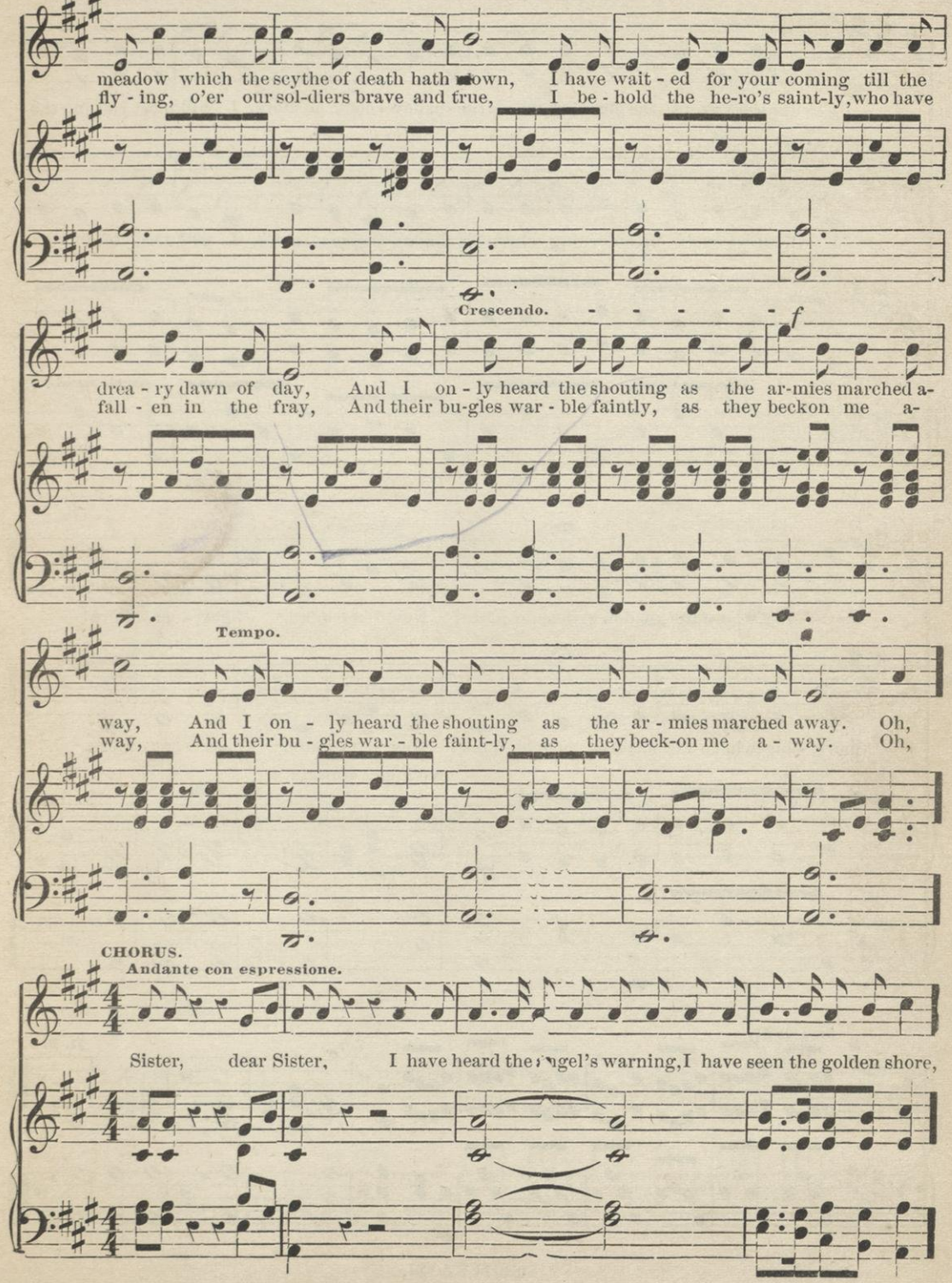
No. 14. I WILL MEET YOU IN THE MORNING. Eloni and Naomi.



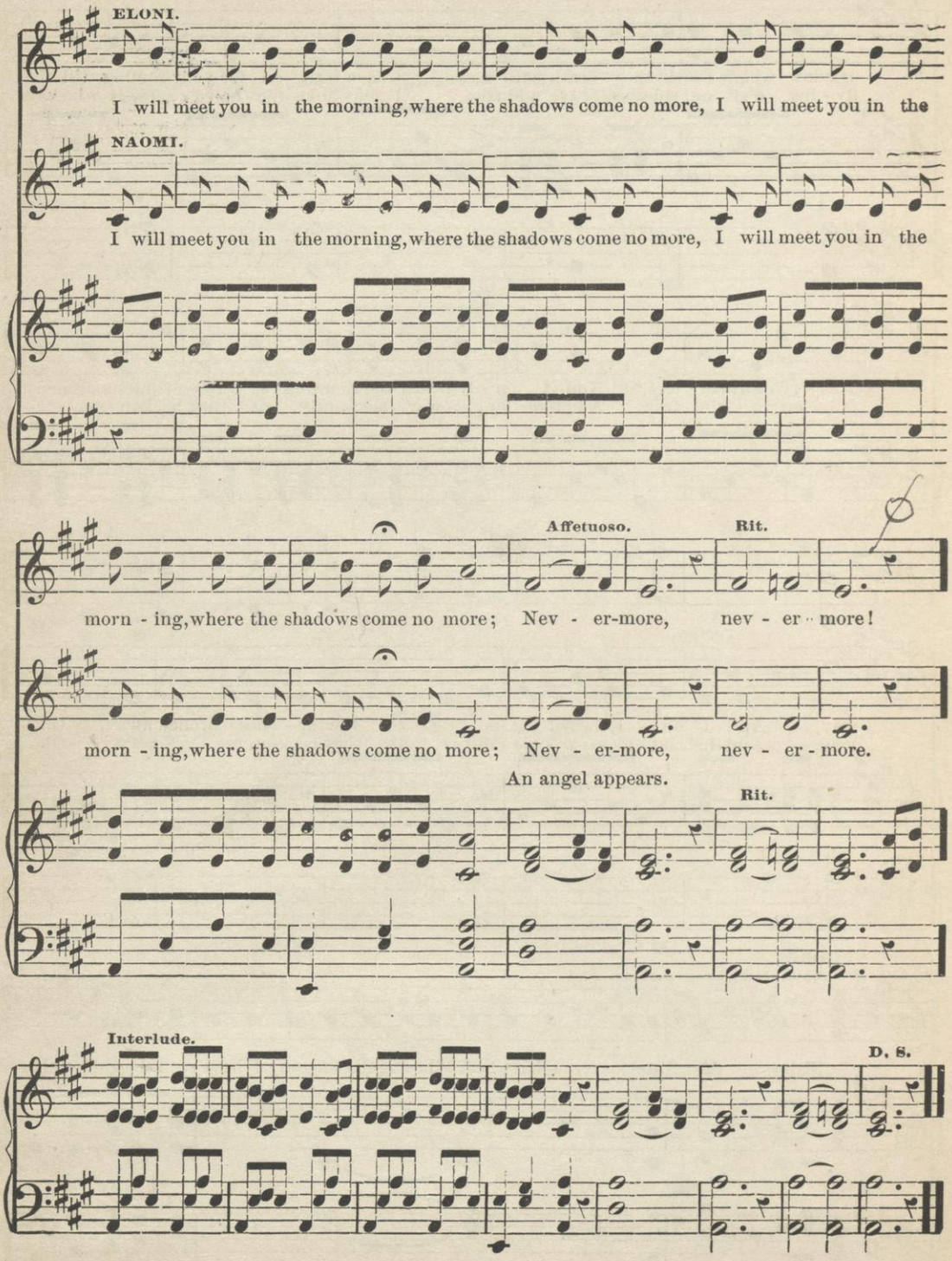
Scene 3. — The tableau as previously presented is changed only by the absence of the principals. The dead and dying still remain as in previous pictures. A storm has risen, and the wind whistles shrilly across the battle field, as Naomi enters from back, seeking for Elon's body. She pauses every now and again as she speaks, stooping and examining a body here & there as she moves slowly among the bodies. Her business is indicated by the words.

Naomi on discovering
Eloni, ~~should exhibit~~
emotion. sorrow. distress,
&c. Kneels as his side.
Takes his head on her breast,
wipes his lips, &c. &c., as
the circumstances of the case
would suggest.

I WILL MEET YOU IN THE MORNING. Continued.



I WILL MEET YOU IN THE MORNING. Concluded.



CURTAIN.

ARTHUR W. TAMS,
Musical Library,
109 W. 28th St.
NEW YORK.

Last
As Interlude begins, Eloni
dies in her arms. She lays
him gently down, crosses his
arms on his breast, &c.

The chorus should be sung piano,
off stage.

Slow curtain, as Naomi throws
herself across her brother's body

Act. 2.

Scene 1. — In the mountain fastnesses. Awaiting the return of the Israelitish army.

The girls can enter R. & L., U. E. two and two; dancing and ringing timbrels as they come to the front.

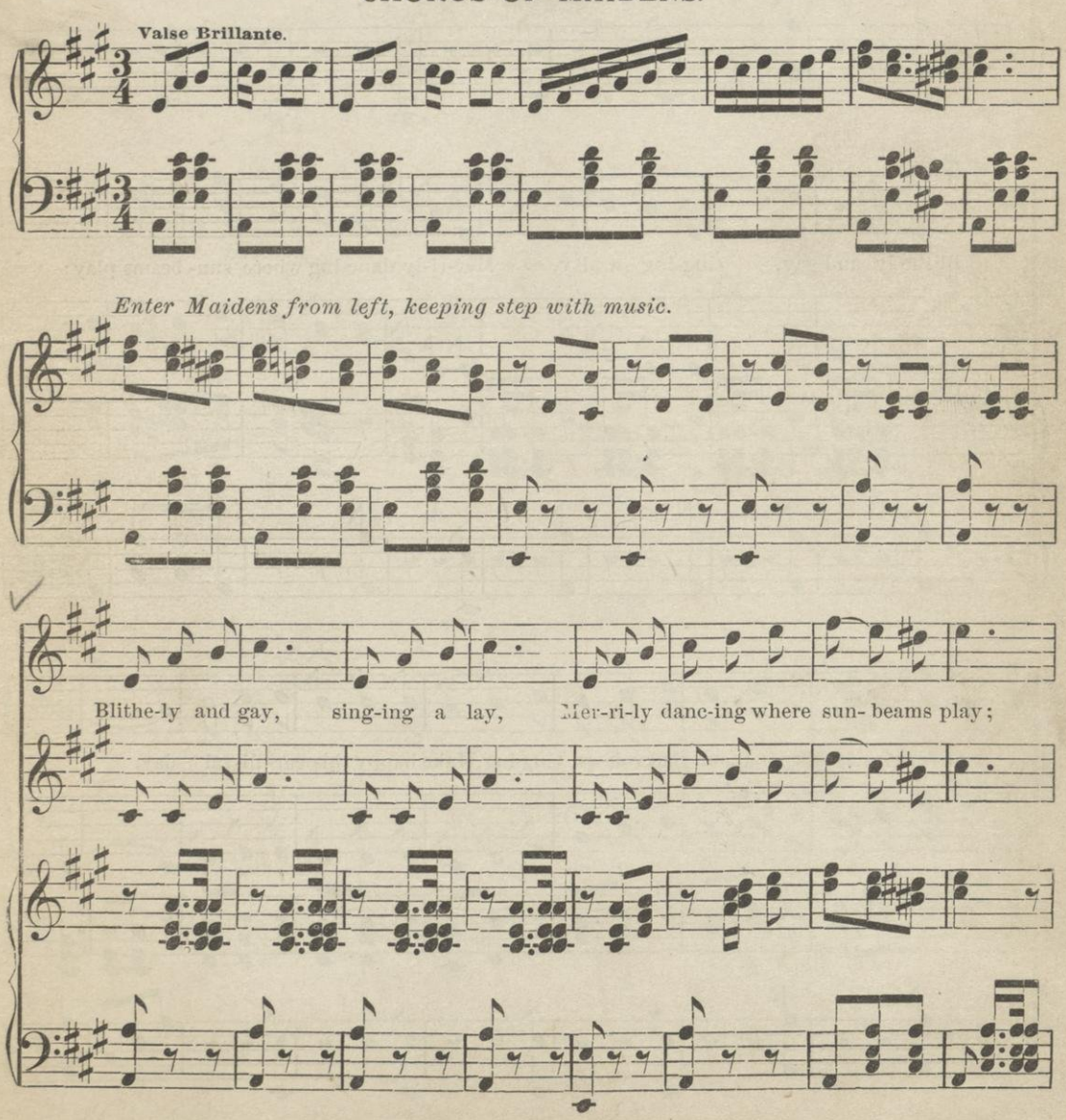
ACT II.—SCENE 1.

MAIDENS OF ISRAEL UPON THE MOUNTAINS, WAITING THE RETURN OF THEIR VICTORIOUS HEROES, GATHERING FLOWERS, SINGING, DANCING, AND RINGING TIMBRELS.

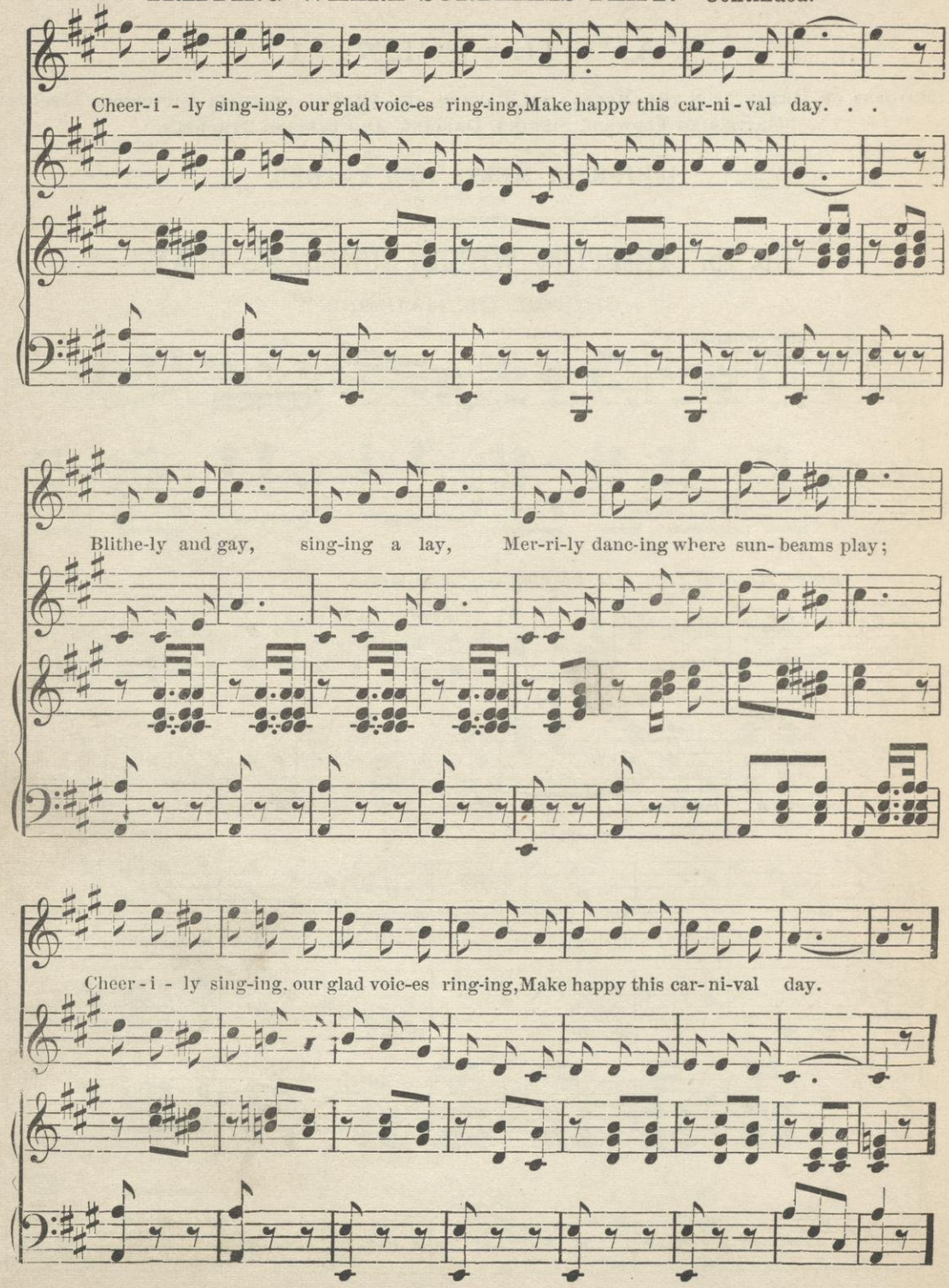
IPHIGENIA MEETS HER FATHER.

No. 15. TRIPPING WHERE SUNBEAMS PLAY.

CHORUS OF MAIDENS.

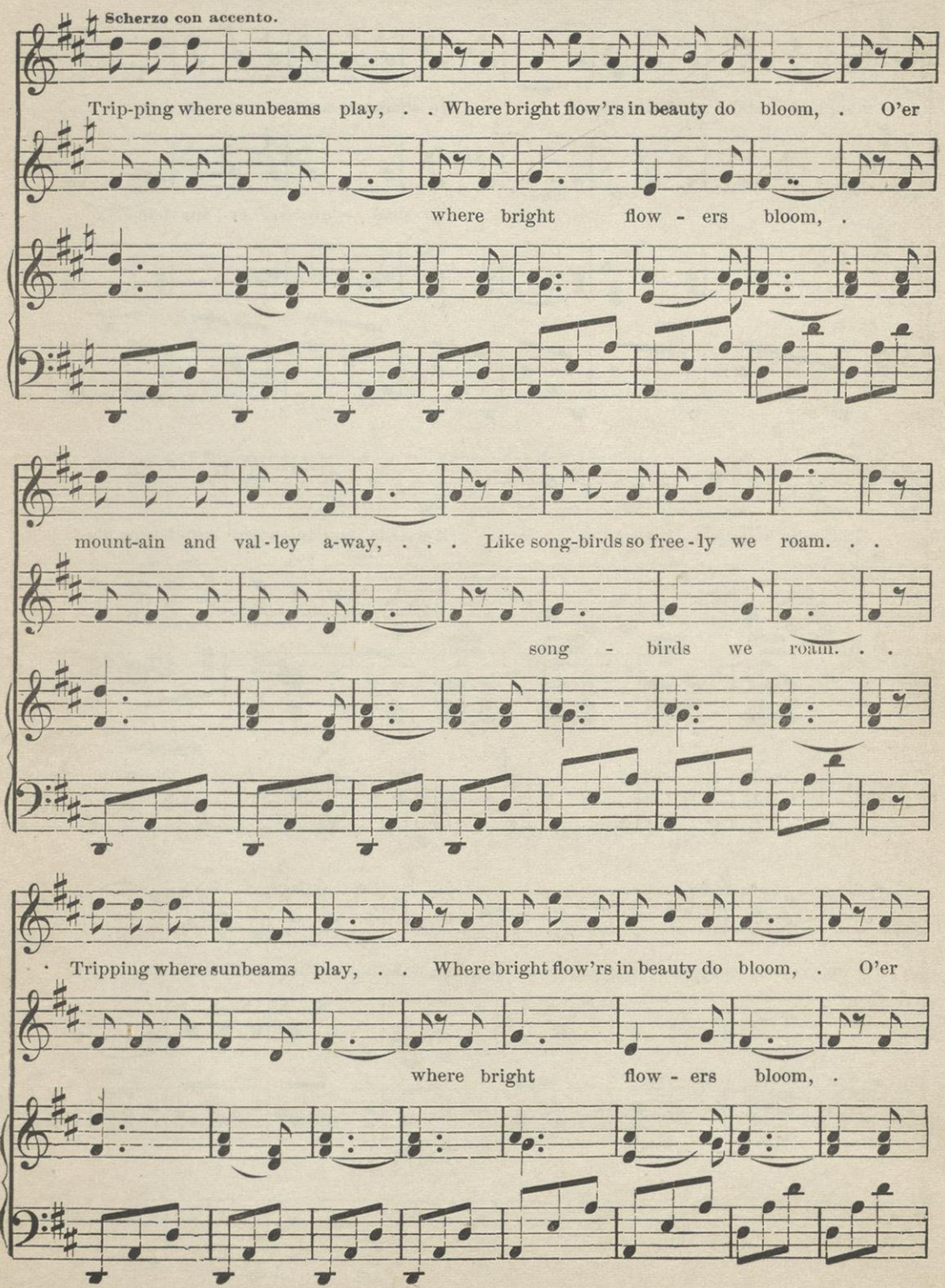


TRIPPING WHERE SUNBEAMS PLAY. Continued.

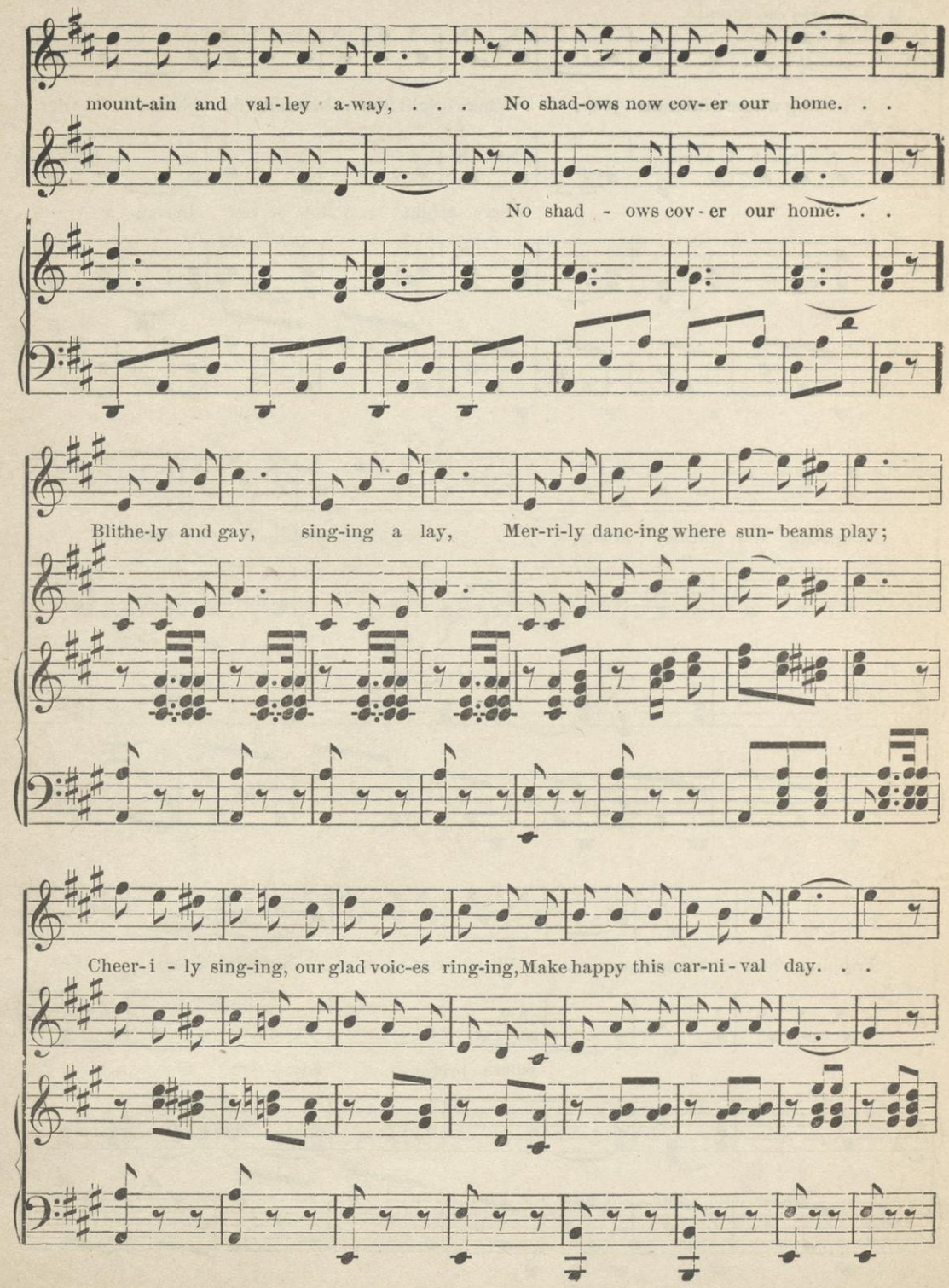


As in the case of the Military March. This dance depends a good deal upon the stage space. A variety of Changes in the evolutions and figures can be made at the discretion of the director, who will see, however, that plenty of life and action is put into the scene.

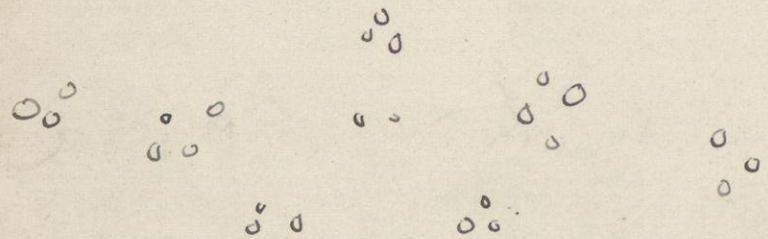
TRIPPING WHERE SUNBEAMS PLAY. Continued.



TRIPPING WHERE SUNBEAMS PLAY. Continued.

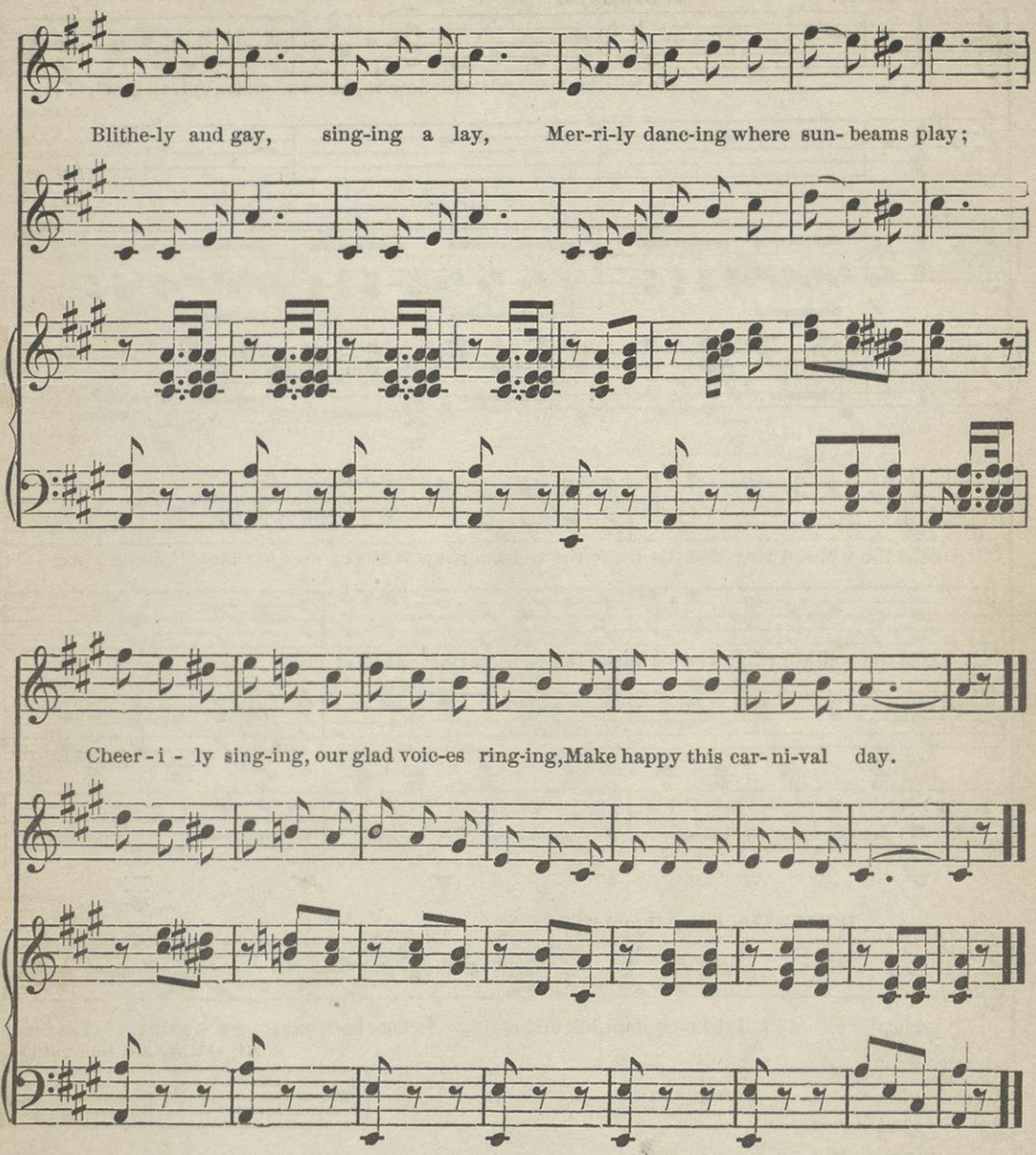


Group your chorus picturesquely.
Don't have any straight lines.



Iph. As.

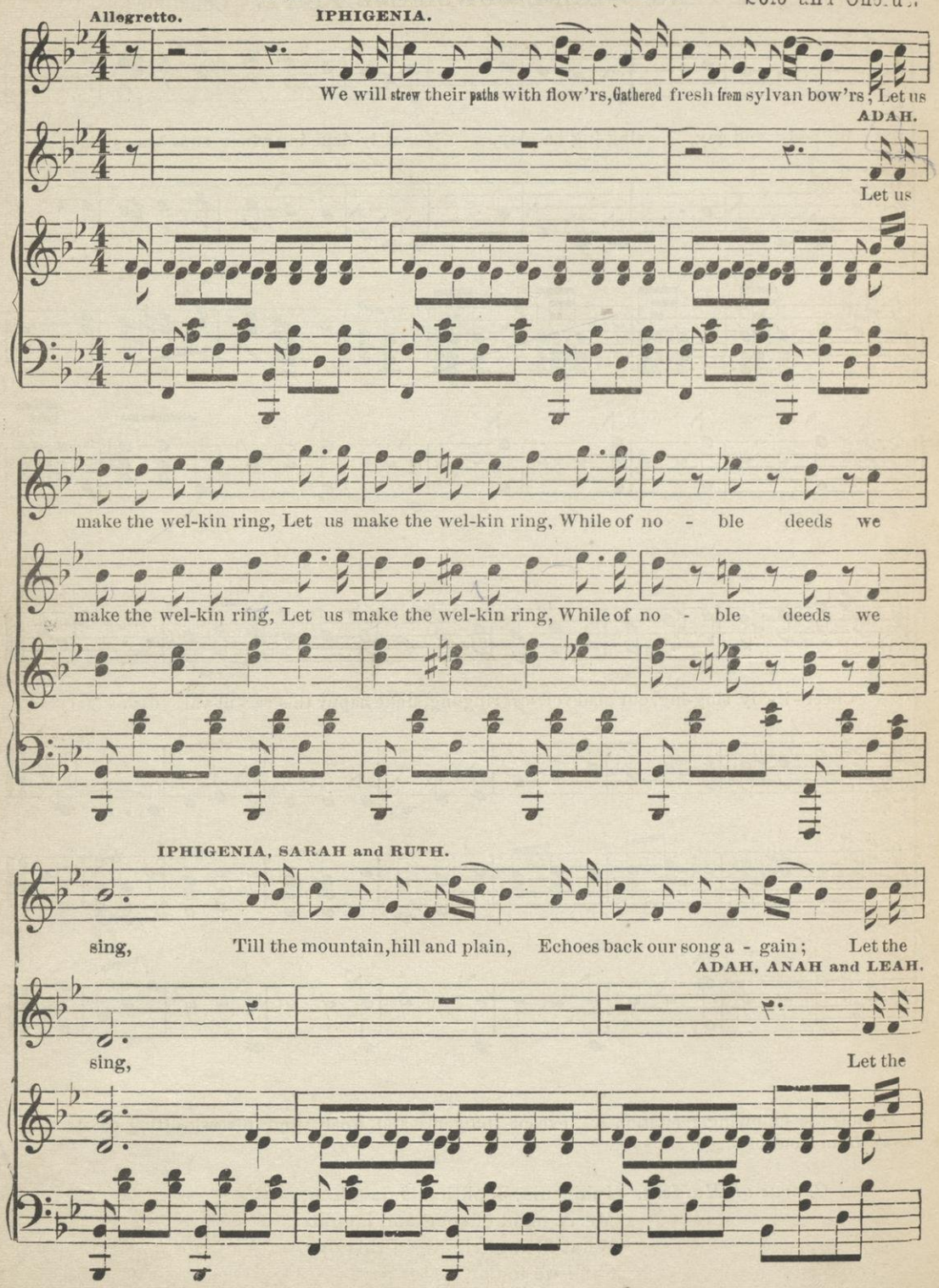
TRIPPING WHERE SUNBEAMS PLAY. Concluded.



During the following recitation all, except Iphigenia and Adah, find places, sitting or standing away from front of stage.

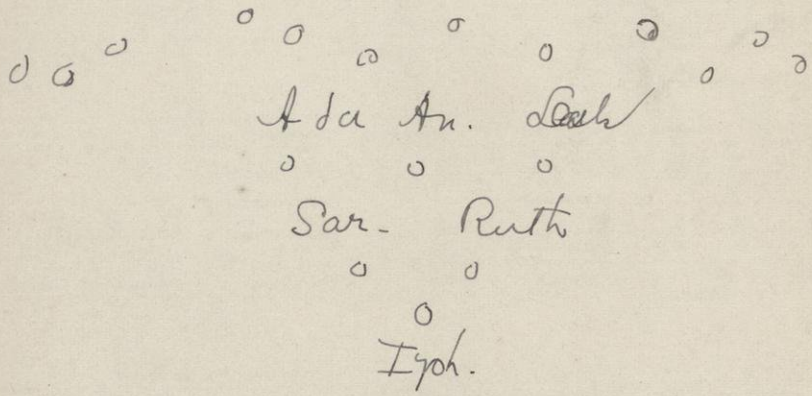
Chorus of Maidens.—Iphigenia, Jephthah's daughter,
Merry maid of song and laughter,
What fitting tribute on this day,
Shall we to our heroes pay?

No. 16. ROLL THE TIMBRELS. Solo and Chorus.

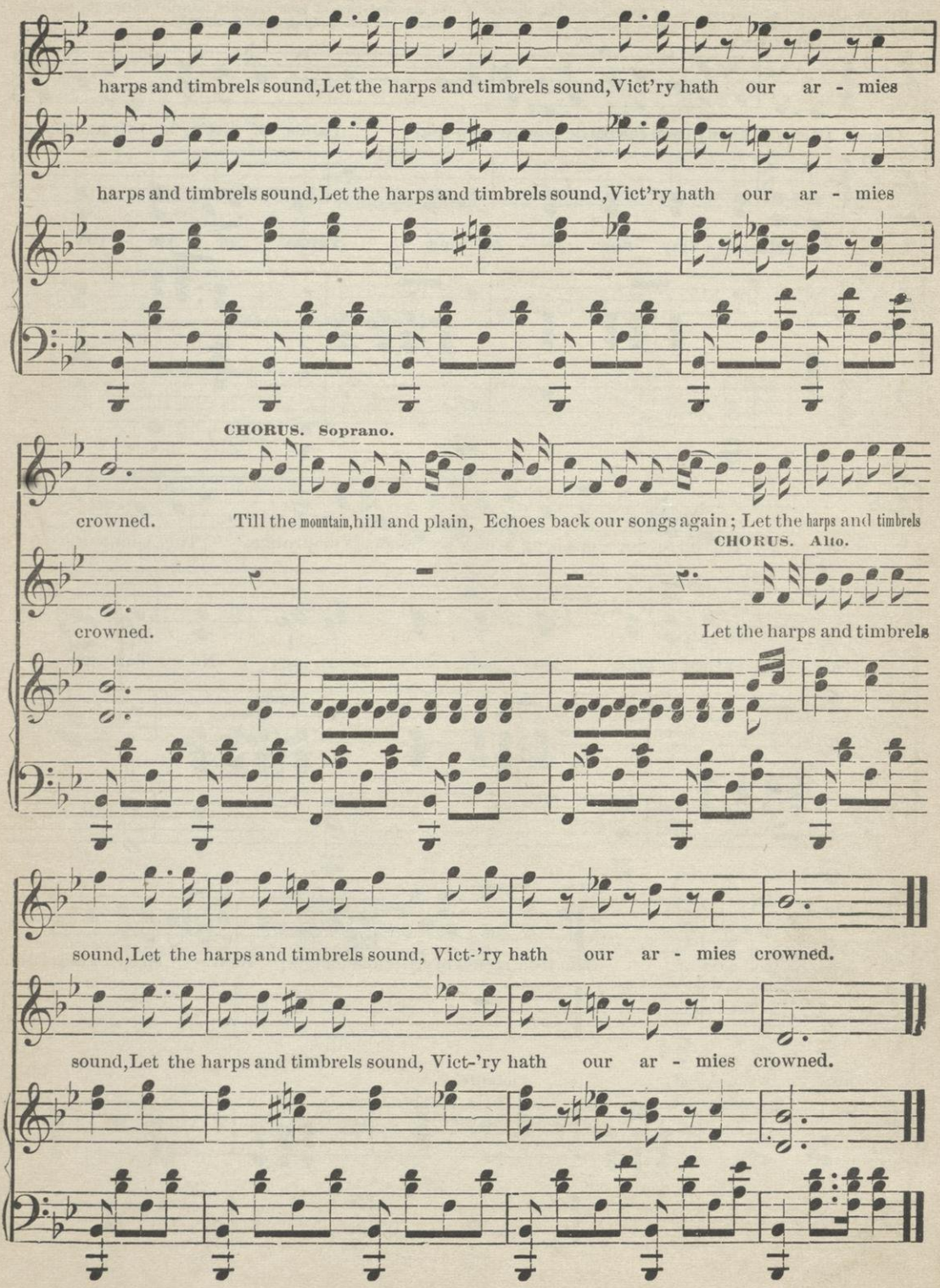


Iphigenia comes forward front. with flowers.

The business here is suggested by the text.



ROLL THE TIMBRELS. Concluded.



No. 17. GILEAD'S ARMY. Iphigenia and Chorus.

With an additional accompaniment of harps, timbrels, tibrets, and small cymbals, played by the chorus of maidens, used only on the accented part of each measure, omitted during the last eight measures of solo, joining again in chorus.

IPHIGENIA.

Chorus. Gil-ead's ar-my from the battle now re-turn-ing, Palms of vict'ry in their hands they

Gil-ead's ar - my now re - turn-ing, Palms of vic - t'ry

bear, Turned to joy - ous song is now her maiden's mourning; The Ammonites no

bear, Turned to song her maid - en's mourn-ing; No dan - ger

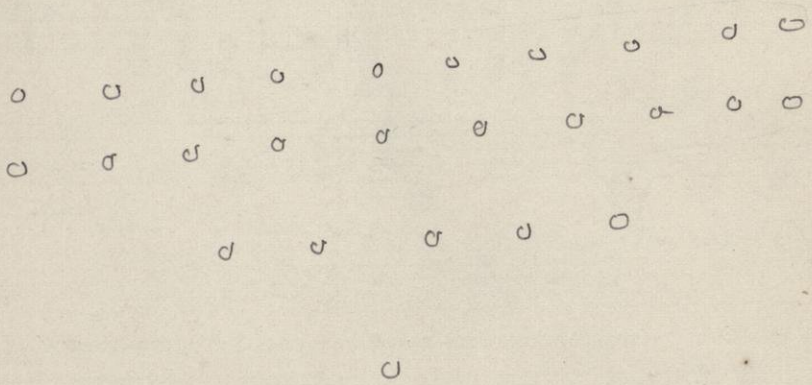
SOLO. Andante.

long-er need we fear. Safe from scenes of strife and danger, Heav - en speed them on their

need we fear.

Andante.

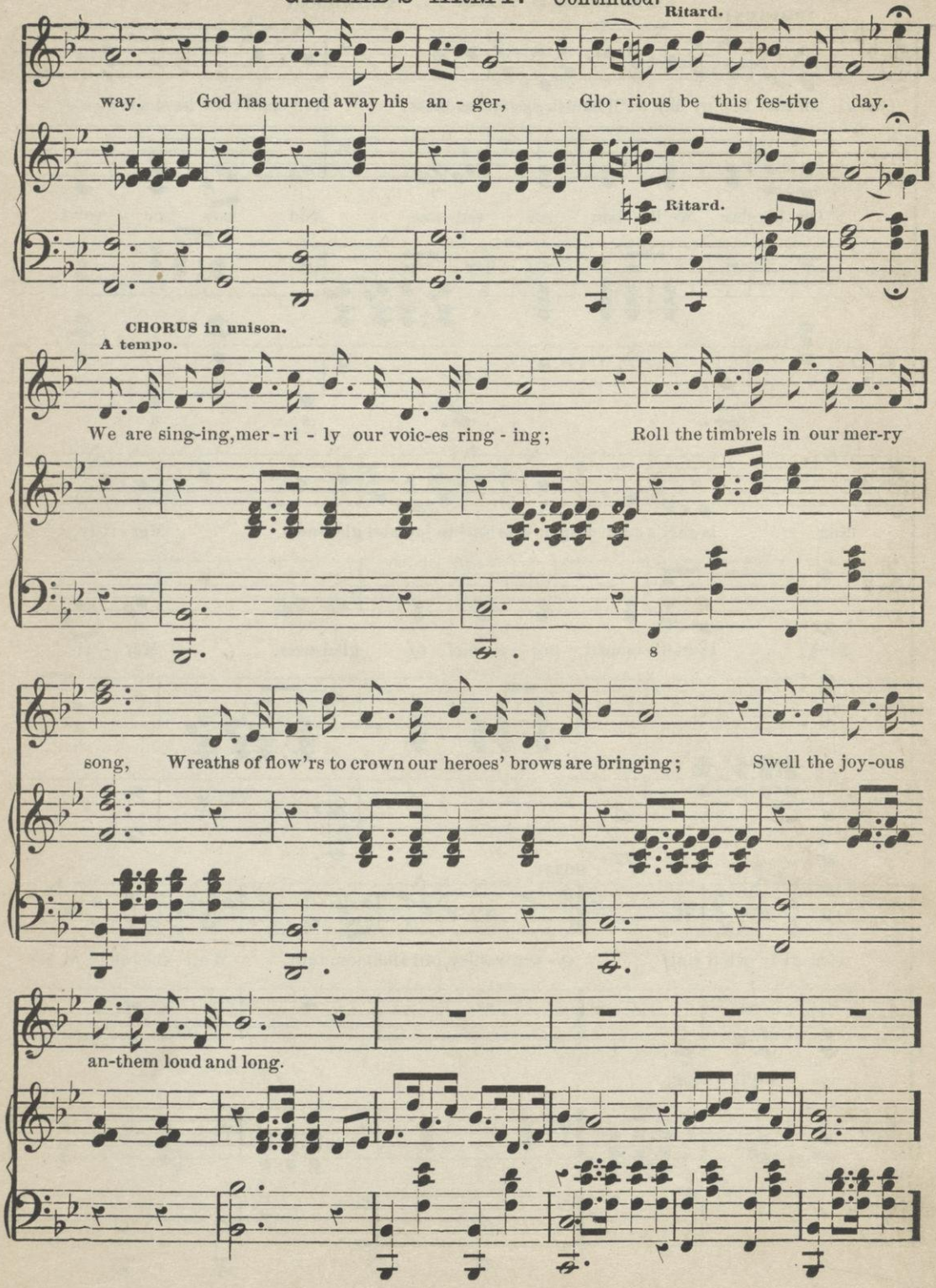
Iphigenia marches down
front, followed by principals
and chorus. Mark time
as they march down



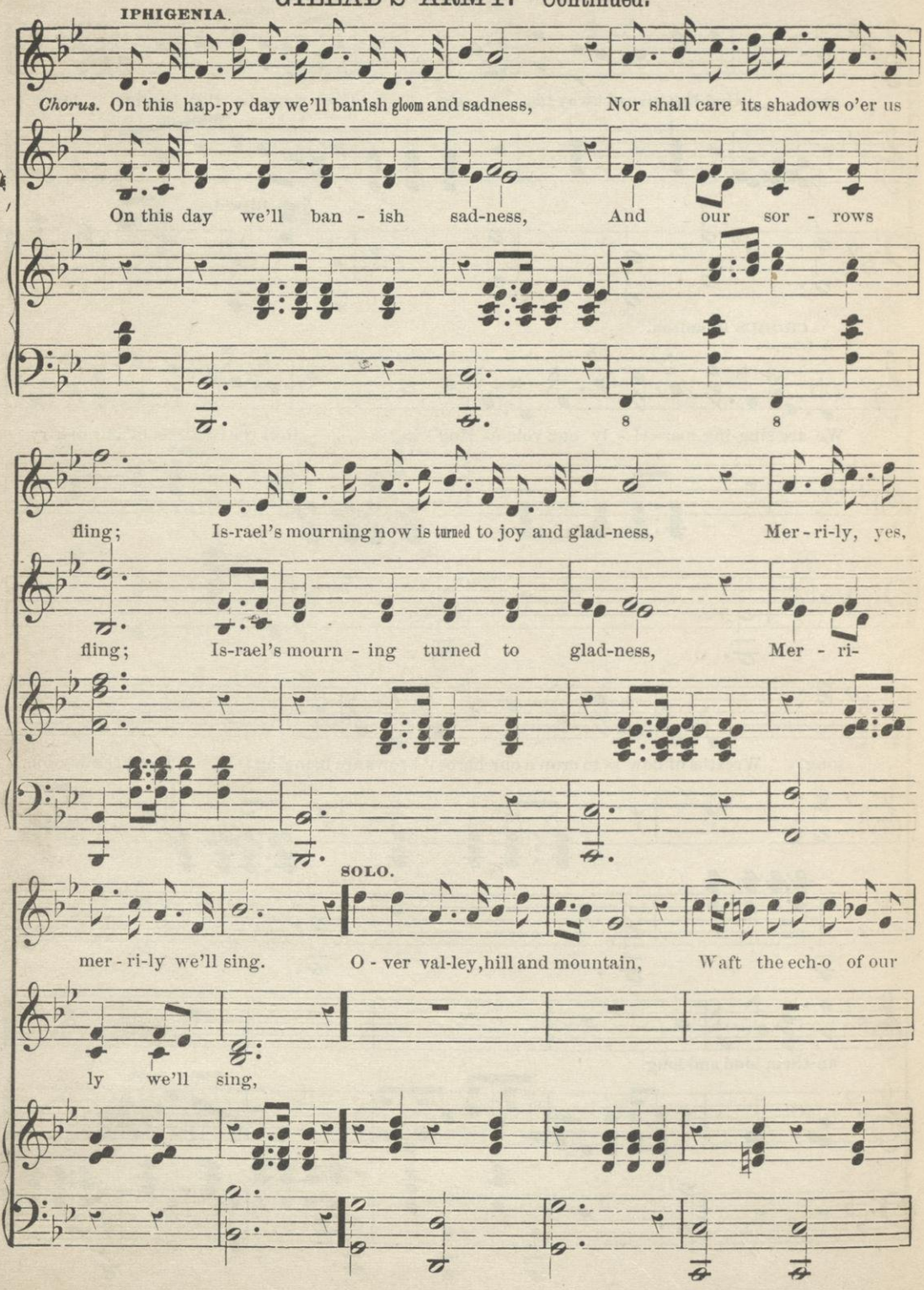
Iph -

Right about, and
march up stage,
marking time in
interlude.

GILEAD'S ARMY. Continued.



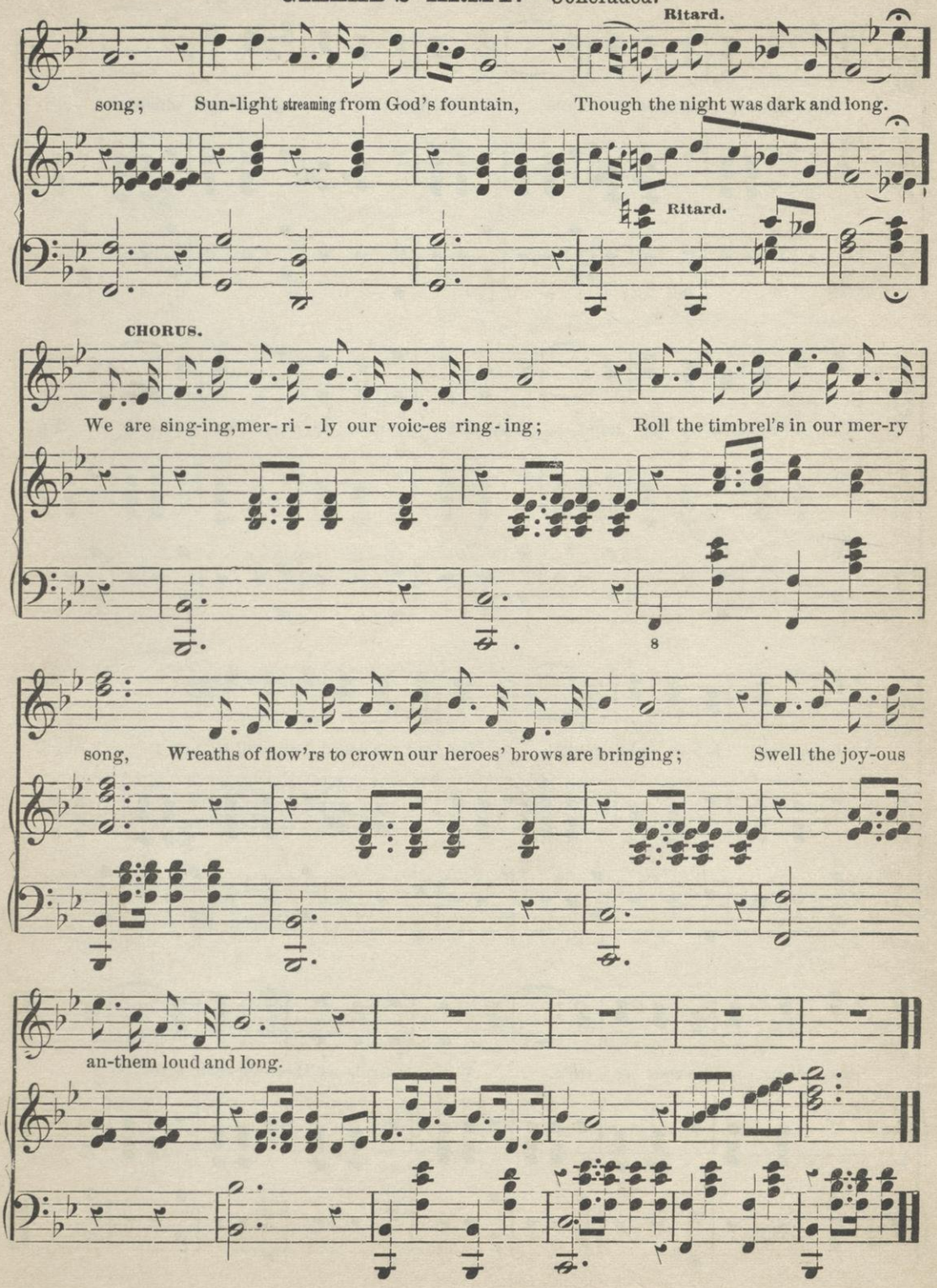
GILEAD'S ARMY. Continued.



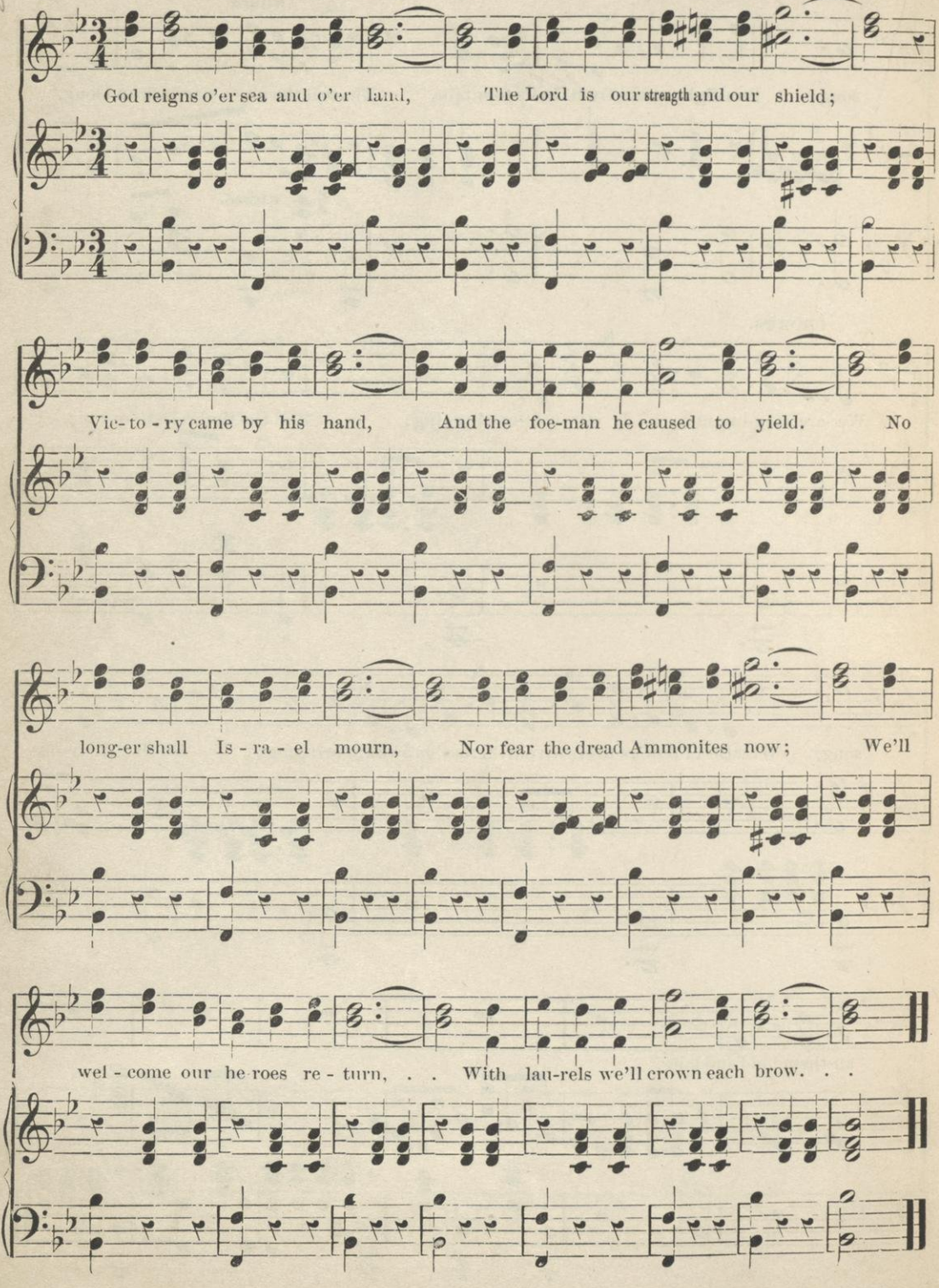
Right about face; march
Sower front, led by Iphigenia.

Bus. as before

GILEAD'S ARMY. Concluded.



No. 18. GOD REIGNS. Chorus of Maidens.



There should be a marked change in the demeanor of the girls in this number, in keeping with the sense of the words

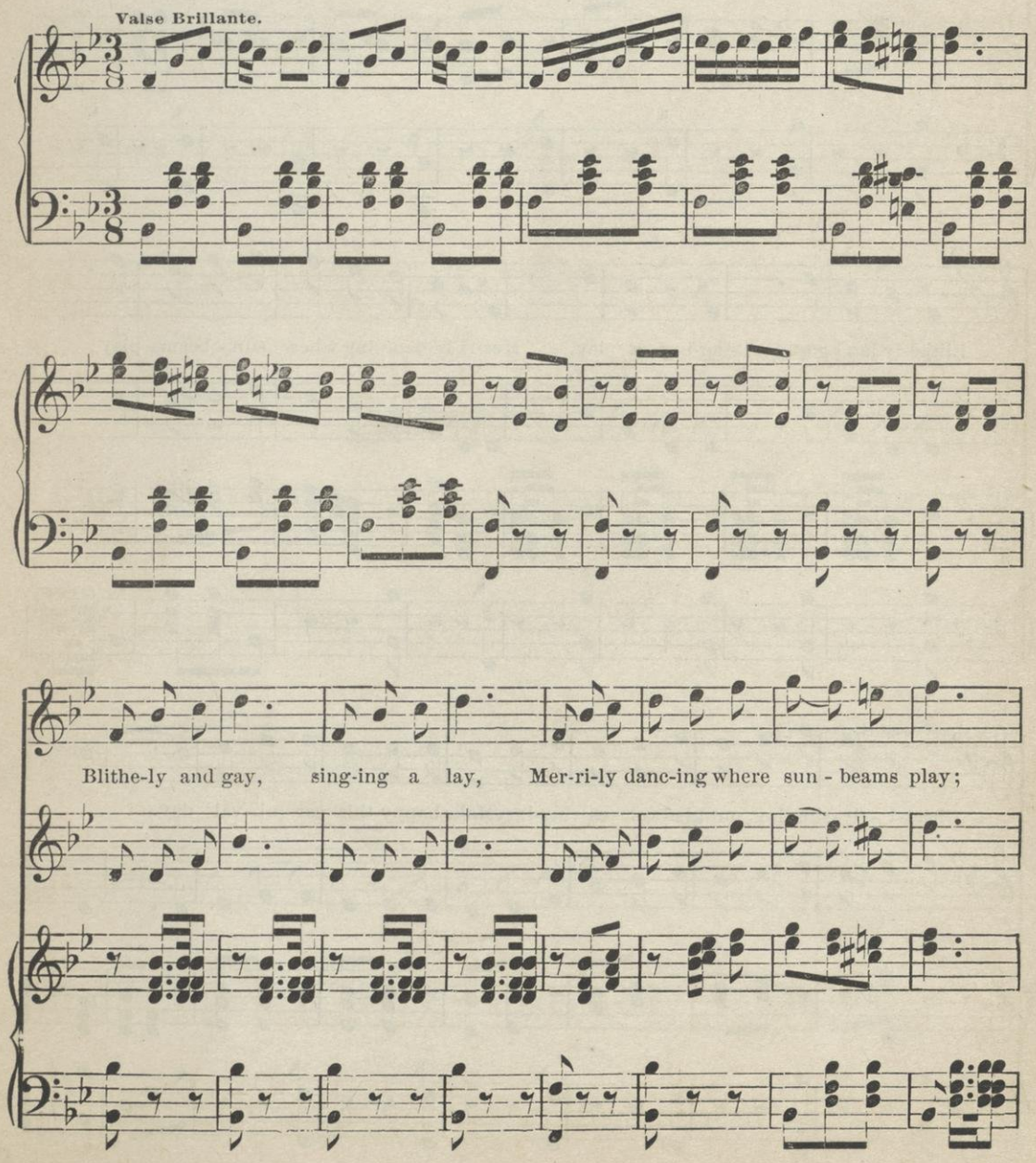
This is a reprise of a former Chorus, and the business &c— can be repeated.

Adah.—Our hearts are light and gay;
Sarah.—Make glad this festive day.

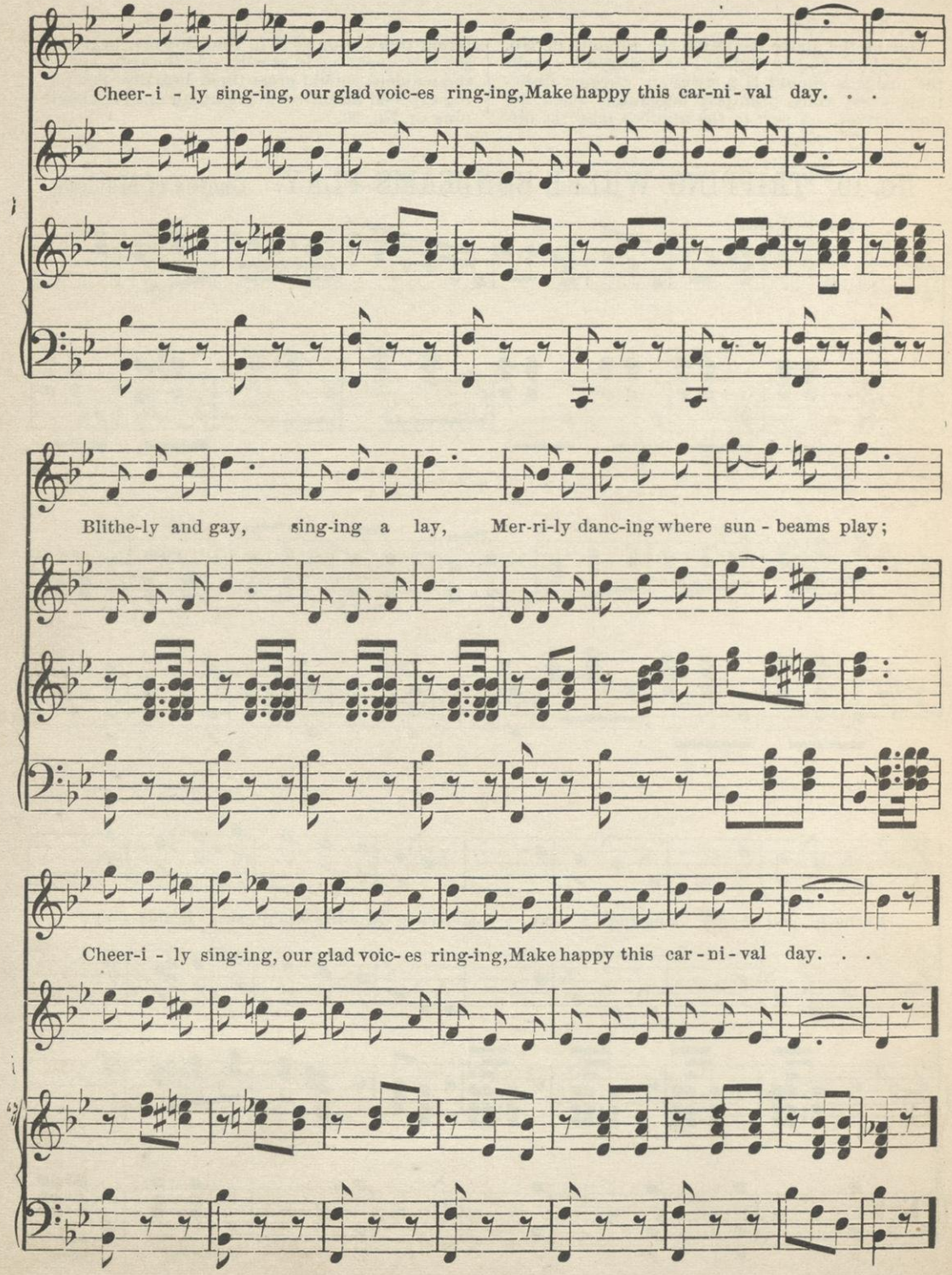
Iphigenia.—Haste, maidens, flowers to bring,
While merrily songs we sing.

During the above recitation the prelude of No. 19 should be played lightly; as Iphigenia speaks the maidens should trip away in various directions, every voice promptly beginning when the time arrives. A part of the number may, at different times, stop as if to find flowers, beginning the movement again at will. As the army appears the maidens should greet them heartily, not paying especial attention to Jephthah until the beginning of No. 20.

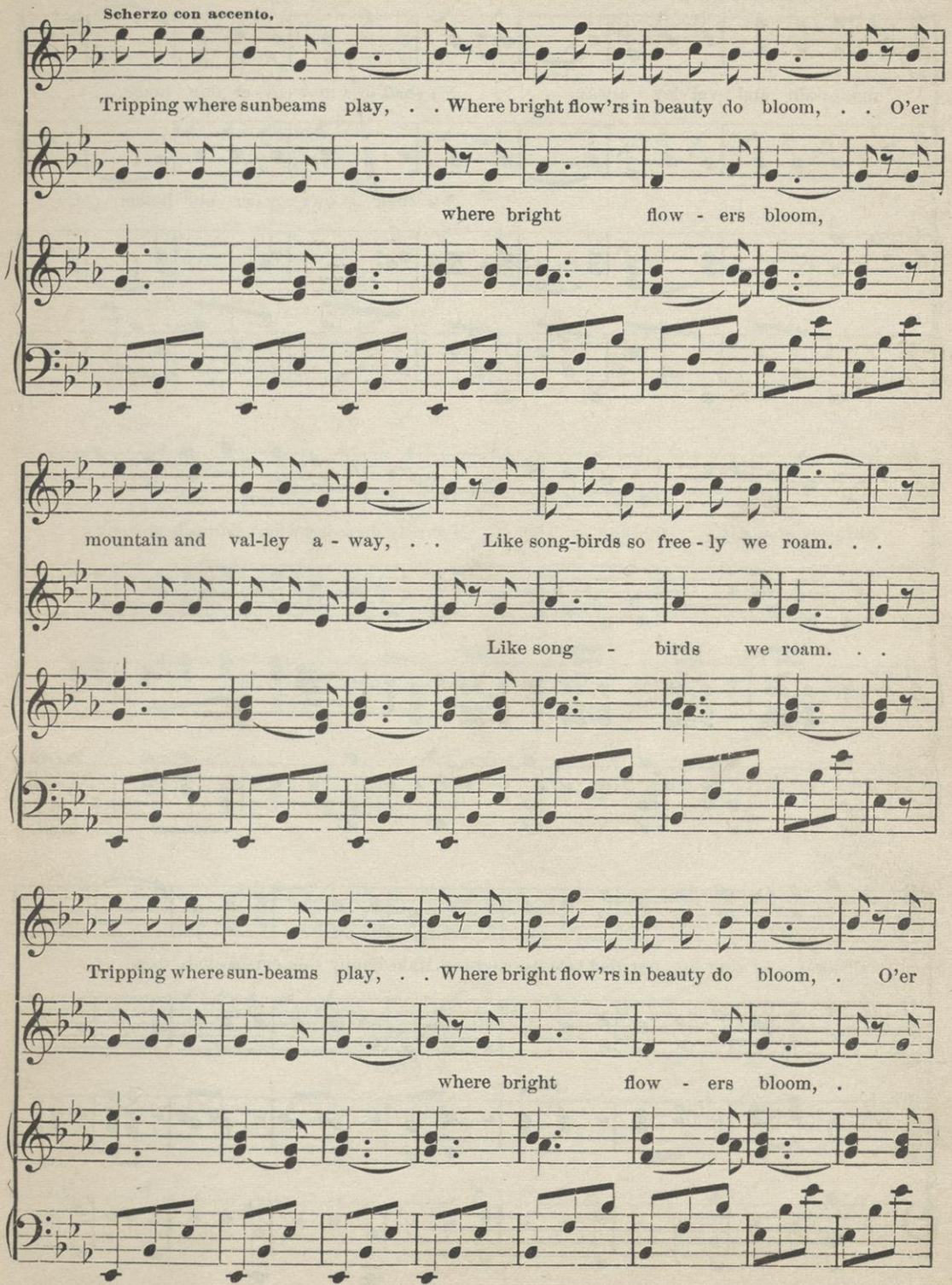
No. 19. TRIPPING WHERE SUNBEAMS PLAY. Chorus of Maidens.



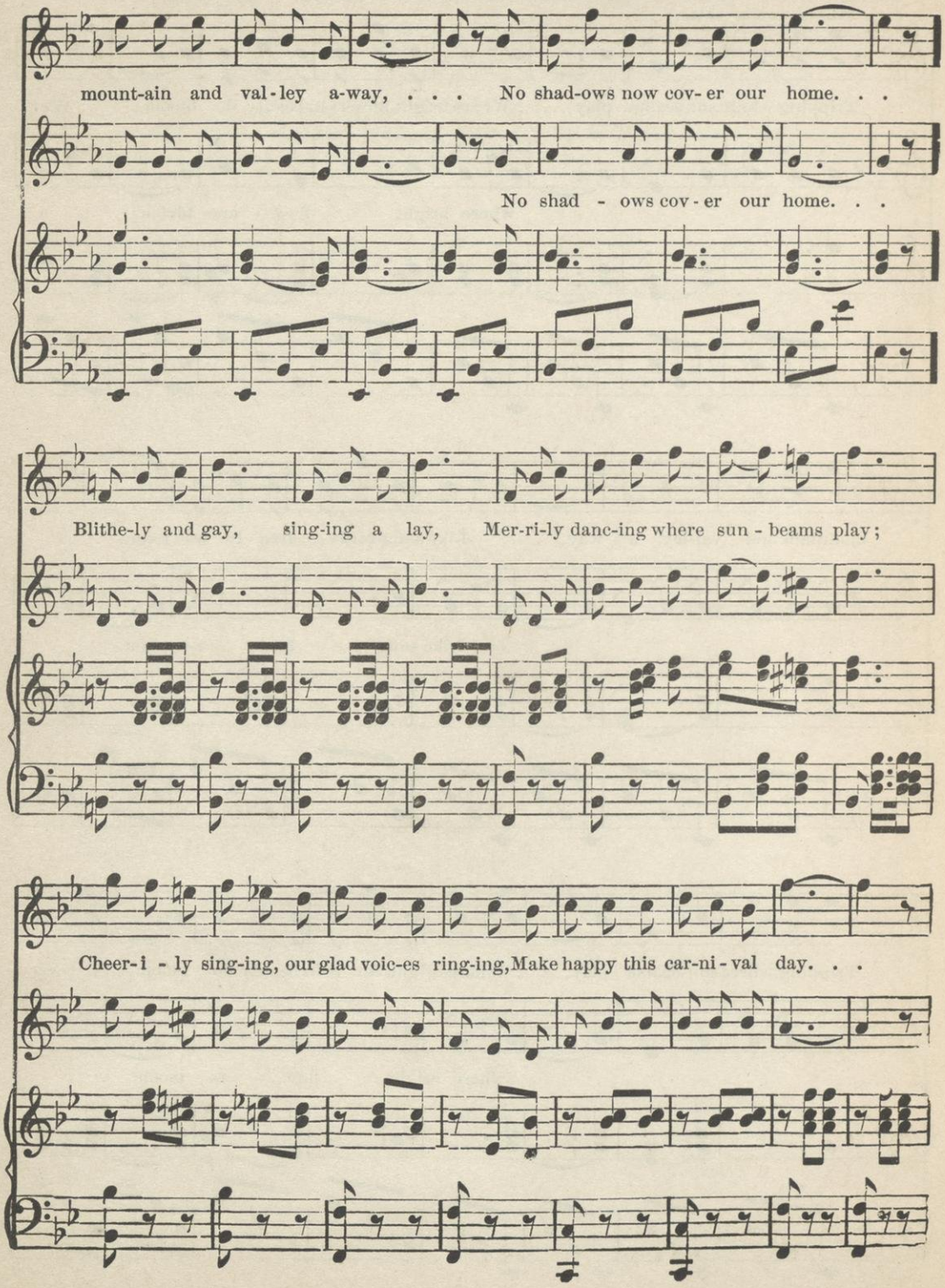
TRIPPING WHERE SUNBEAMS PLAY. Continued.



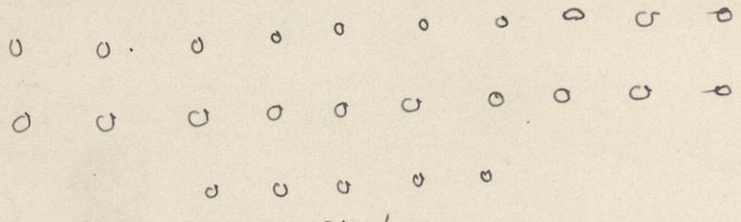
TRIPPING WHERE SUNBEAMS PLAY. Continued.



TRIPPING WHERE SUNBEAMS PLAY. Continued.



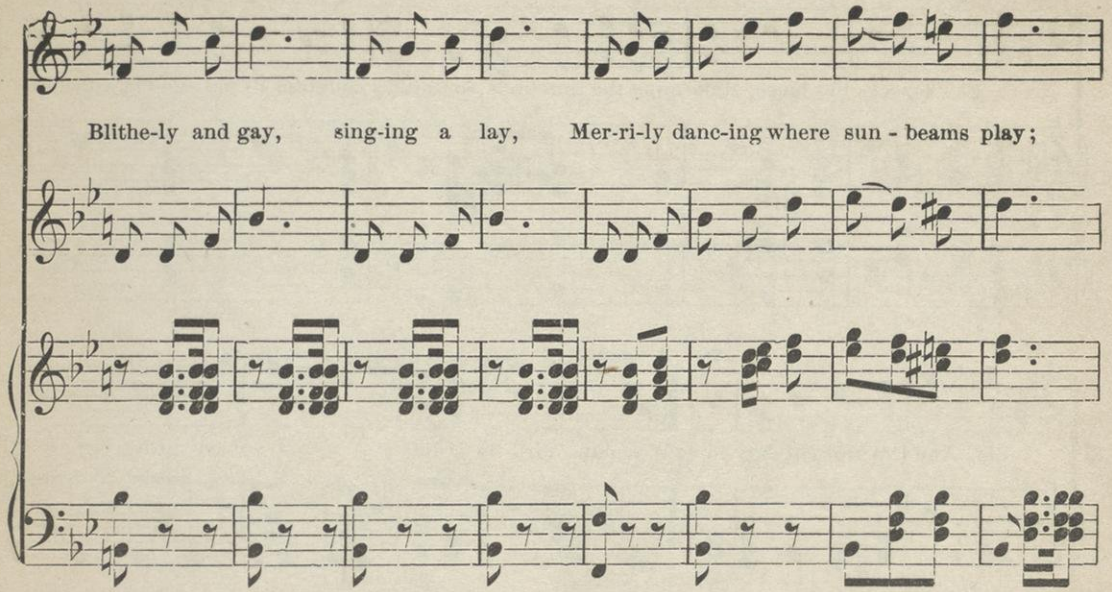
As chorus ends, Jephthah and troops enter, marching across stage. Girls gather at back and watch & cheer them.



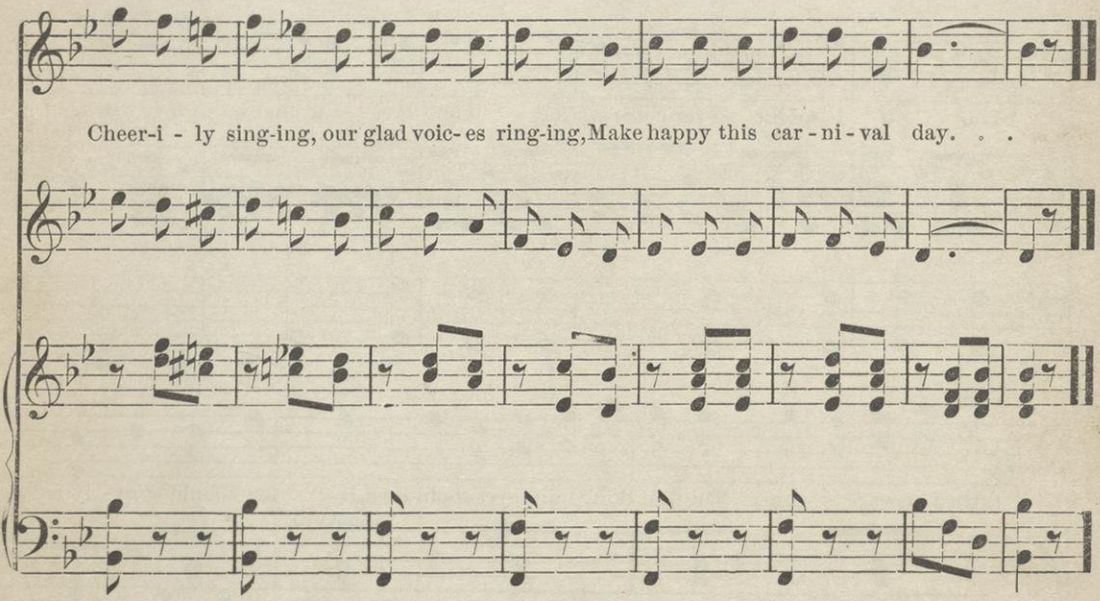
Sph.

The girls can make audible remarks as the troops pass and they recognise friends and acquaintances. ∅

TRIPPING WHERE SUNBEAMS PLAY. Concluded.



Enter Jephthah and Soldiers.



Iphigenia, seeing her father, runs to meet him, throwing her arms around him.

Iphigenia.—(*Joyfully*), Oh, father, father! (*She attempts to unclasp his helmet.*)

Jephthah.—(*In agony turning from her*), God, have mercy!

No. 20. QUIET THE TIMBRELS' SOUND. Jephthah, Adah and Chorus.

JEPHTHAH. Ad libitum.

Si - lence, Si - lence, Make quiet the tim- brels' sound, My daughter I - phi - ge-nia's doomed to

A tempo.

die, And I'm brought very low; When un-to bat-tle I did go, I vowed to heaven a-

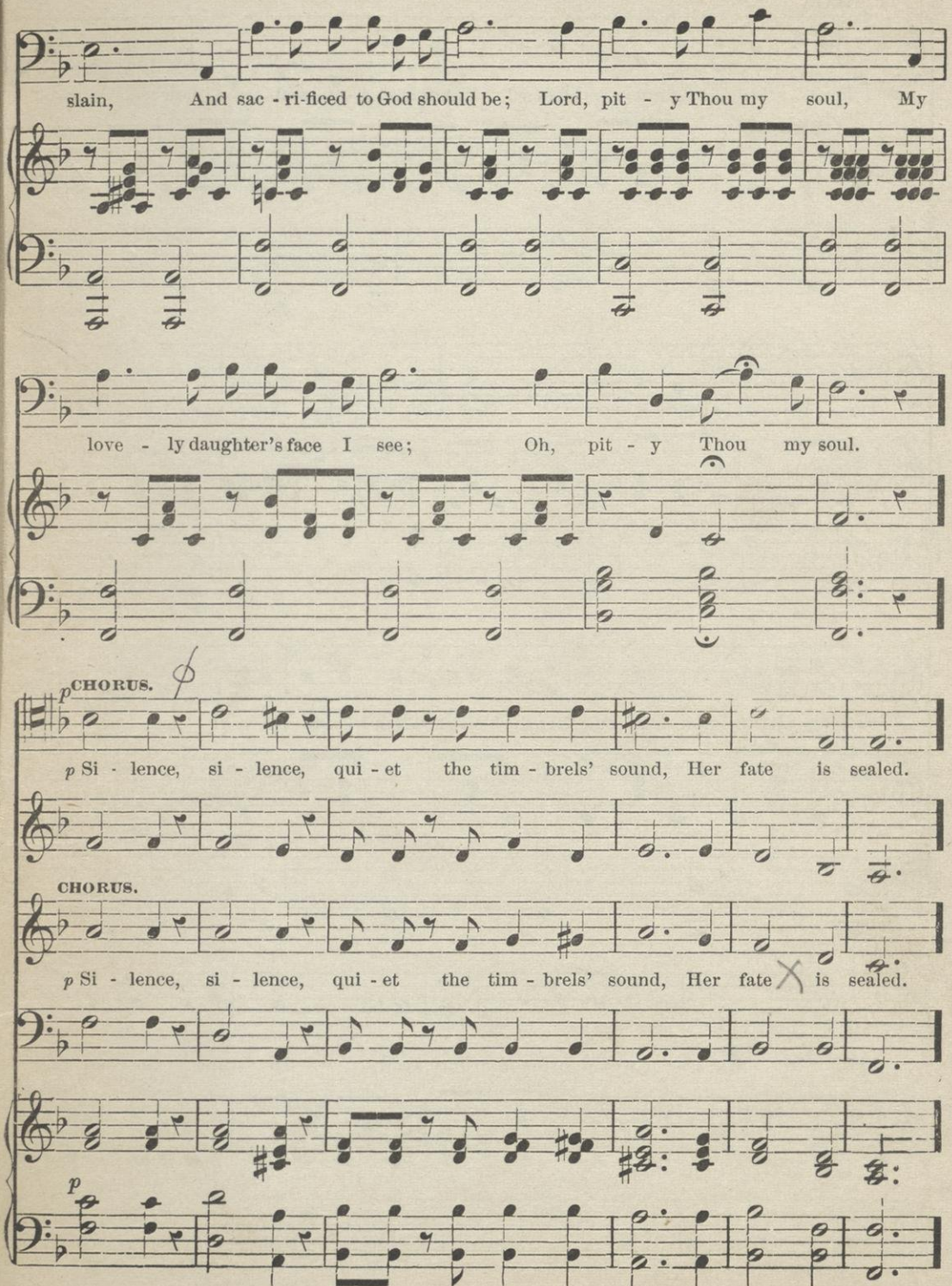
bove, If I might o-ver-come my foe, and save the land I love, when I re-

turned in peace a - gain, The first thing mine eyes should see, By me should sure - ly be

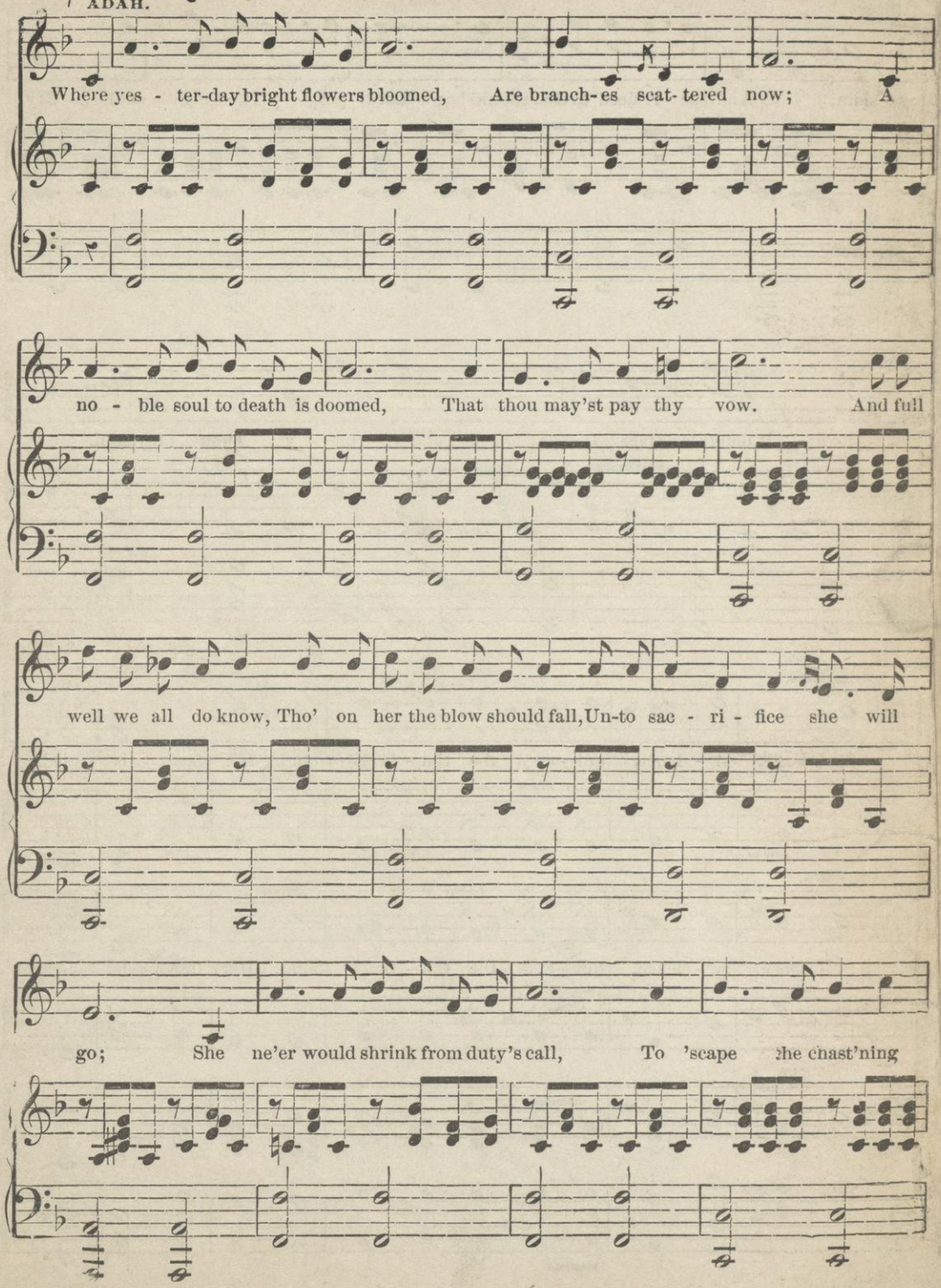
At Jephthah's cry of agony, all start, in surprise. He raises his hand to command Silence as Iphegenia buries her face in his breast.

ϕ awed by Jephthah's agony

QUIET THE TIMBRELS' SOUND. Continued.



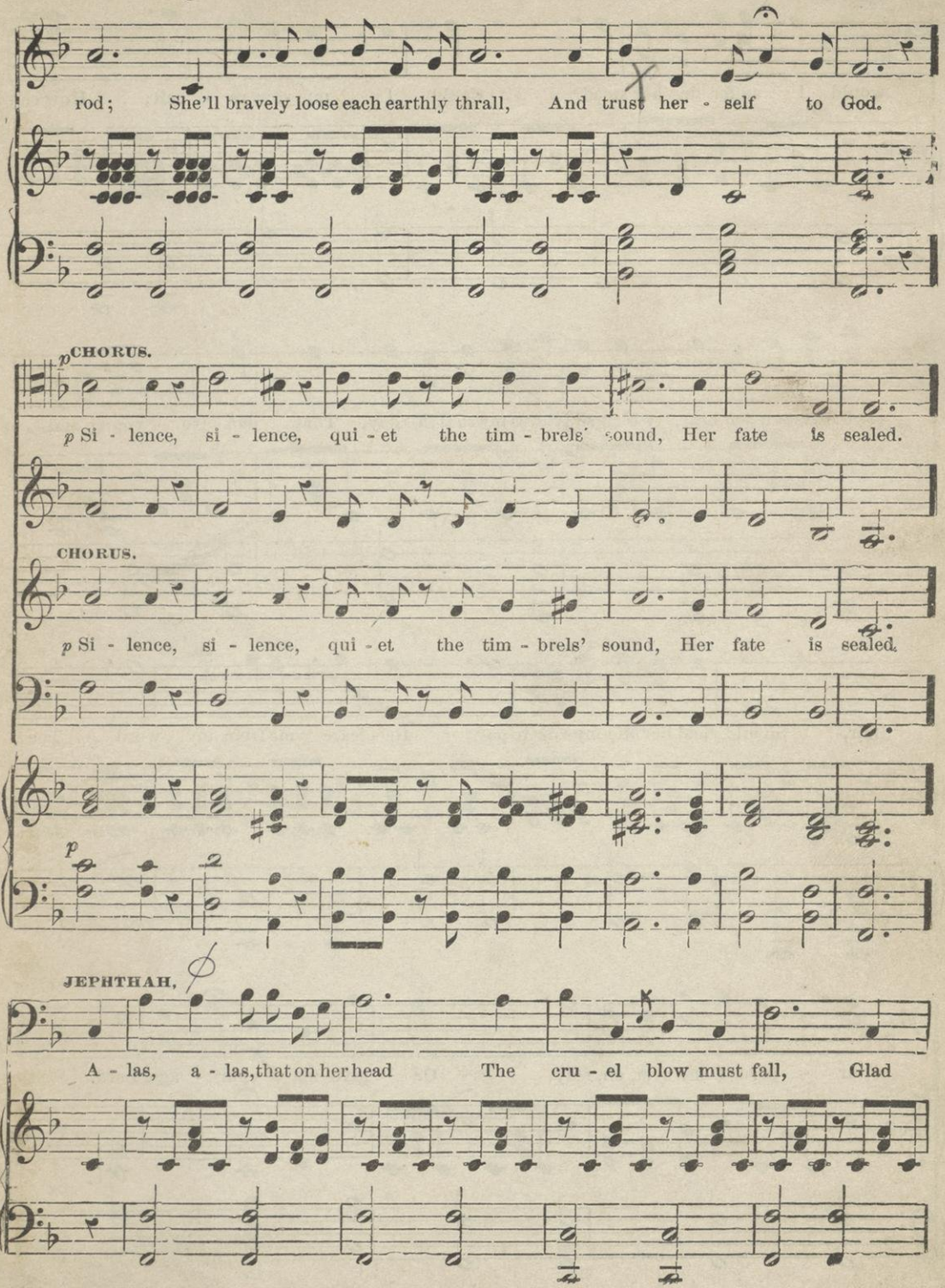
QUIET THE TIMBRELS' SOUND. Continued.



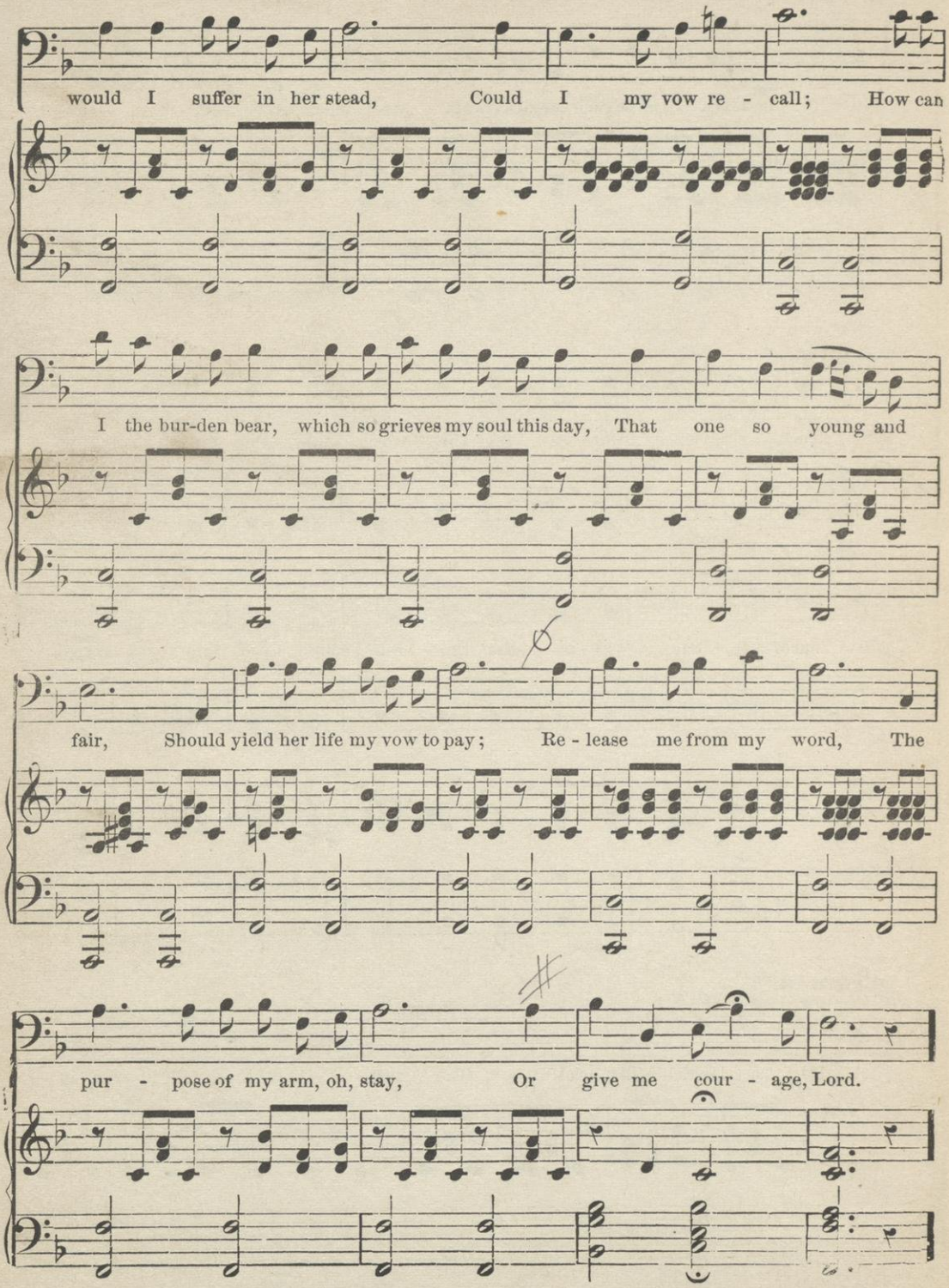
ϕ Stepping forward to Iphi-
genia's side, while all gather
silently around.

Smoothing down her tresses
as she still lies on his breast

QUIET THE TIMBRELS' SOUND. Continued.



QUIET THE TIMBRELS' SOUND. Continued.

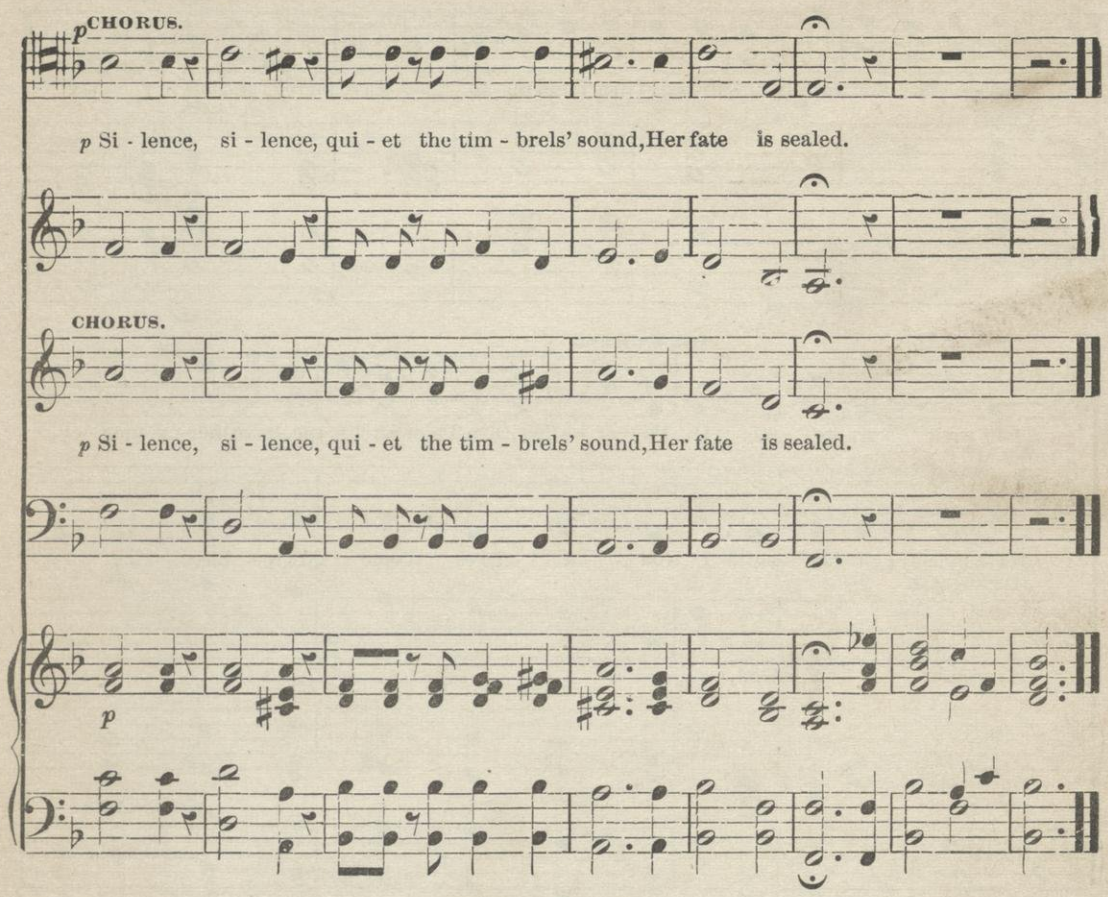


ϕ with impassioned feeling;

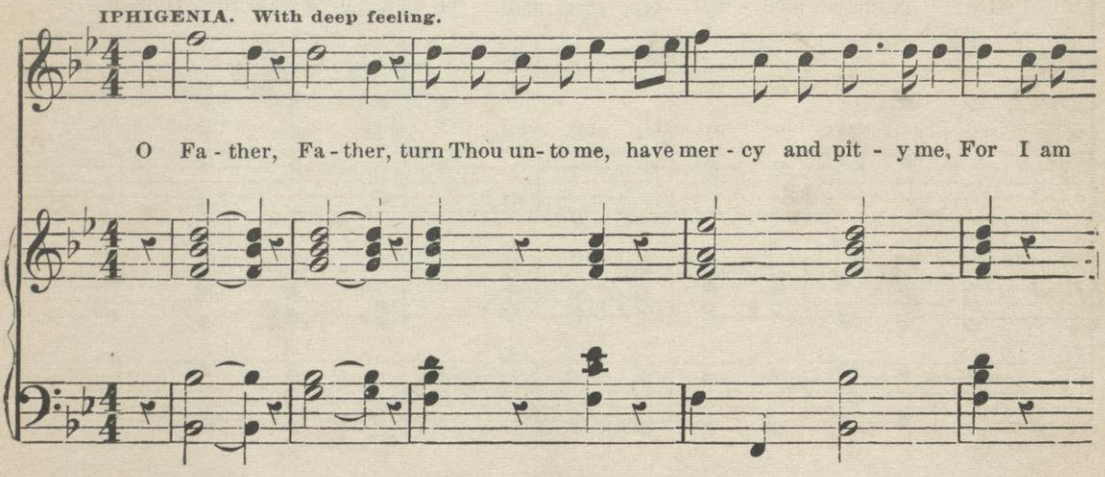
Softly, with resignation.

Raising herself from her
father's breast, and
appealing to heaven.

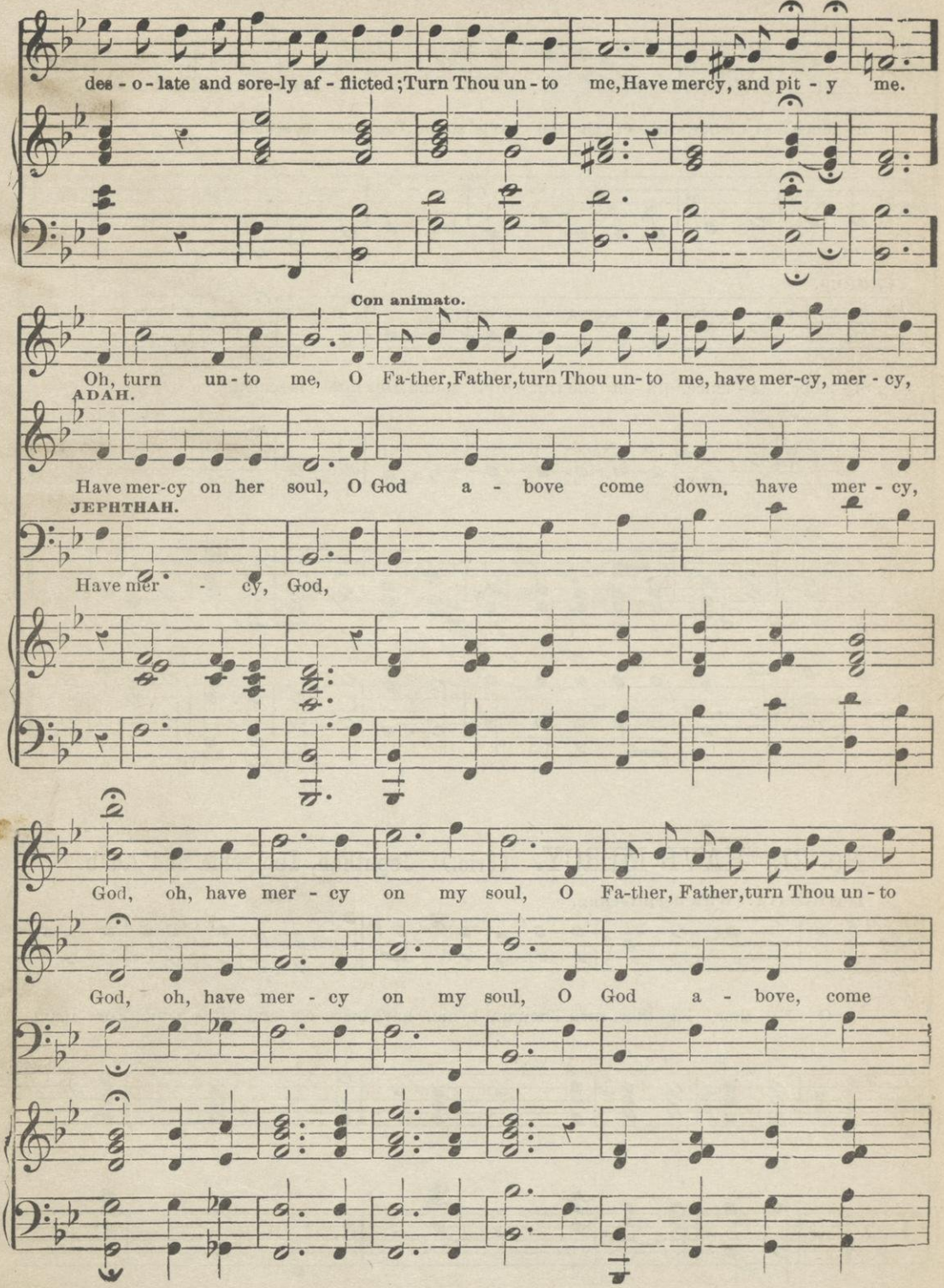
QUIET THE TIMBRELS' SOUND. Concluded.



No. 21. HAVE MERCY. (Trio.) Jephthah, Iphigenia and Adah.



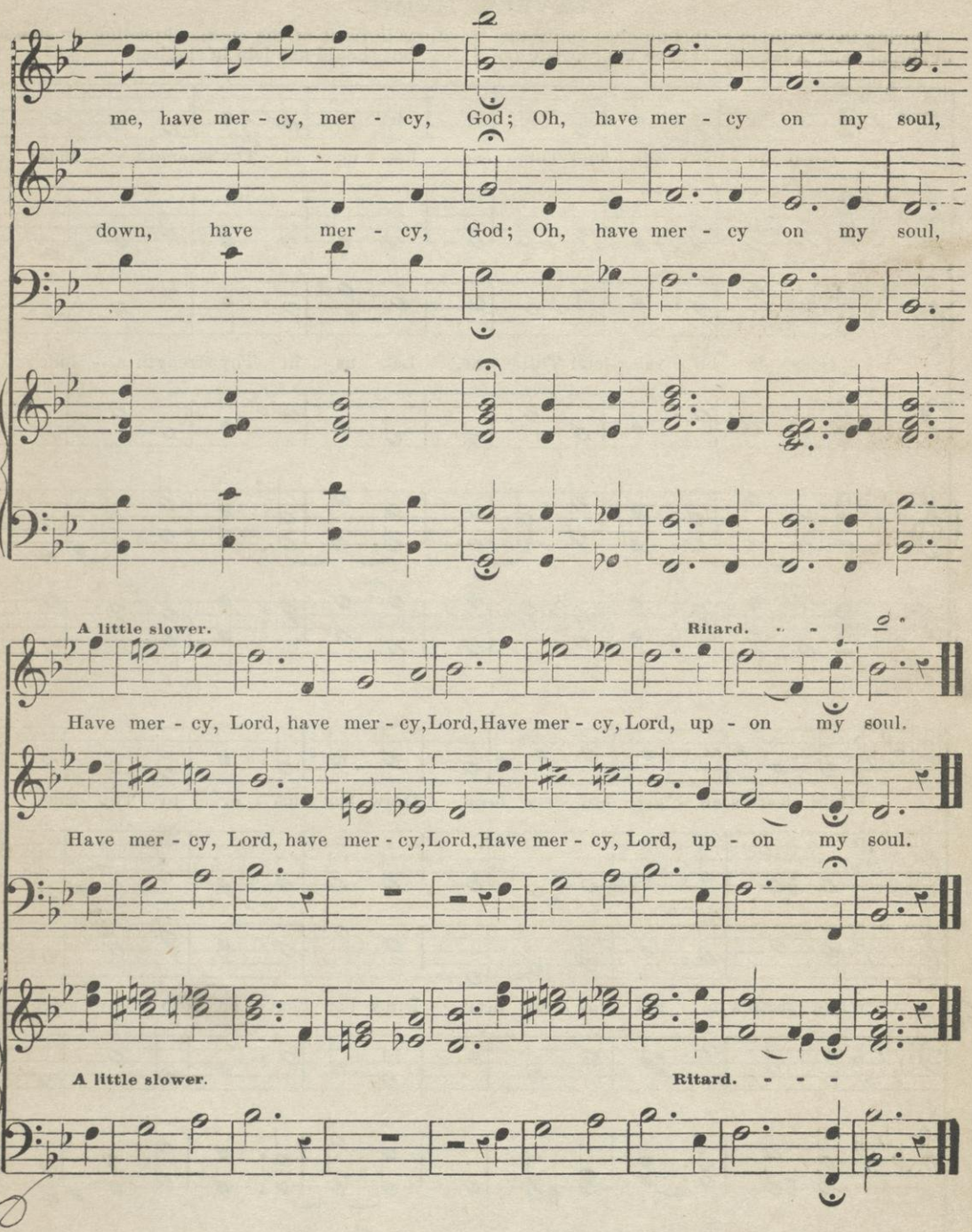
HAVE MERCY. Continued.



The feelings of the trio are sufficiently indicated in the text, and the lenuness should be in accordance therewith.

Ø Bravely meeting her
father's glance, and
placing her hand in his.

HAVE MERCY. Concluded.



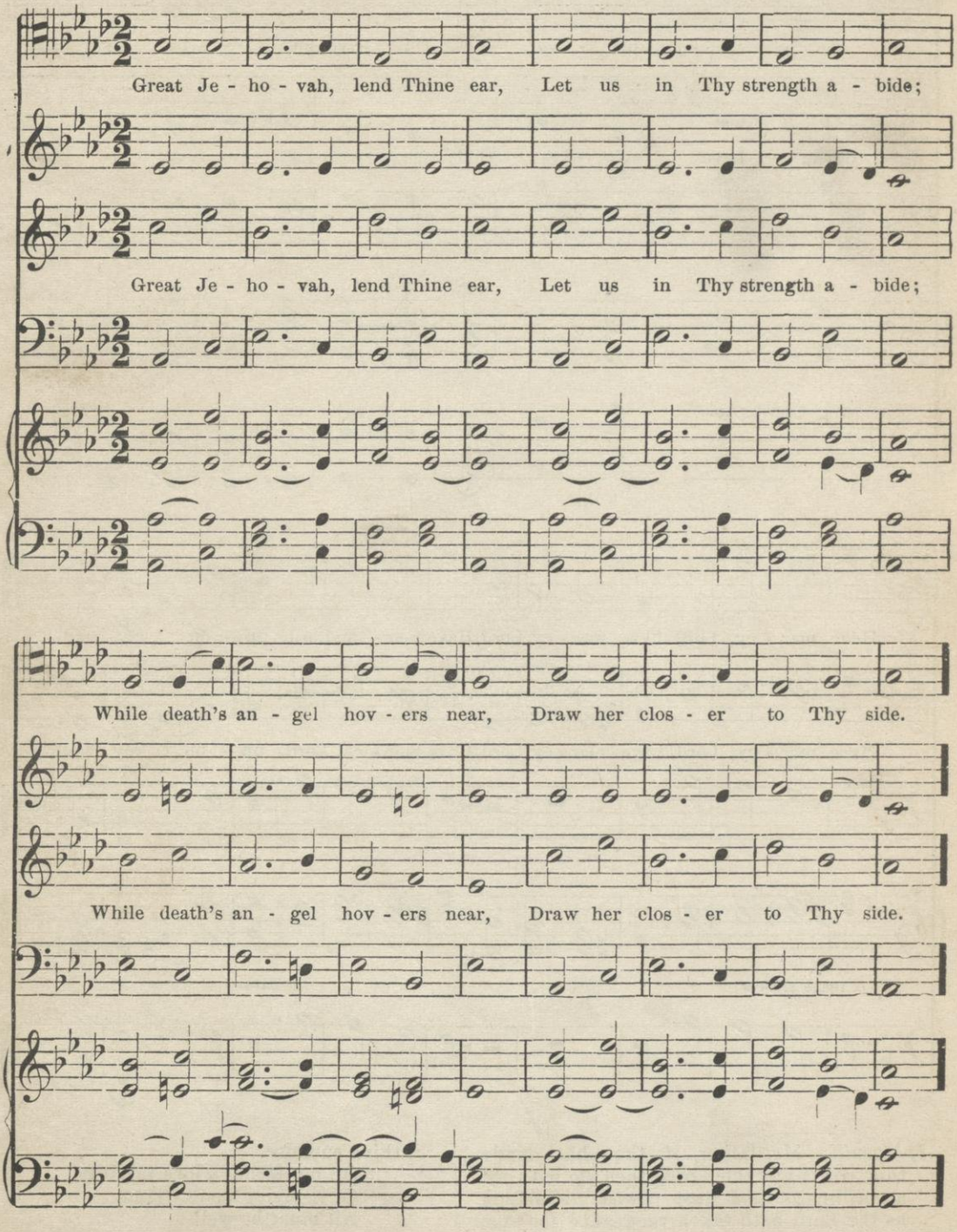
Iphigenia.– My father, if thou hast made this vow unto the Lord, then do with me according as thou hast vowed, forasmuch as the Lord hath taken vengeance for thee of thine enemies,

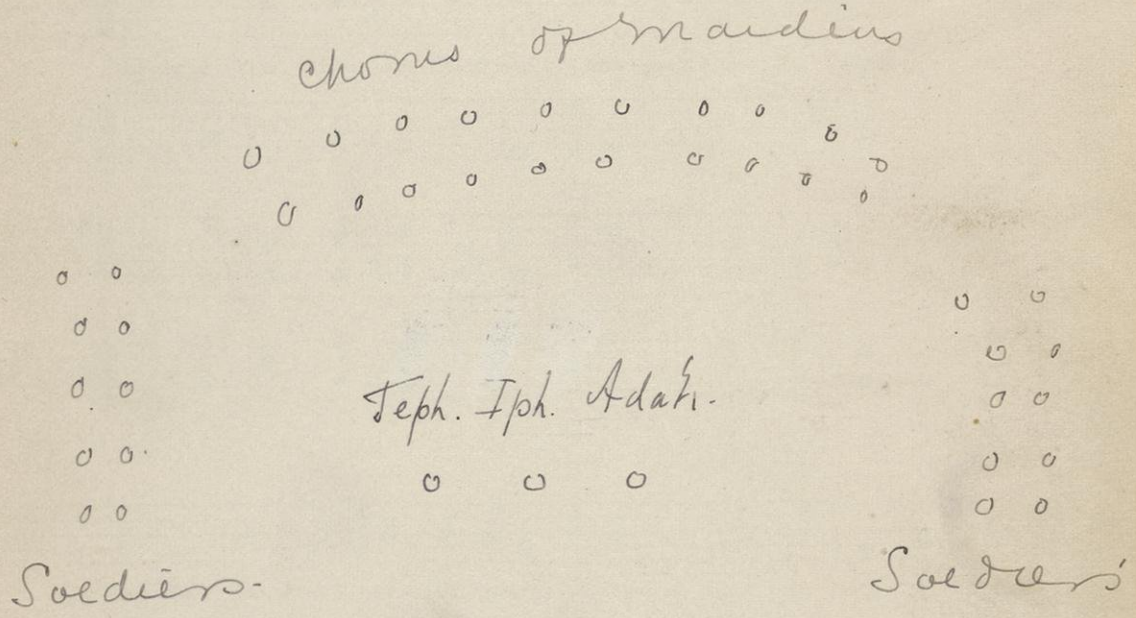
On my father's love relying,
Or in living or in dying,
All must be well.

No. 22. GREAT JEHOVAH, LEND THINE EAR. Full Chorus.

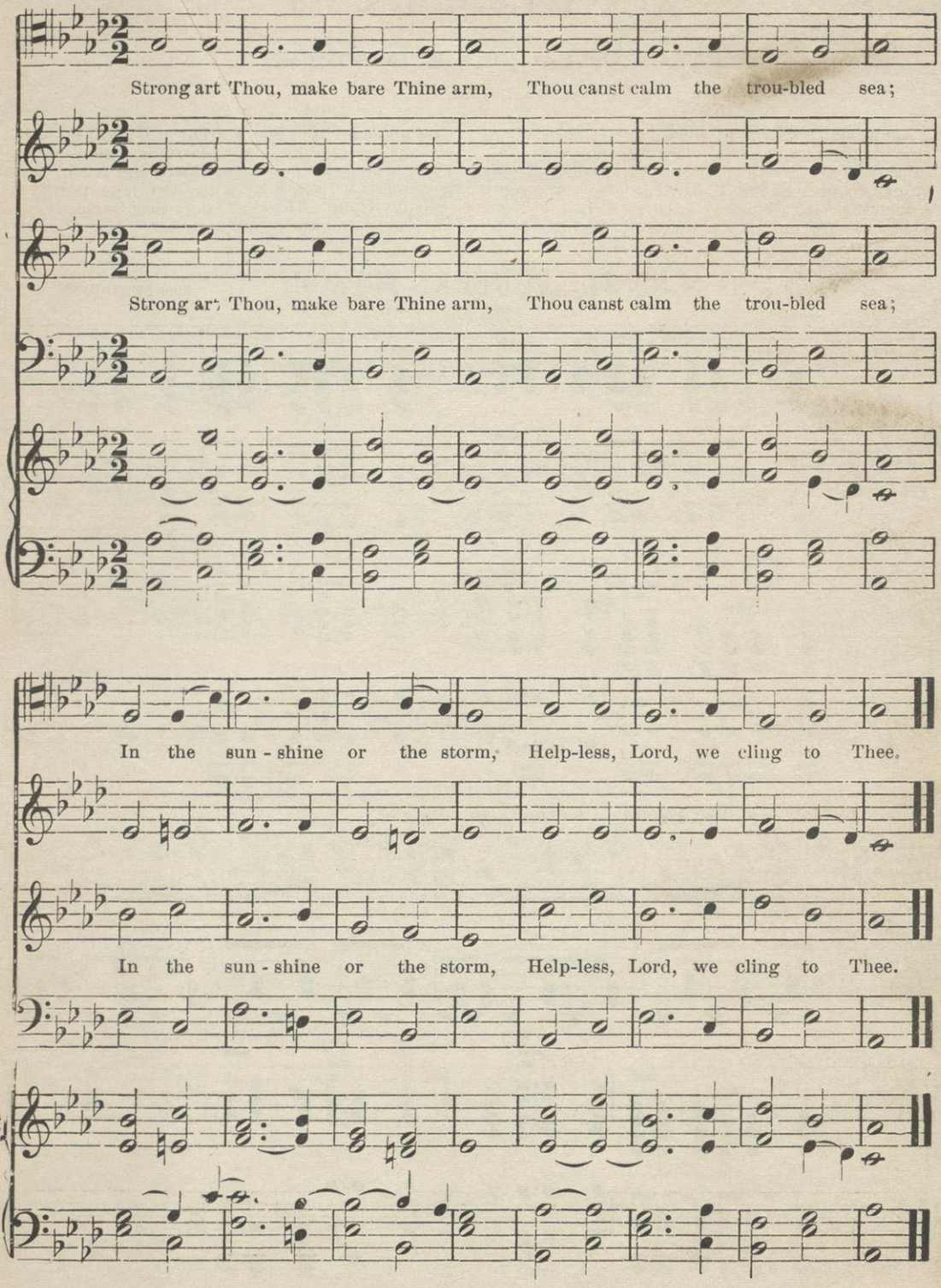
(PLEYEL'S HYMN.)

During the rendition of this number, Iphigenia, Jephthah, and Adah should have appropriate positions in front of the chorus, kneeling or standing, but should not join in singing.




Chorus of Maidens
Soldiers.
Soldiers
Teph. Iph. Adah.

GREAT JEHOVAH, LEND THINE EAR. Concluded.



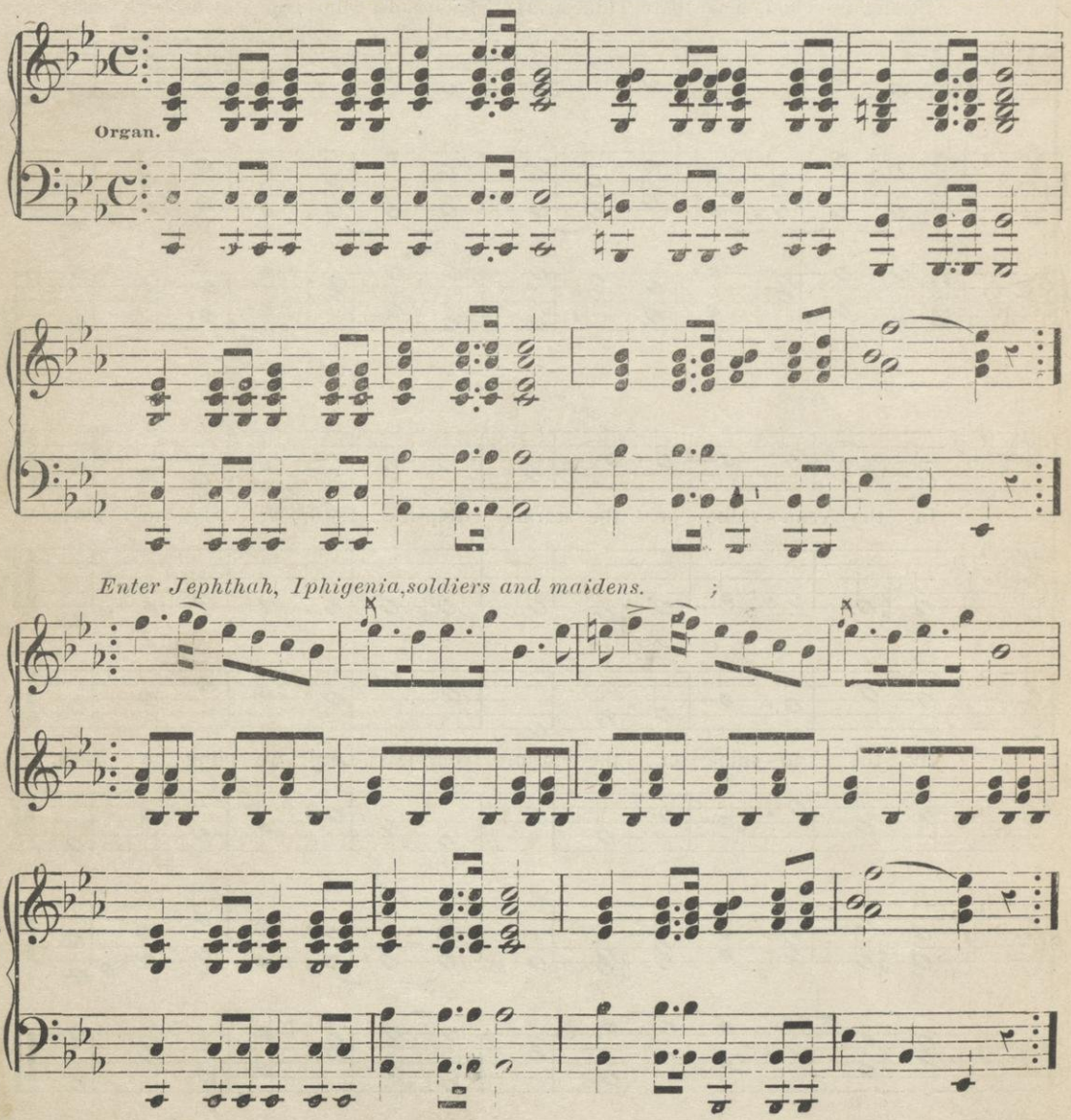
ACT III.—SCENE 1.

PLACE OF SACRIFICE, IN MIZPEH.

Jephthah, followed by his soldiers, enters at A (see diagram on page 36), meeting Iphigenia, followed by her companions, at F. Jephthah and Iphigenia pass on line F, H, G, to front of stage; soldiers leaving Jephthah at G, go to D, and from D return to F, in circular line, Iphigenia's companions, who have also left her at G, will go to C and likewise return to F, forming a semi-circle. Elon, who first follows Jephthah, and Adah, who first follows Iphigenia, will then take position near the front. The circle may then be closed and the voices brought near the center.

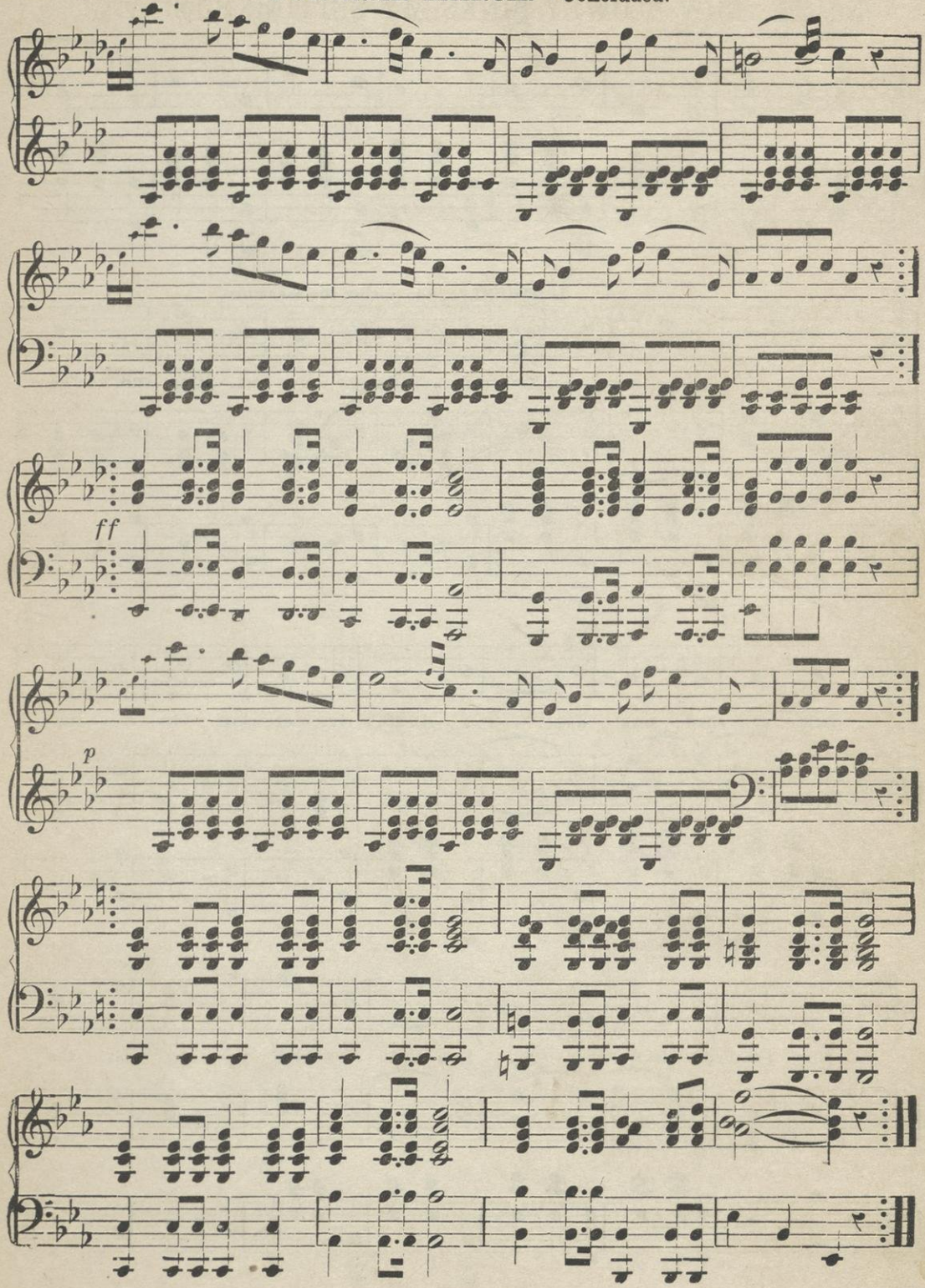
No. 23. FUNERAL MARCH.

From BEETHOVEN.

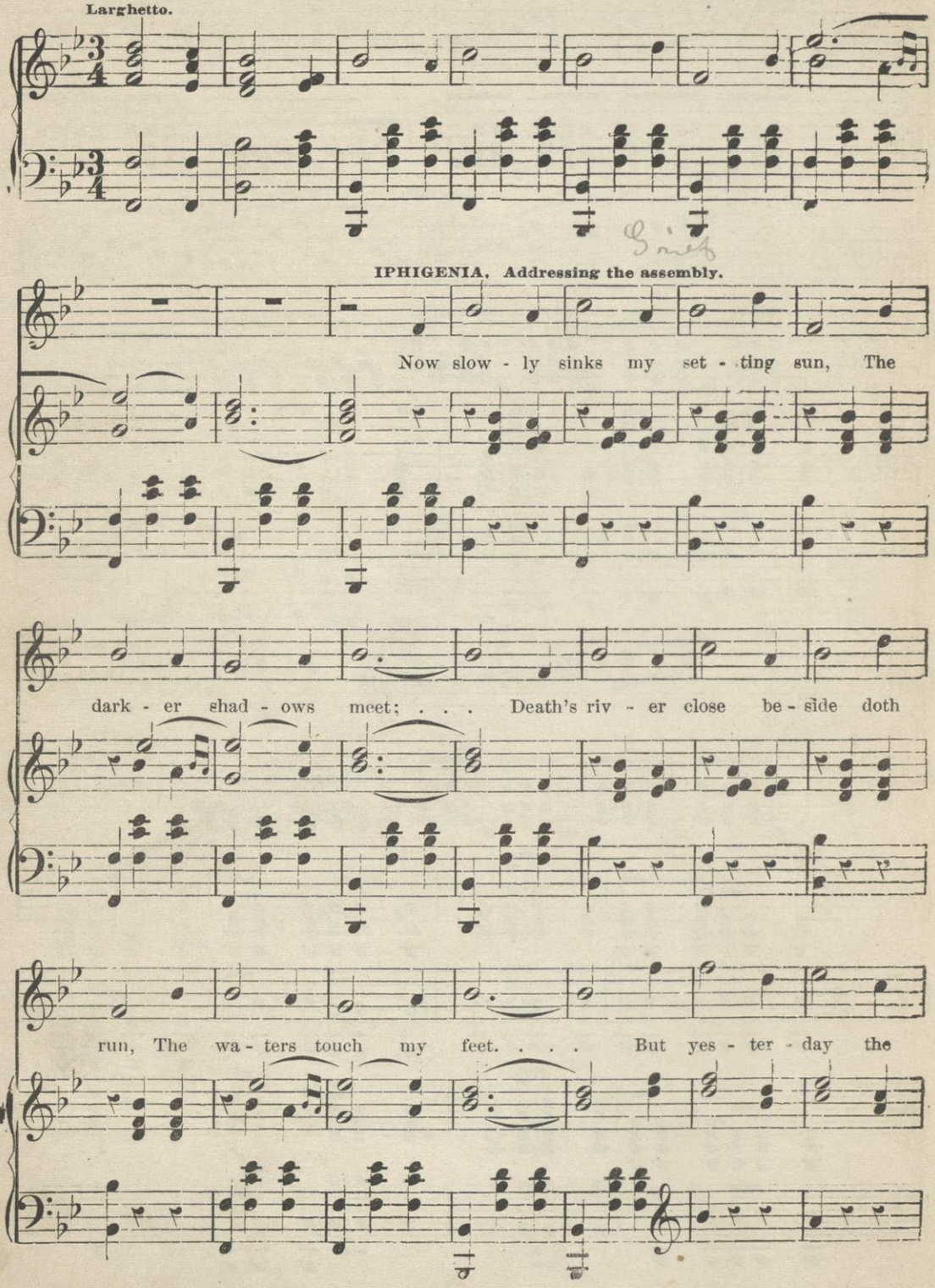


As in previous numbers,
the direction will have to
be guided by the Stage Space
at his command in the
arrangement and evolution
of this March.

FUNERAL MARCH. Concluded.



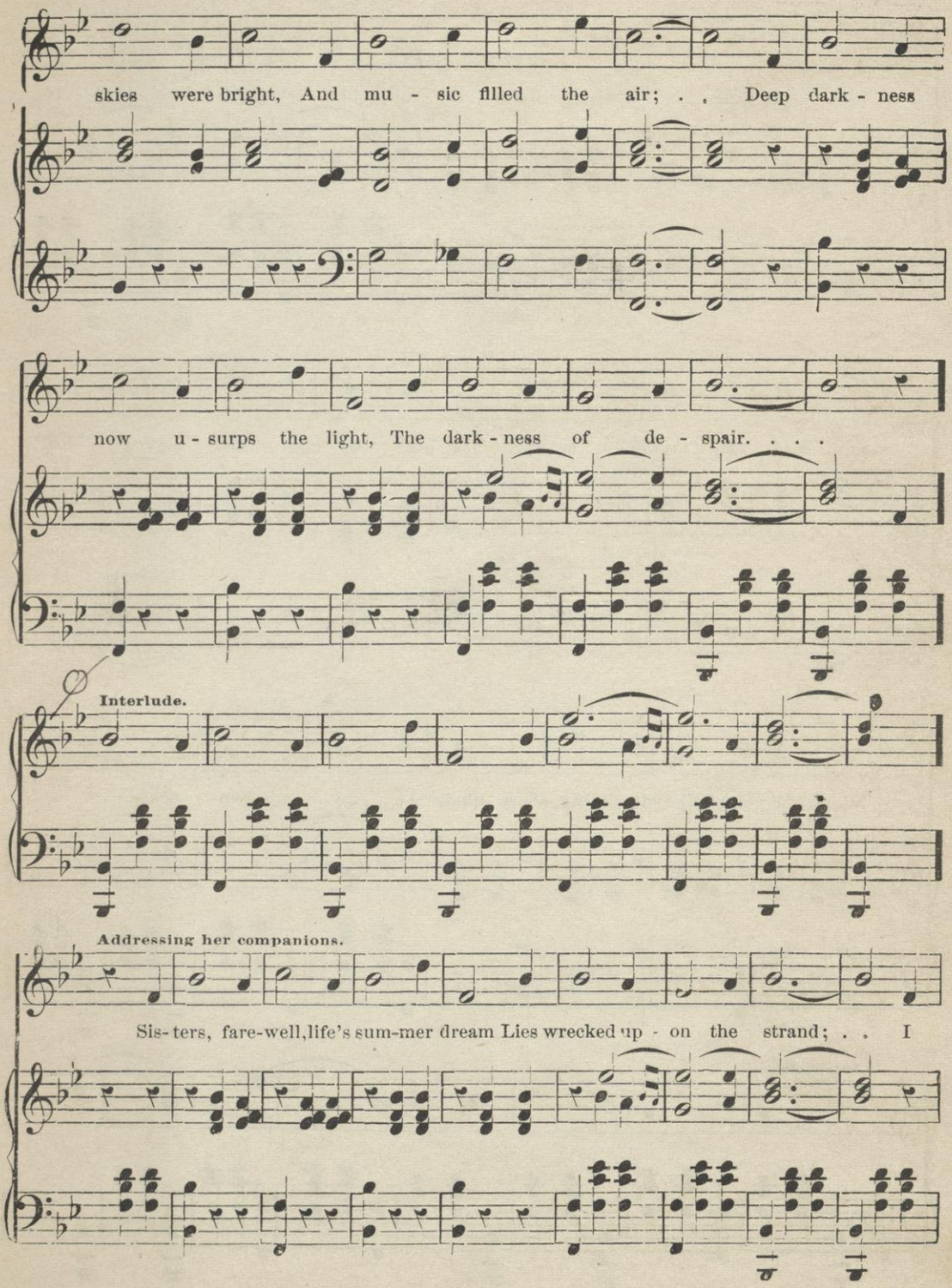
No. 24. NOW SLOWLY SINKS MY SETTING SUN. Solo.



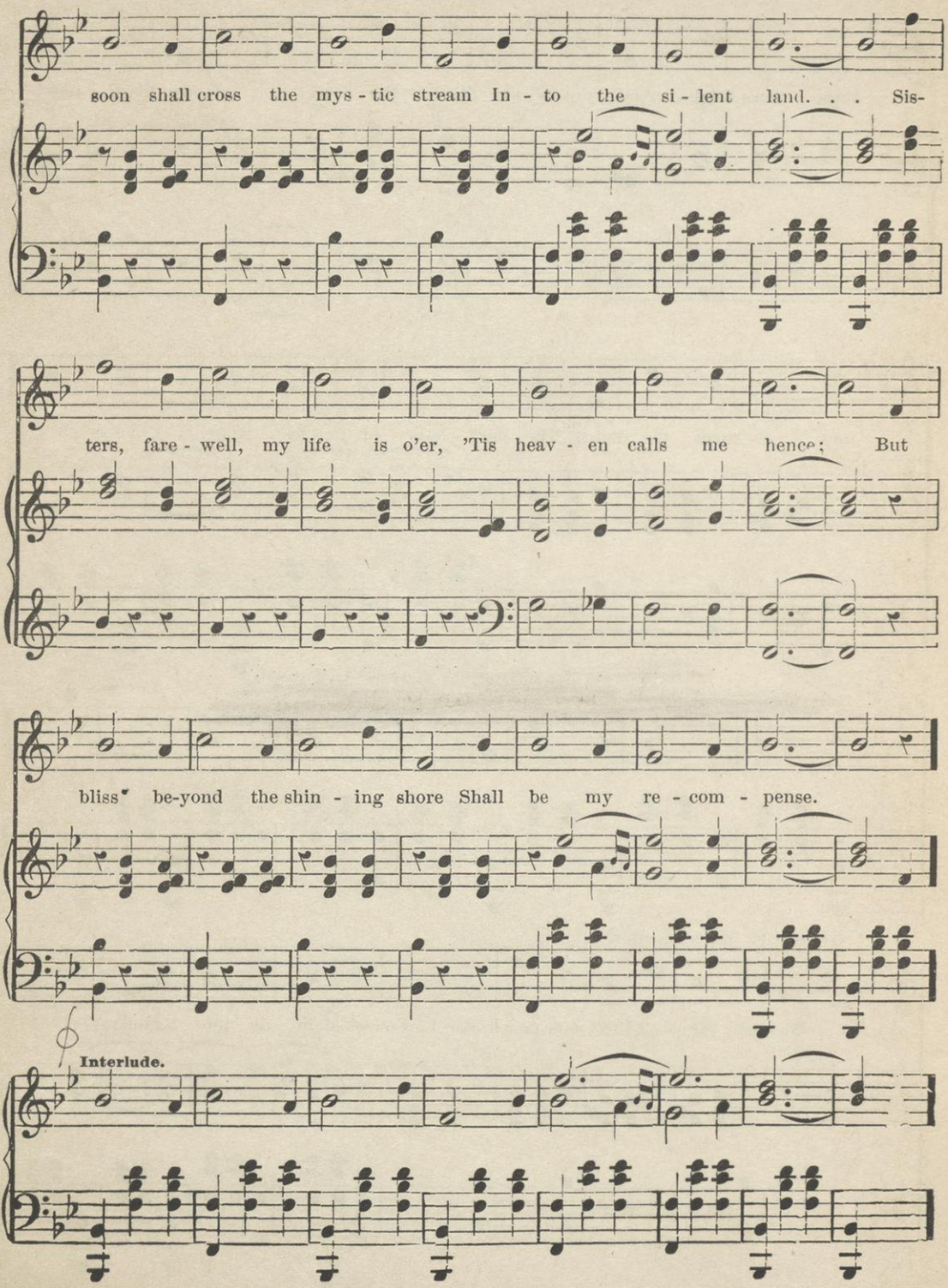
During Interlude Iphigenia leaves her fathers side, comes slowly to the front and turning to the assemblage addresses it; with her back to audience. The business throughout is of a declamatory and gesticulatory nature.

During the interlude her
girlish friends and ac-
quaintances gather about
her, to whom she addresses
herself

NOW SLOWLY SINKS MY SETTING SUN. Continued.



NOW SLOWLY SINKS MY SETTING SUN. Continued.



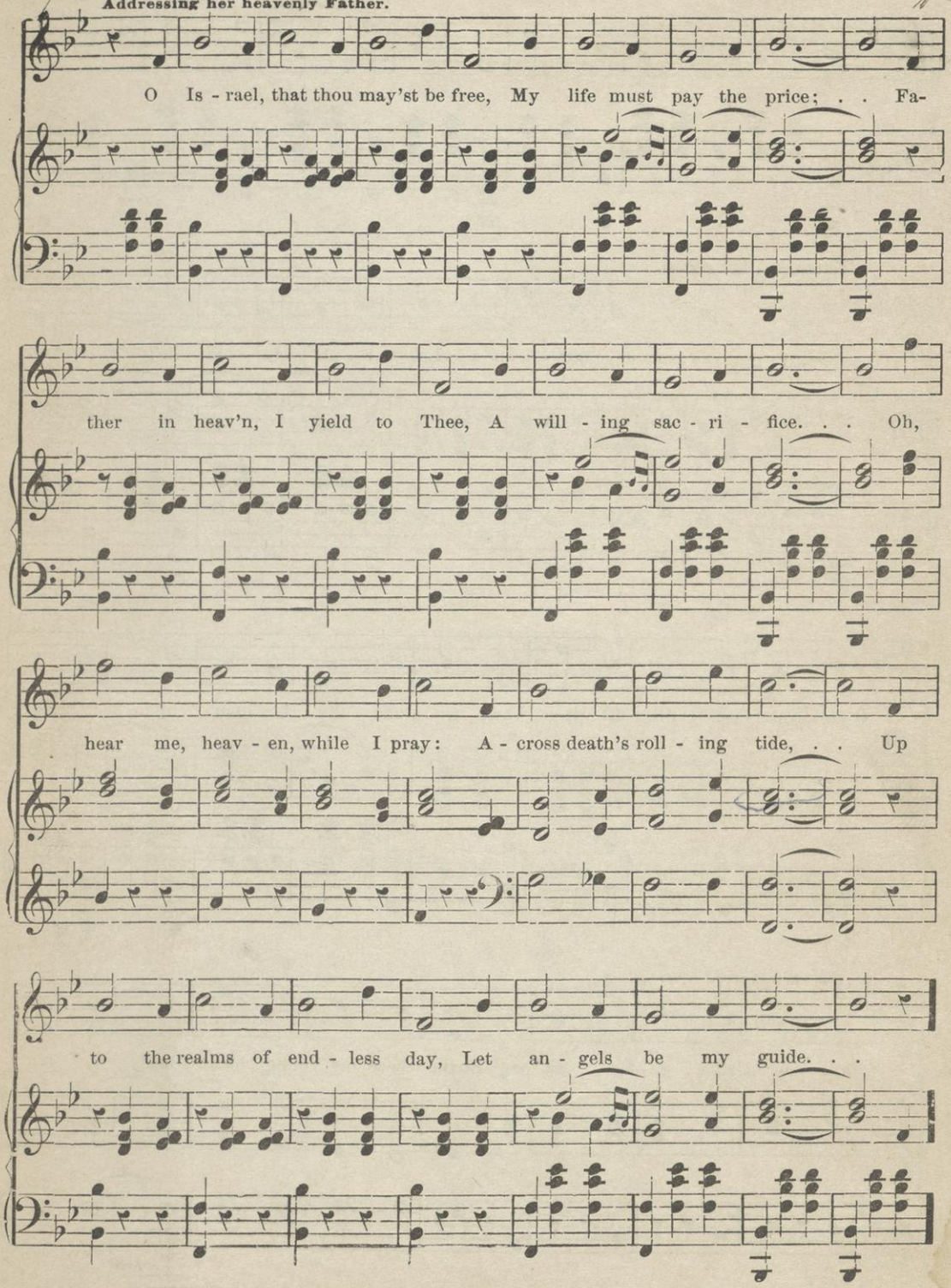
Ø The girls retire, exhibiting deep feeling, Iphigenia gazing sadly after them.

* with outstretched arms that as it were embraced the whole nation.

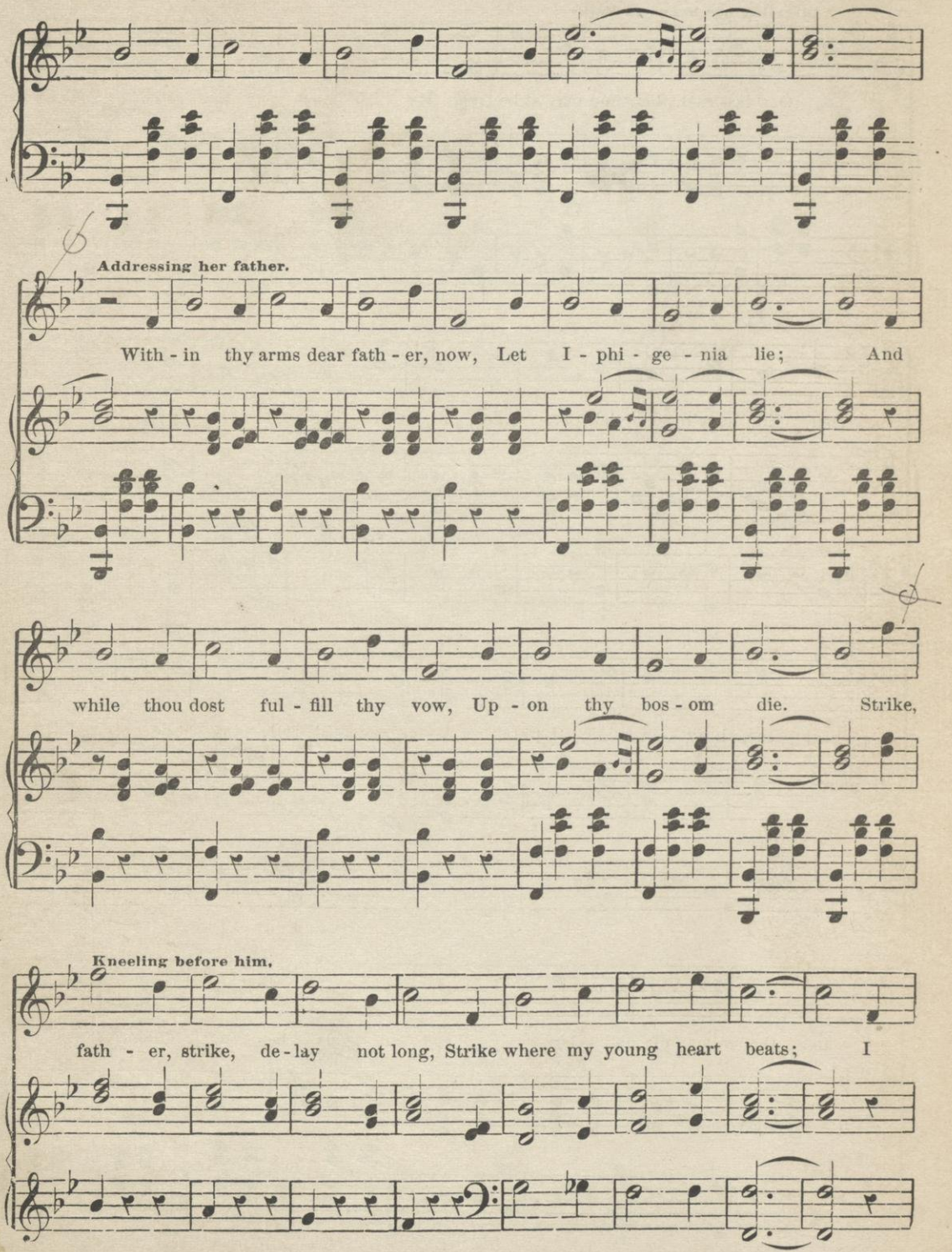
with up-stretched arms appealing to the skies.

NOW SLOWLY SINKS MY SETTING SUN. Continued.

Addressing her heavenly Father.



NOW SLOWLY SINKS MY SETTING SUN. Continued.

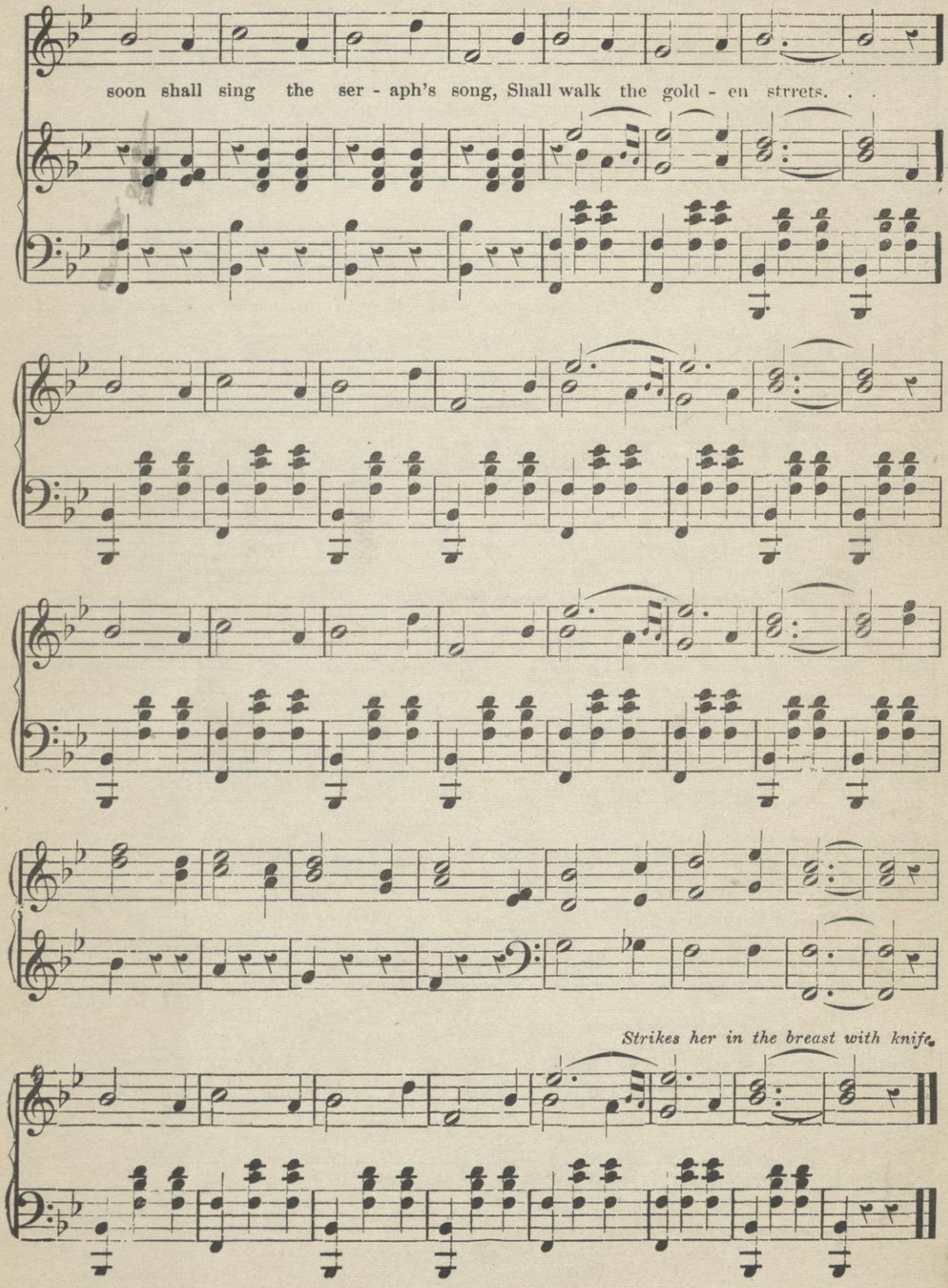


$ Placing her arms about his neck-

$ Kneeling before him, with hands pressed on heart— This can be made a very dramatic scene in the hands of a good actress.

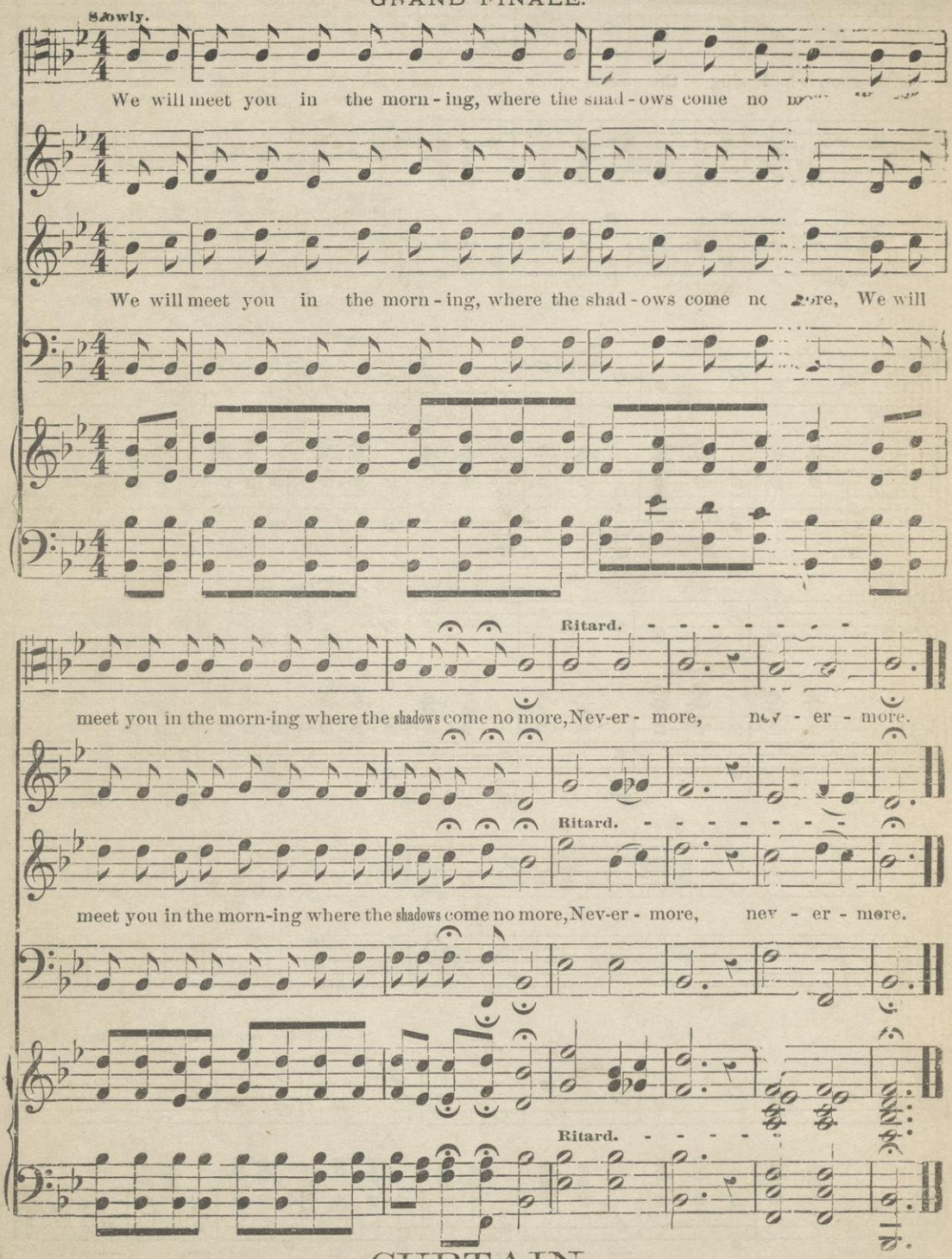
During interlude Jephthah's feelings are exhibited in remorse, agony, &c., but finally, Virginius-like, he struts her to the heart. A low murmur from the crowd of girls, of horror, sorrow, &c., is heard as the blow is struck; and Adah rushes to the side of Iphigenia, who, as she reels, kisses the hand that struck the blow.

NOW SLOWLY SINKS MY SETTING SUN. Concluded.



No. 25. NEVER-MORE. Full Chorus.

GRAND FINALE.



CURTAIN.

This chorus should commence immediately after Iphegenia falls, and as Adah raises her head on to her bosom. Jephthah, in an agony of remorse, gazes down upon the form of his child, upon whose lips there plays a smile of happiness & content.

The last four bars should be sung very slowly & softly.

Picture & Slow Curtain.