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## **Jephthah and his daughter: a dramatic cantata in three acts. c1883**

Hull, Phineas G.

Cincinnati: J. Church, c1883

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**STAGE MANAGER'S GUIDE**

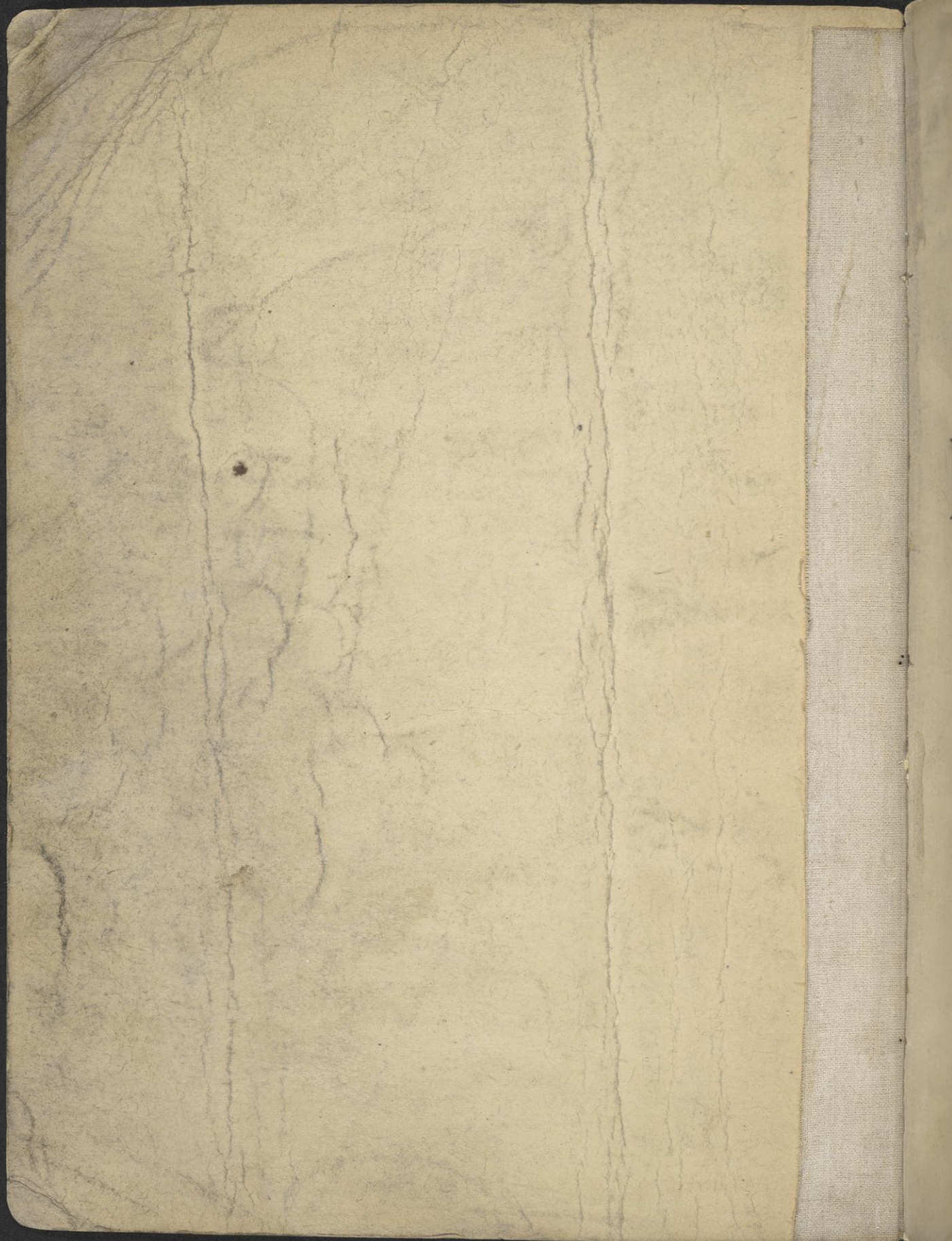
OF

*Jepttra and His  
Daughter, (Church Edition)*

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# Jephthah

— AND —

# His Daughter:

A

# DRAMATIC CANTATA

IN THREE ACTS.

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By PHIN. G. HULL.

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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, } Maidens of Gilead, . . . . .	Soprano.
ANAH, } . . . . .	Alto.
LEAH, } . . . . .	Alto.
<i>Summa</i> 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 embellishment 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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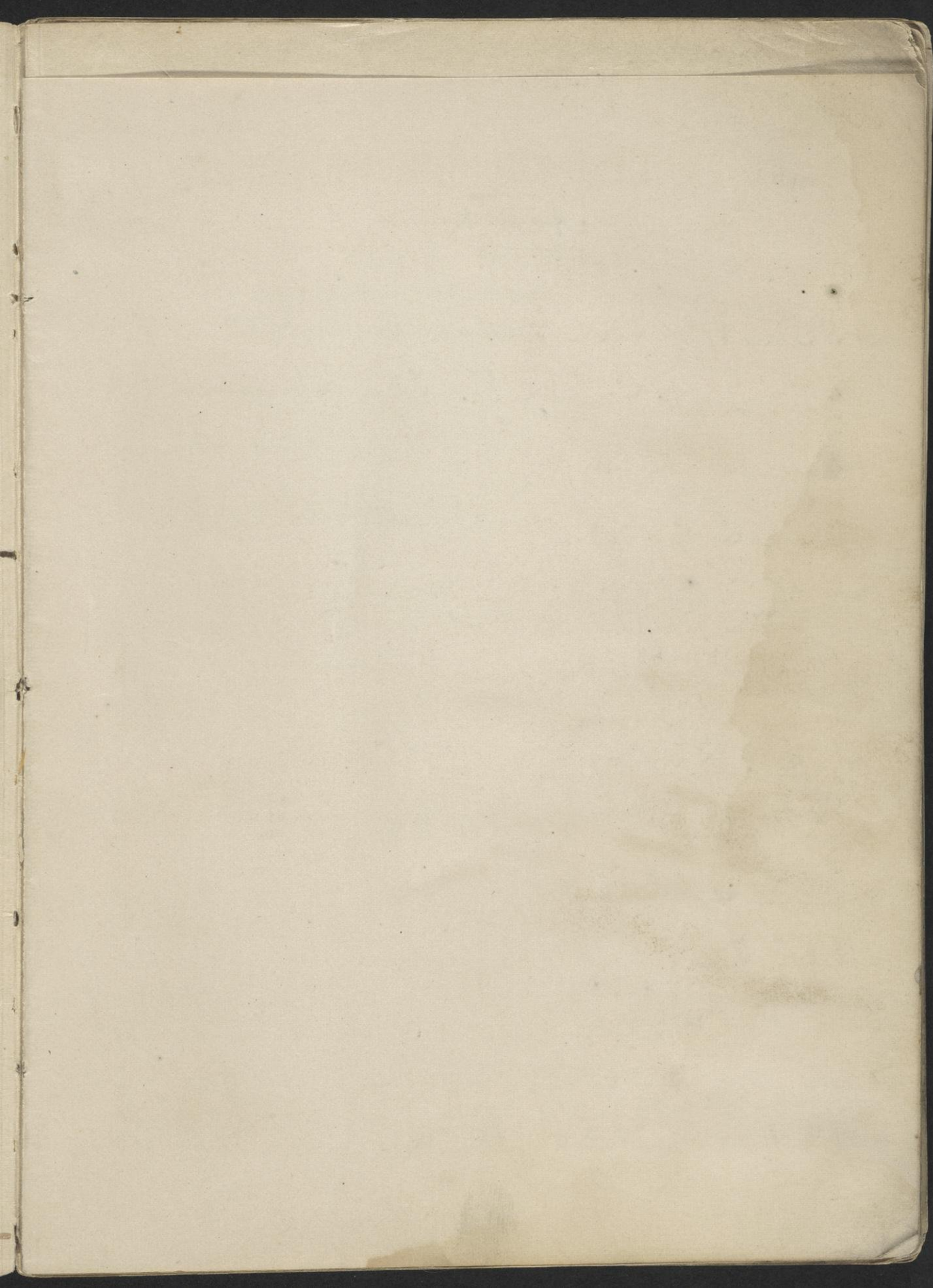
CURTAIN.

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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.

### INTRODUCTION.

The first system of the introduction consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music is primarily chordal, with eighth and sixteenth notes. The bass staff begins with a bass clef and the same key signature and time signature, providing a harmonic foundation with eighth and sixteenth notes.

The second system continues the musical introduction. The treble staff features more melodic movement with eighth and sixteenth notes, while the bass staff remains largely chordal. The overall mood is somber due to the key signature.

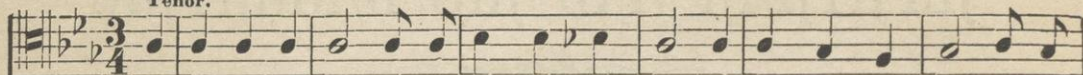
The third system continues the introduction. The treble staff has a more active line with eighth and sixteenth notes, and a fermata is placed over the final note of the system. The bass staff continues with a steady accompaniment.

The fourth and final system of the introduction. It begins with the marking "Ritard." above the treble staff. The music concludes with a fermata over the final note. Below the bass staff, the instruction "Curtain rises." is written. The system ends with a double bar line and a small number "1" below it.

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

Adagio. Con dolore. Heads bowed.

Tenor.



How long, oh, how long, shall op-pression's dark night, Enshroud like a pall, to dis-

Alto.

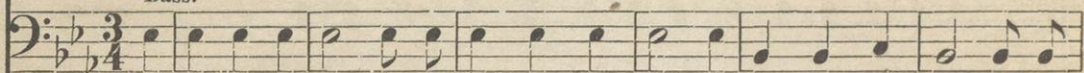


Sop.

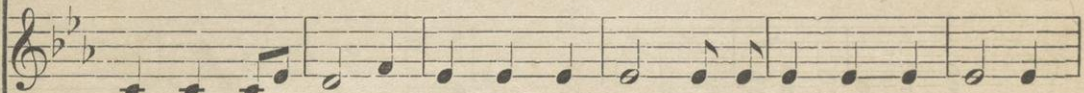


How long, oh, how long, shall op-pression's dark night, Enshroud like a pall, to dis-

Bass.



may and af - fright? In sor - row we mourn and in grief we com - plain, The



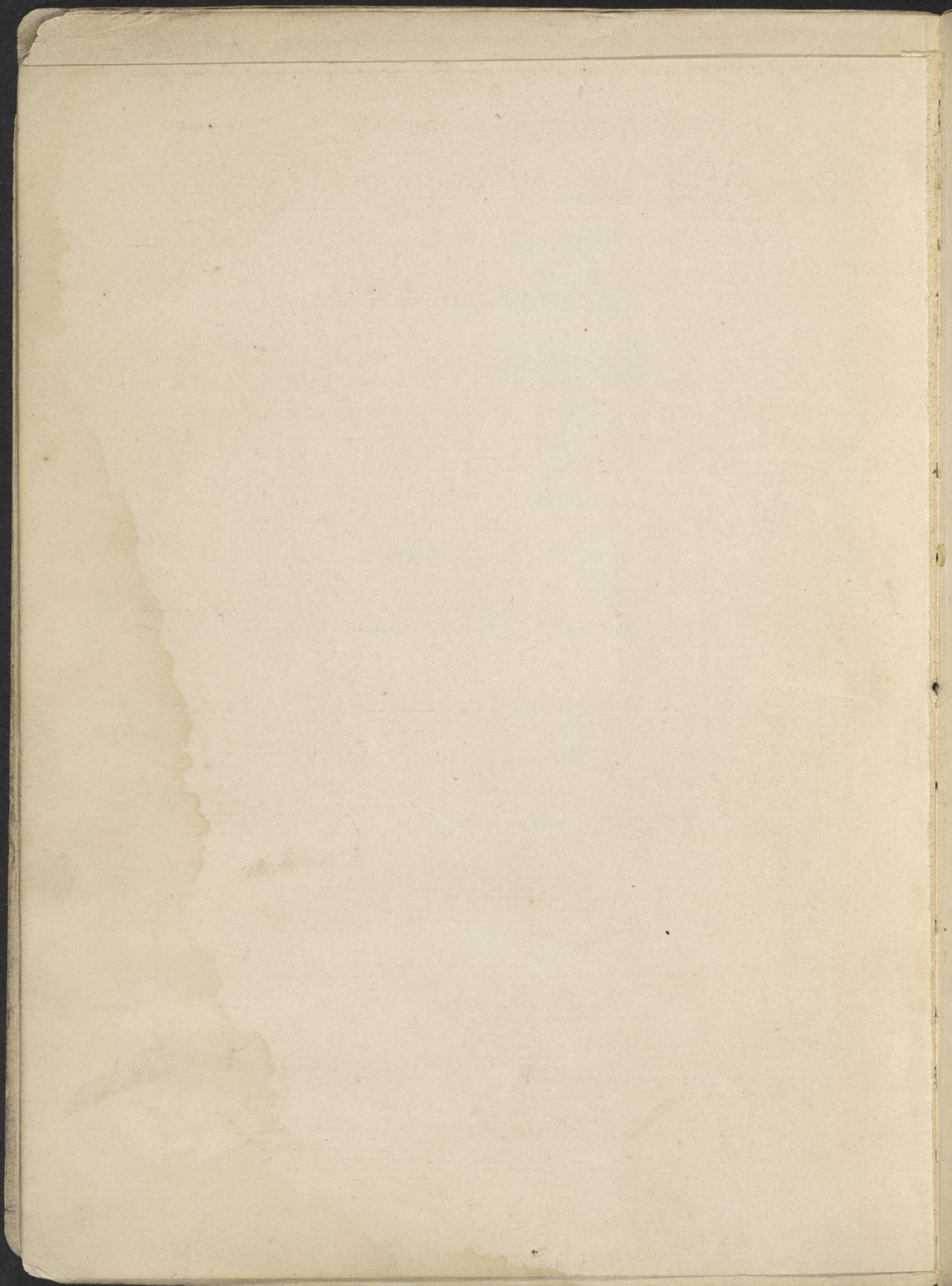
may and af - fright? In sor - row we mourn and in grief we com - plain, The



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 op-  
 pressed by the general woe.

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



## HOW LONG, OH, HOW LONG. Concluded.

Heads up.

tears we have shed, do we shed them in vain! Oh, Freedom, where art thou! and is there no

tears we have shed, do we shed them in vain! Oh, Freedom, where art thou! and is there no

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines. The lyrics are printed below the vocal staves.

Unison. Ritard.

rest? No place for the soul that is wronged and oppressed; How long! oh, how long!

Unison. Ritard. Gradually declining heads.

rest? No place for the soul that is wronged and oppressed; How long! oh, how long!

Ritard.

Detailed description: This system contains the second two vocal staves and the piano accompaniment. It features a unison vocal line. The lyrics are printed below the vocal staves. The piano accompaniment continues with chords and moving lines. The system concludes with a 'Ritard.' marking.



*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 Jeph-

thah, 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.)**

Musical score for the beginning of "Bow Down to God". It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a series of chords in the treble staff and a melodic line in the bass staff. There are triplets marked with a '3' in both staves.

*Enter PROPHET, from Right.*

Musical score for the Prophet's entrance. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats, and the time signature is 4/4. The music features a series of chords in the treble staff and a melodic line in the bass staff.

**PROPHET. Accento.**

Musical score for the Prophet's first line of lyrics. It consists of two staves: a bass clef staff with lyrics and a treble clef staff. The key signature is two flats, and the time signature is 4/4. The lyrics are: "Bow down be - fore Je - ho - vah's throne, 'Tis He can".

Musical score for the Prophet's second line of lyrics. It consists of two staves: a bass clef staff with lyrics and a treble clef staff. The key signature is two flats, and the time signature is 4/4. The lyrics are: "save, and He a - lone; 'Tis He can suc - cor".

§ Coming forward from tent.

# 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 kneeling, 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.

*Ritard.*

in dis-tress, Bow down to Him in help-less-ness,

**CHORUS. Moderato.** *Tenor. Ritard.*

in help-less-ness;

*Alto.*  
Bow down to Him, Bow down to Him in help-less-ness;

*Soprano.*

**PROPHET. Kneeling. Bassi tutti.** *Ritard.*

Bow down to Him, bow down to Him, Bow down to Him in help-less-ness;

**PROPHET. Accento.** *Ritard.*

Bow down be-fore Je-ho-vah's throne, Bow down to Him in help-less-ness:

## BOW DOWN TO GOD. Concluded.

CHORUS.

Bow down be - fore Je ho - vah's throne, Bow down to Him in

Bow down be - fore Je - ho - vah's throne, Bow down to Him in

PROPHET and Bass.

The musical score for the chorus consists of five staves. The first two staves are vocal lines for the Prophet and Bass. The third staff is a piano accompaniment. The fourth and fifth staves are a grand piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C).

Ritard. - - - - -

help - less - ness, Bow down be - fore Je - ho - vah's throne.

help - less - ness, Ritard. - - - - - Je - ho - vah's throne.

PROPHET. Solo. Bassi tutti.

Bow down to Him, Bow down be - fore Je - ho - vah's throne.

Ritard. - - - - -

The musical score continues with four systems. The first system has a vocal line with the lyrics "help - less - ness, Bow down be - fore Je - ho - vah's throne." and a piano accompaniment. The second system has a vocal line with the lyrics "help - less - ness, Je - ho - vah's throne." and a piano accompaniment. The third system has a vocal line with the lyrics "Bow down to Him, Bow down be - fore Je - ho - vah's throne." and a piano accompaniment. The fourth system has a piano accompaniment. The key signature remains B-flat major, and the time signature is common time.

Here all fall as the Prophets exam-  
ple, 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 upward to the sky.

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

*With great emotion.*

*Senza Organo. Kneeling.*

God from heav'n, come down, Lend us Thy might - y hand, Pro-

God from heav'n, come down, Lend us Thy might - y hand, Pro-

*In large chorus the effect will be better without the accompaniment.*

**Marcato.**

tect us on our way, And guide us thro' the fray; Be-fore Thee, now, O Lord, we help-less

**Marcato.**

tect us on our way, And guide us thro' the fray; Be-fore Thee, now, O Lord, we help-less

**Marcato.**



## GOD FROM HEAVEN, COME DOWN. Continued.

stand, Be - fore Thee, now, O Lord, we help-less stand.

stand, Be - fore Thee, now, O Lord, we help-less stand.

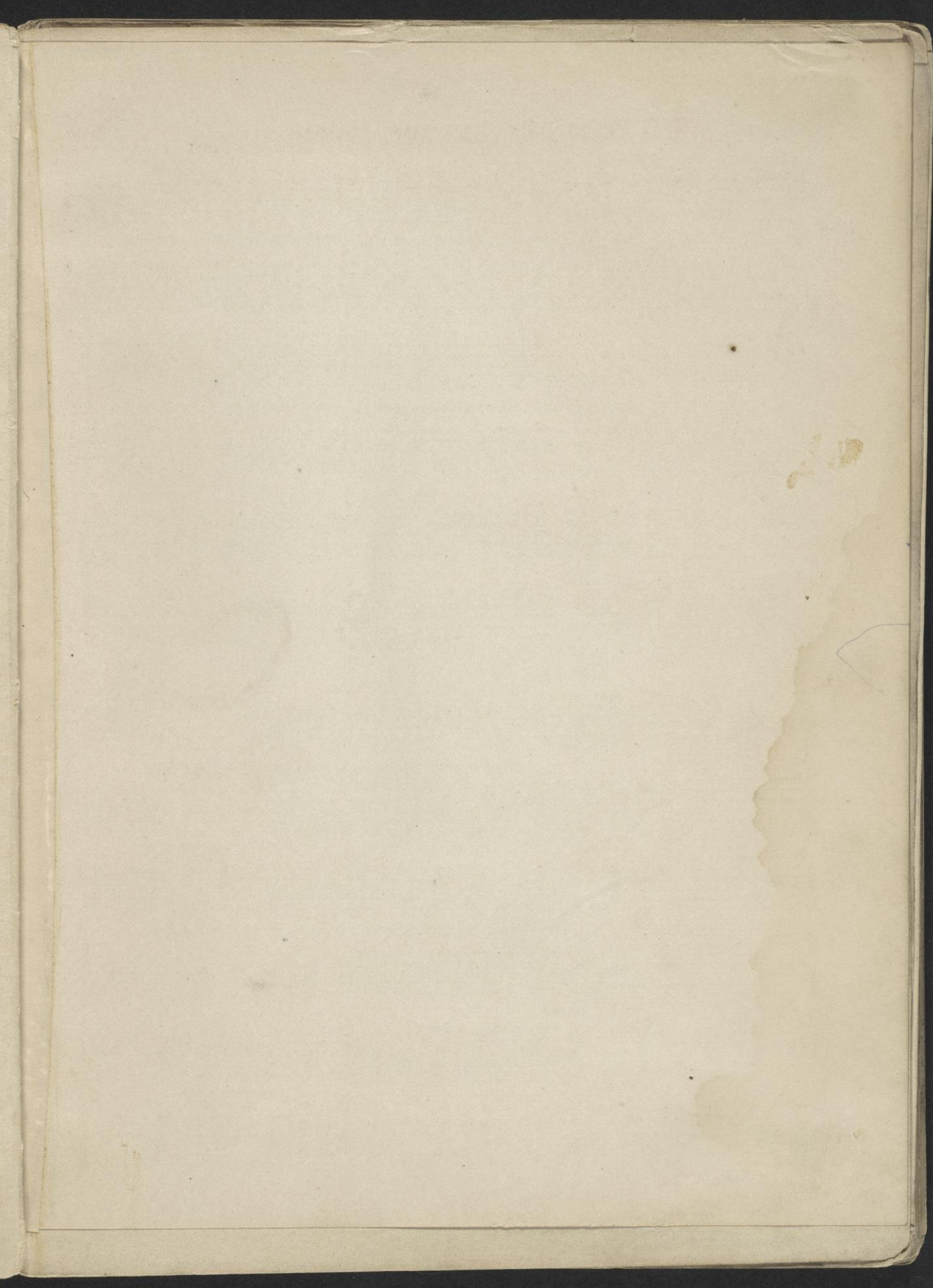
Organ.

Detailed description: This system contains the first four staves of music. The first two staves are vocal parts (Soprano and Alto) with the lyrics 'stand, Be - fore Thee, now, O Lord, we help-less stand.' The third staff is the Bass vocal part with the same lyrics. The fourth staff is the Organ accompaniment, starting with a 'Cresc.' marking and ending with a 'Dim.' marking.

God from heav'n, come down, Our grave op - pres - sion share, Come

God from heav'n, come down, Our grave op - pres - sion share, Come

Detailed description: This system contains the next four staves of music. The first two staves are vocal parts (Soprano and Alto) with the lyrics 'God from heav'n, come down, Our grave op - pres - sion share, Come'. The third staff is the Bass vocal part with the same lyrics. The fourth staff is the Organ accompaniment.



φ

Chorus rise. A slight disturb-  
ance at back, Tr. All look  
and listen in expectancy until  
guard speaks.

# GOD FROM HEAVEN, COME DOWN. Concluded.

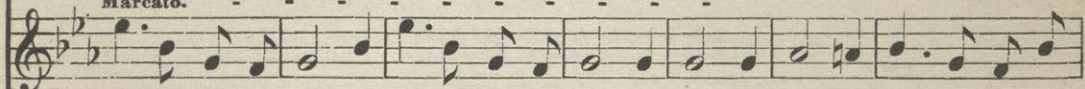
*Marcato.*



down, and from a -bove, Crown us with sa-cred love; Oh, hear us, Lord, oh, hear Thy peo-ple's



*Marcato.*



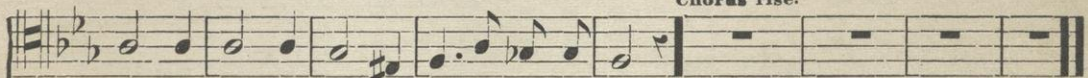
down, and from a -bove, Crown us with sa-cred love; Oh, hear us, Lord, oh, hear Thy peo-ple's



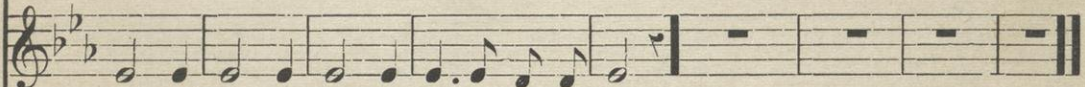
*Marcato.*



*Chorus rise.*



pray'r, Oh, hear us, Lord, oh, hear Thy peo-ple's pray'r.



pray'r, Oh, hear us, Lord, oh, hear Thy peo-ple's pray'r.



*Organ.*



*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.*]  
*V. 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.*]

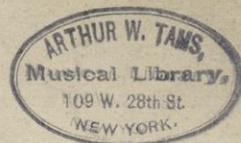
### No. 4. PRAISE THE LORD. Full Chorus.

*Con Spirito.*

Praise the Lord, we praise Him for his kindness, Praise the Lord, we praise Him ev-er-more, For  
 Praise the Lord, we praise Him for his kindness, Praise the Lord, we praise Him ev-er more, For

*Cres.* *f*  
 He hath sent to us a strong deliv'rer, Strong and might - y, We praise the Lord.  
 He hath sent to us a strong deliv'rer, Strong and mighty in battle is Jephthah, We praise the Lord!

*Cres.* *f*



♩  
Speaking off, L. U. E.

# R. C.

♩ 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.



Praise the Lord, let ev - 'ry na-tion praise Him, Praise the Lord, let all the earth re-joice; Let

Praise the Lord, let ev - 'ry na-tion praise Him, Praise the Lord, let all the earth re-joice; Let

*Cres.* ev - 'ry hill and ev - 'ry mountain valley Ring with joy, We praise the Lord. *f*

*Cres.* ev - 'ry hill and ev - 'ry mountain valley, Let ev - 'ry val - ley ring with joy, We praise the Lord. *f*

*Cres.*



*Sub.*  
**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.

**Moderato. Con espressione.**  
**PROPHET.**

O Is - ra - el, Is - ra - el, for that ye have hearkened un-to me, hath

this de - liv - rance come, Hence-forth for - swear your i - dol gods, And

un - to Him a - lone, Who now deliv'rance sends, be all your hom - age paid.

*Legato.* *Ritard.* - - - - *A tempo.*

*Ritard.* - - - - *A tempo.*

φ with a gesture, Commanding  
silence and attention.



## No. 6. PRAISE THE LORD. Full Chorus.

*Con Spirito.*

Praise the Lord, we praise Him for his kindness, Praise the Lord, we praise Him ev-er-more, For

Praise the Lord, we praise Him for his kindness, Praise the Lord, we praise Him ev-er-more, For

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in 4/4 time with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in the same time and key signature. The lyrics are: "Praise the Lord, we praise Him for his kindness, Praise the Lord, we praise Him ev-er-more, For".

He hath sent to us a strong deliv'rer, Strong and might - y, We praise the Lord.

He hath sent to us a strong deliv'rer, Strong and mighty in battle is Jephthah, We praise the Lord.

The second system of the musical score continues the vocal and piano parts. It includes the lyrics: "He hath sent to us a strong deliv'rer, Strong and might - y, We praise the Lord." and "He hath sent to us a strong deliv'rer, Strong and mighty in battle is Jephthah, We praise the Lord." The piano accompaniment features triplets in the bass line. Dynamic markings include *Cres.* and *f*.

## PRAISE THE LORD. Concluded.

Praise the Lord, let ev - 'ry na-tion praise Him, Praise the Lord, let all the earth re-joyce; Let

Praise the Lord, let ev - 'ry na-tion praise Him, Praise the Lord, let all the earth re-joyce; Let

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system has a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with chords and moving lines.

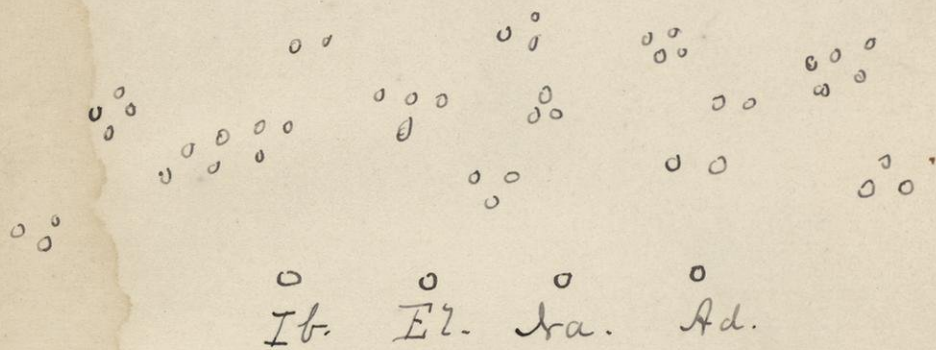
ev - 'ry hill and ev - 'ry mountain valley Ring with joy, We praise the Lord.

ev - 'ry hill and ev 'ry mountain valley, Let ev - 'ry val - ley ring with joy, We praise the Lord.

Detailed description: This system contains the second two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system has a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with chords and moving lines. There are 'Cres.' markings above the vocal lines and '3' markings below the piano lines. The system concludes with a double bar line.

During the singing of this  
music the quartette 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 should, 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.

Elon.

He plac - ed the stars in the skies, He calms the tem - pes - tu - ous sea ;

Naomi.

Adah.

He plac - ed the stars in the skies, He calms the tem - pes - tu - ous sea ;

Ibzan.

He shelt - ers the spar - row that flies, And will He not care for me ?

He shelt - ers the spar - row that flies, And will He not care for me ?



## HE PLACED THE STARS IN THE SKIES. Continued.

*Con spirito.*

The earth is the work of His hand, The fierce lightnings flash at His call;

*Con spirito.*

The earth is the work of His hand, The fierce lightnings flash at His call;

*Con spirito.*

All Na - ture o - beys His com - mand, And we are His creat - ures all.

All Na - ture o - beys His com - mand, And we are His creat - ures all.

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

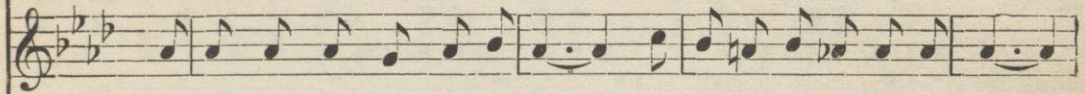


## HE PLACED THE STARS IN THE SKIES. Concluded.

Full Chorus.



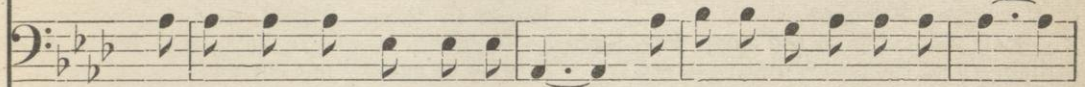
The earth is the work of His hand, The fierce lightnings flash at His call;



Full Chorus.



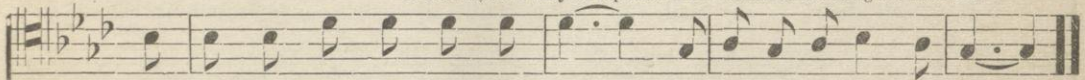
The earth is the work of His hand, The fierce lightnings flash at His call;



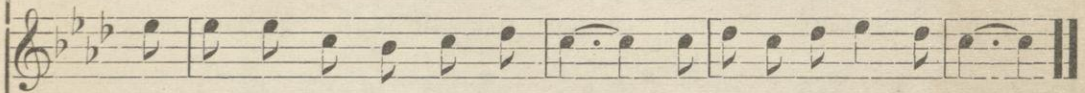
Full Chorus.



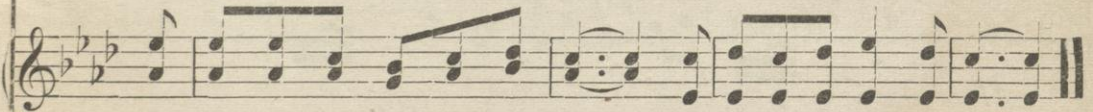
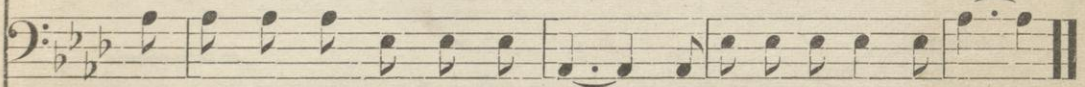
If desired, No. 7 may be repeated in full chorus before using the interlude.



All Na - ture o - beys His com - mand, And we are His creat - ures all.



All Na - ture o - beys His com - mand, And we are His creat - ures all.



*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. #

*Allegretto. Marcato.*

*ff* > *Cornet.* > *Cornet.*

Hail, all hail! Hail, all hail! Hail, all hail! Jeph-thah has come home,

Hail, all hail! Hail, all hail! Hail, all hail! Jeph-thah has come home.

*Allegretto.*

*ff*

φ Same bus. as at previous challenge.

		Elon
	Ar	o
	El.	o
	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.

Cornet. > > > > Cornet.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jeph-thah has come home.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jeph-thah has come home.

Moderato. Senza Cornetto.

Raise the song, the song of glad-ness, Prais-es to Je-ho-vah sing,

Raise the song, the song of glad-ness, Prais-es to Je-ho-vah sing,

Moderato.



## HAIL, ALL HAIL. Continued.

Raise the song, the song of glad-ness, Let the hills and moun-tains ring,

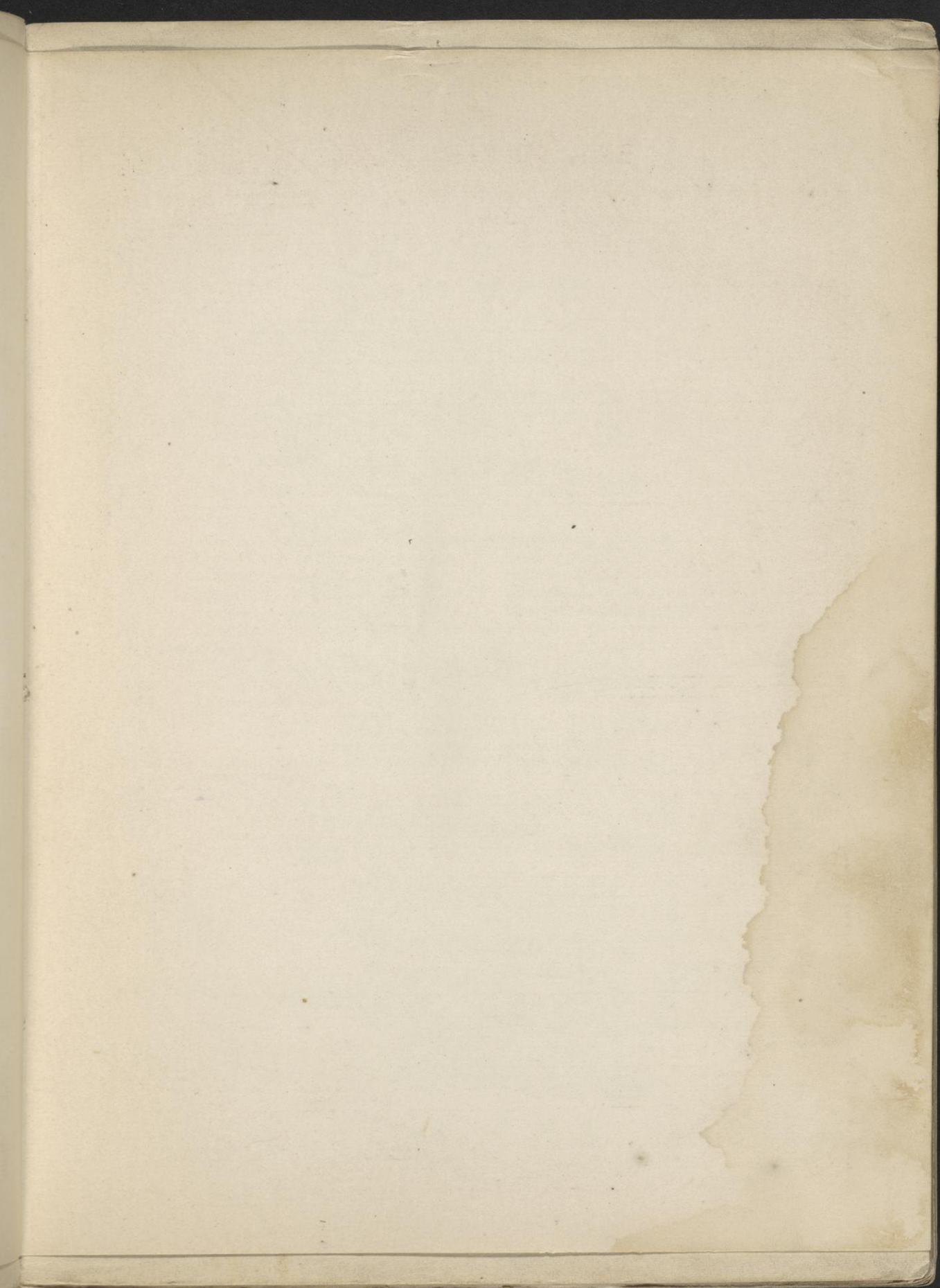
Raise the song, the song of glad-ness, Let the hills and moun-tains ring,

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The second system is a repeat of the first system.

*ff* > Hail, all hail! Hail, all hail! Hail, all hail! Jeph-thah has come home,

*ff* > Hail, all hail! Hail, all hail! Hail, all hai. Jeph-thah has come home,

This system contains the second two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The second system is a repeat of the first system. Dynamics include *ff* and accents (>).



♢ Bitterly, with the sense of the wrong done him, still rankling in his breast.

# Imploring, but not

♢ Extending hand.

# Grasping Elou's hand.

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

# HAIL, ALL HAIL! Concluded.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jeph-thah has come home.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jeph-thah has come home.

*Jephthah.*—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.

*ff* *Allegretto Marcato.*  
Cornet.

Hail, all hail! Hail, all hail! Hail, all hail! Jephthah'll be our head,

Hail, all hail! Hail, all hail! Hail, all hail! Jephthah'll be our head,

*Allegretto.*

*ff*

## HAIL, ALL HAIL! Continued.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jephthah'll be our head.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jephthah'll be our head.

The score consists of five staves. The top two staves are vocal parts (Soprano and Alto). The bottom three staves are piano accompaniment (Right and Left Hand). The music is in a major key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are printed below the vocal staves.

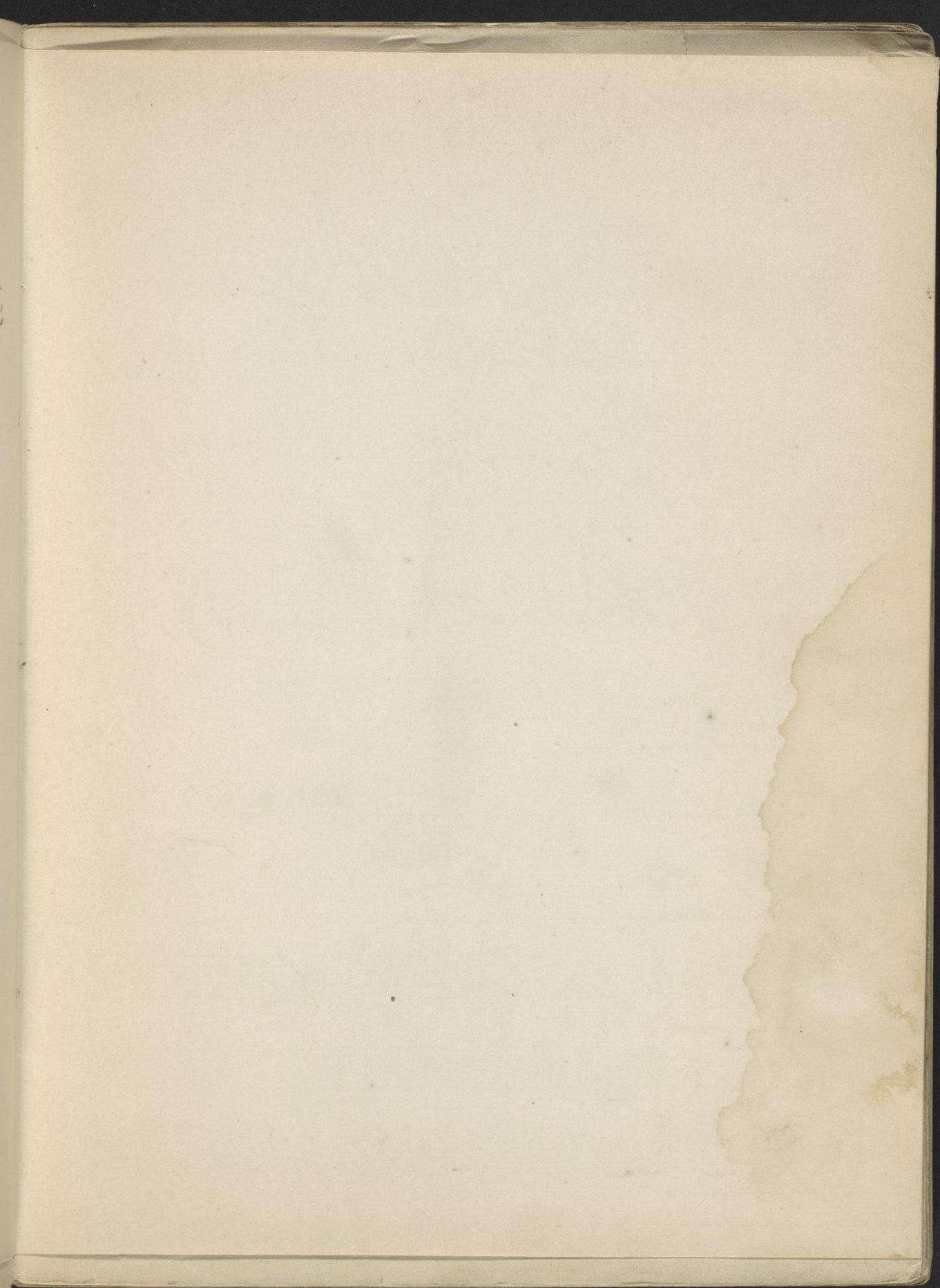
*Moderato. Senza Cornetto.*

Raise the song, the song of glad-ness, Prais-es to Je-ho-vah sing,

Raise the song, the song of glad-ness, Prais-es to Je-ho-vah sing,

*Moderato.*

The score consists of five staves. The top two staves are vocal parts (Soprano and Alto). The bottom three staves are piano accompaniment (Right and Left Hand). The music is in a major key with two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Moderato' and the instruction 'Senza Cornetto' is present. The lyrics are printed below the vocal staves.





## HAIL, ALL HAIL. Continued.

Raise the song, the song of glad-ness, Let the hills and moun-tains ring,

Raise the song, the song of glad-ness, Let the hills and moun-tains ring,

This system contains six staves of music. The first two staves are vocal parts with lyrics. The next four staves are piano accompaniment, including a grand staff (treble and bass clefs).

*ff* > Hail, all hail! Hail, all hail! Hail, all hail! Jephthah'll be our head,

Hail, all hail! Hail, all hail! Hail, all hail! Jephthah'll be our head,

This system contains six staves of music. The first two staves are vocal parts with lyrics and dynamic markings. The next four staves are piano accompaniment, including a grand staff. The piano part features a prominent *ff* dynamic marking.



## HAIL, ALL HAIL! Concluded.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jephthah'll be our head.

Hail, all Hail! Hail, all Hail! Hail, all Hail! Jephthah'll be our head.

The musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The middle two staves are vocal parts (Tenor and Bass) with lyrics. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line.

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

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

*Maestoso.*

Take this mes-sage to the King of Am-mon, Find if he has to do with me, That he

ri - ses a - gainst me in the land of Is-rael; Go, and re - turn to

The musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The middle two staves are vocal parts (Tenor and Bass) with lyrics. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line.

During chorus all grad-  
ually surround Elou &  
Jephtah. At end of  
Chorus, Elou gives his hand  
to Jephtah, speaking solemnly  
as befits the occasion. After  
Elou's speech. Jephtah turns  
quickly to Amved, who is at his  
side, and addresses him



## GO THOU QUICKLY. Continued.

me, Why he ri - ses a - gainst me in the land of Is - rael, Go, and re - turn to

This system consists of three staves: a bass staff with a vocal line, a grand staff (treble and bass clefs) with piano accompaniment, and a separate bass staff for the piano accompaniment. The key signature has two sharps (F# and C#).

*Declamando.*  
me, Go thou quick - ly and re - turn to me, bring the King's message, let it

This system consists of three staves: a bass staff with a vocal line, a grand staff with piano accompaniment, and a separate bass staff for the piano accompaniment. The tempo/mood is marked *Declamando.*

be yea or nay, Go, and re - turn to me and bring the King's answer, yea or nay, and

This system consists of three staves: a bass staff with a vocal line, a grand staff with piano accompaniment, and a separate bass staff for the piano accompaniment.

bring the King's answer, yea or nay, Go, and re - turn to - day.

*Ad libitum.*

This system consists of three staves: a bass staff with a vocal line, a grand staff with piano accompaniment, and a separate bass staff for the piano accompaniment. The tempo/mood is marked *Ad libitum.*

## GO THOU QUICKLY. Concluded.

bring the King's an-swer, yea or nay; Find if he has to do with me, and bring the King's

This system consists of three staves: a bass staff with a vocal line, a grand staff (treble and bass clefs) with piano accompaniment, and a separate bass staff with piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 4/4.

answer, yea or nay, And bring the King's answer, yea or nay.

This system continues the musical score with three staves: a bass staff with a vocal line, a grand staff with piano accompaniment, and a separate bass staff with piano accompaniment. The piece concludes with a double bar line.

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

## NO. 11. ALL HAIL. Full Chorus.

*Joyously.*

Jeph - thah has come home to be our head, All hail, all hail!

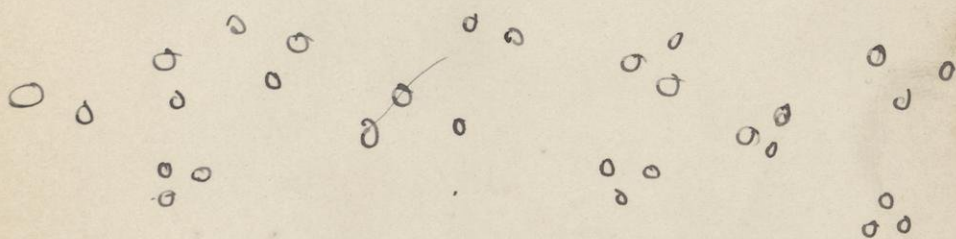
Jeph thah has come home to be our head, All hail, all hail, all hail!

This system consists of four staves: a vocal staff with a treble clef and a 4/4 time signature, a grand staff with piano accompaniment, and a separate bass staff with piano accompaniment. The key signature has two sharps (F# and C#).

TABLEAU. CURTAIN.

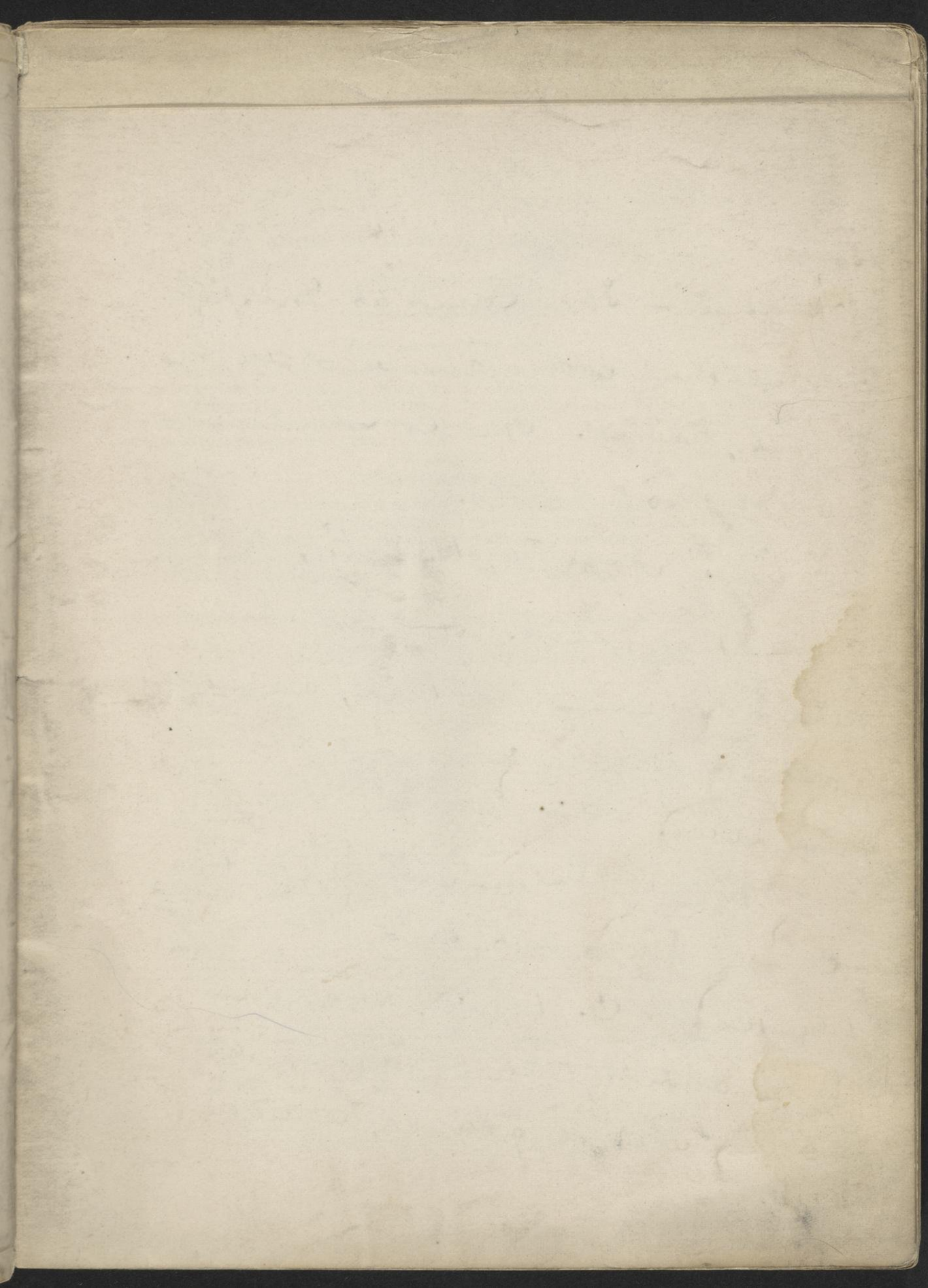
Ø Arnold exits quickly, I. U. I.,  
the guard saluting.

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 curtains  
descend.



Ø      Ø      Ø  
Ib.    Jeph    I. U. I.







Scene 2. — The Camp at Mizpeh.

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

Enter Arnold, R. S. F., 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.

Larghetto.

Oh, Is - ra - el, my happy

home, A sad - ness hovers o'er thy hills, A mourn - ful re - queim seems to

## I'LL GIVE HER LIBERTY. Continued.

come, A - mid the murmur of thy rills, dear land thy hills and vales I love, Thy

This system contains the first three staves of music. The top staff is the vocal line, the middle is the treble piano accompaniment, and the bottom is the bass piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'come,' followed by eighth notes for 'A - mid the murmur of thy rills,' and a quarter note 'dear land thy hills and vales I love,' ending with a half note 'Thy'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

foes my foemen too shall be; By power vouchsafed me from above, I'll

This system contains the next three staves. The vocal line continues with 'foes my foemen too shall be;' followed by 'By power vouchsafed me from above,' and 'I'll'. The piano accompaniment includes a 'Cres.' (Crescendo) marking above the first staff and continues with the same rhythmic accompaniment.

give her lib - er - ty, By power vouchsafed me from above, I'll give her liberty.

This system contains the next three staves. The vocal line continues with 'give her lib - er - ty,' followed by 'By power vouchsafed me from above, I'll give her liberty.' The piano accompaniment features a 'fz' (forzando) marking above the first staff and continues with the same rhythmic accompaniment.

For Israel her daughters

This system contains the final three staves. The vocal line begins with 'For Israel her daughters'. The piano accompaniment continues with the same rhythmic accompaniment.

The business throughout this *Colo*  
is suggested by the words



## I'LL GIVE HER LIBERTY. Concluded.

weep, Her sons pre - pare to meet the foe; Thy peo - ple, Lord, in safety

keep, Be - fore us un-to battle go. Oh, Is - rael, mid thy bitter wrongs, A

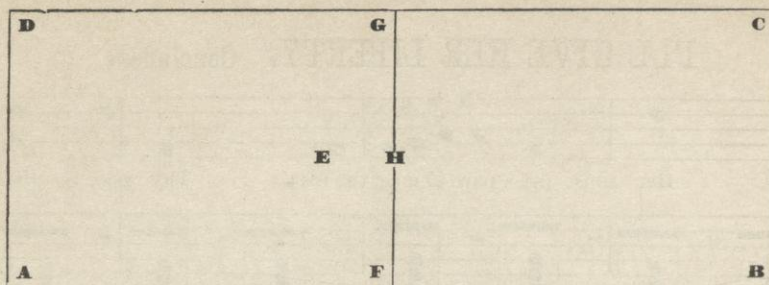
*Cres.* bright - er day shall dawn for thee, Thy mourn - ing shall be turned to song. I'll

give her lib - er - ty, Thy mourning shall be turned to song, I'll give her liberty.

*fz*

*fz*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into four systems. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics, starting with a 'Cres.' (Crescendo) marking. The fourth system contains the final line of lyrics and ends with a double bar line. The piano accompaniment includes various musical notations such as triplets, sixteenth notes, and dynamic markings like 'fz' (forzando).



## 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 approach-

ing soldiers, gradually louder as they near the camp, and joined by the regular accompaniment as they appear.

**Tempo Marcia.**

We will on to the bat-tle-field, And to

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 fi-  
gures and evolutions to be utilised  
with the stage room at his disposal.

Quickness, promptness and de-  
cision in movements are pre-  
requisites to the success of all  
march figures.





ON TO THE BATTLE-FIELD. Continued.

us the foe must yield; We fear not the Ammonites now, For to Jephthah they must bow; With

shield and armor bright, And God to lead the fight, Unto battle we will go, And bravely meet the foe.

D. S.

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.

Elon.

We fear no foe-man's steel, Nor heed the tyrant's frown, our  
Ibzan.

We fear no foe-man's steel, Nor heed the tyrant's frown, our

## ON TO THE BATTLE-FIELD. Continued.

power the foe shall feel, And vic-t'ry shall us crown; No van-dal foot shall press The

power the foe shall feel, And vic-t'ry shall us crown; No van-dal foot shall press The

This system contains the first two systems of music. Each system includes a vocal line with lyrics, a bass line, and a piano accompaniment with treble and bass staves.

hills and vales we love; If heav-en does us bless, With power sent from above, We will

hills and vales we love; If heav-en does us bless, With power sent from above, We will

This system contains the third and fourth systems of music, following the same format as the first system.

on to the battle-field, And to us the foe must yield, We fear not the Ammonites now, For to Jephthah they must bow; With

This system contains the fifth and sixth systems of music, following the same format as the previous systems.

Fragment of text from the adjacent page, consisting of a vertical column of small, illegible characters.



ON TO THE BATTLE-FIELD. Continued.

shield and armor bright, And God to lead the fight, Unto battle we will go, And bravely meet the foe.

Then on - ward, bravely on, Our

night will soon be gone; A sil - v'ry ray hath crowned The clouds that did surround, Then,

brothers, bravely stand, For home and native land, The Ammonites shall feel The pow'r of foemen's steel.

D. S.

## ON TO THE BATTLE-FIELD. Continued.

ELON.

Our hearts, which once were sad O'er Is-rael's bit-ter wrong, To-  
IBZAN.

Our hearts, which once were sad O'er Is-rael's bit-ter wrong, To-

The first system of the musical score features a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines.

day with joy are glad, Tri-umphant is our song; Then onward, bravely on, The

day with joy are glad, Tri-umphant is our song; Then onward, bravely on, The

The second system continues the musical score with the same vocal, bass, and piano parts.

clouds that did surround The night, which hovered long, A silv'ry ray hath crowned. We will

clouds that did surround The night, which hovered long, A silv'ry ray hath crowned. We will

The third system concludes the musical score on this page, featuring the same vocal, bass, and piano parts.

Fragment of text from the adjacent page, visible on the left edge of the image.



Scenes &c. should all be off  
as Curtains fall.

---

The genius and artistic  
inventiveness of the director  
will be shown in his group-  
ing of the Tableau, which should  
be made as realistic as possi-  
ble. Any famous war picture  
can be drawn on for the  
grouping, &c.

## ON TO THE BATTLE-FIELD. Concluded.

onward, bravely on, Our night will soon be gone; A sil- v'ry ray hath crowned The clouds that did surround; Then,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a 2/4 time signature and features a steady, rhythmic accompaniment with chords in the bass and a melodic line in the treble.

brothers, bravely stand, For home and native land, The Ammonites shall feel The pow'r of foemen's steel.

The second system of the musical score continues the vocal line and piano accompaniment. It follows the same notation as the first system, with a treble clef for the vocal line and a grand staff for the piano accompaniment. The music concludes with a final cadence in the piano part.

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.*

<p><i>Naomi.</i>—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;</p>	<p>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, (<i>kneeling at his</i> That while thy life blood ebbs away, <i>side.</i>) I can but watch, and weep, and pray.</p>
--	---

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

Piano introduction for the song 'I Will Meet You in the Morning'. The music is in 6/8 time, with a key signature of three sharps (F#, C#, G#). It consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, featuring a mix of eighth and sixteenth notes, with some rests. The bass clef provides a steady accompaniment with eighth notes.

ELONI.

Vocal and piano accompaniment for Eloni's part. The vocal line is on a single treble clef staff, starting with a rest and then singing. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part continues the melody from the introduction. The key signature remains three sharps and the time signature is 6/8. There are two versions of the lyrics provided.

1. Oh, my  
2. Dearest

*Moderato con espressione.*

Vocal and piano accompaniment for the final part of the song. The vocal line is on a single treble clef staff, with lyrics underneath. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part continues the melody. The key signature remains three sharps and the time signature is 6/8. The tempo and expression are marked 'Moderato con espressione'.

sis - ter, in the shadows I have wait - ed here a - lone, On the bat - tle's go - ry  
sis - ter, I am dy - ing; as the world recedes from view, I can see the ban - ners

Scene 3. - The Tableau as  
previously presented is changed  
only by the absence of the prin-  
cipals. The dead and dying  
still remain as in previous pic-  
ture. A storm has risen, and  
the wind whistles shrilly across  
the battle field, as Naomi enters  
from back, seeking for Elones  
body. She pauses every now and a  
gain 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 at 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.

meadow which the scythe of death hath mown, I have wait - ed for your coming till the  
fly - ing, o'er our sol - diers brave and frue, I be - hold the he - ro's saint - ly, who have

drea - ry dawn of day, And I on - ly heard the shouting as the ar - mies marched a -  
fall - en in the fray, And their bu - gles war - ble faintly, as they beckon me a -

*Crescendo.*

way, And I on - ly heard the shouting as the ar - mies marched away. Oh,  
way, And their bu - gles war - ble faint - ly, as they beck - on me a - way. Oh,


*Tempo.*

**CHORUS.**  
*Andante con espressione.*

Sister, dear Sister, I have heard the 'ngel's warning, I have seen the golden shore,

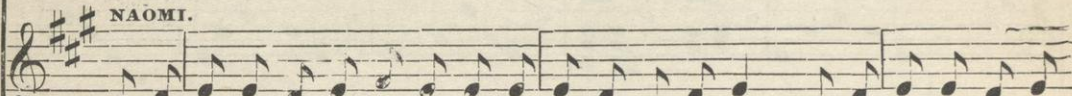
## I WILL MEET YOU IN THE MORNING. Concluded.

**ELONI.**




I will meet you in the morning, where the shadows come no more, I will meet you in the

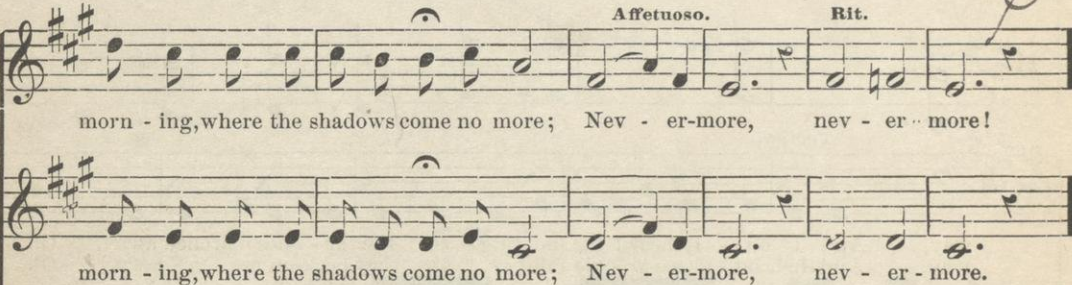
**NAOMI.**



I will meet you in the morning, where the shadows come no more, I will meet you in the



*Affetuoso.* *Rit.*




morn - ing, where the shadows come no more; Nev - er - more, nev - er - more!

morn - ing, where the shadows come no more; Nev - er - more, nev - er - more.

An angel appears.

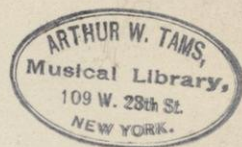
*Rit.*



**Interlude.** *D. S.*



CURTAIN,



♢ <sup>Last</sup> 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.

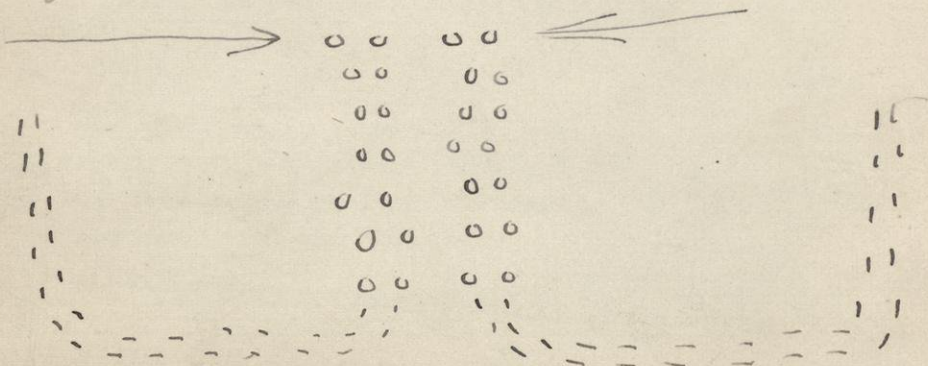
Slow curtain, as Raomi throws  
herself across her brother's body



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.

*Valse Brillante.*

*Enter Maidens from left, keeping step with music.*

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun-beams play;

## TRIPPING WHERE SUNBEAMS PLAY. Continued.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day. . .

This system contains the first three staves of music. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

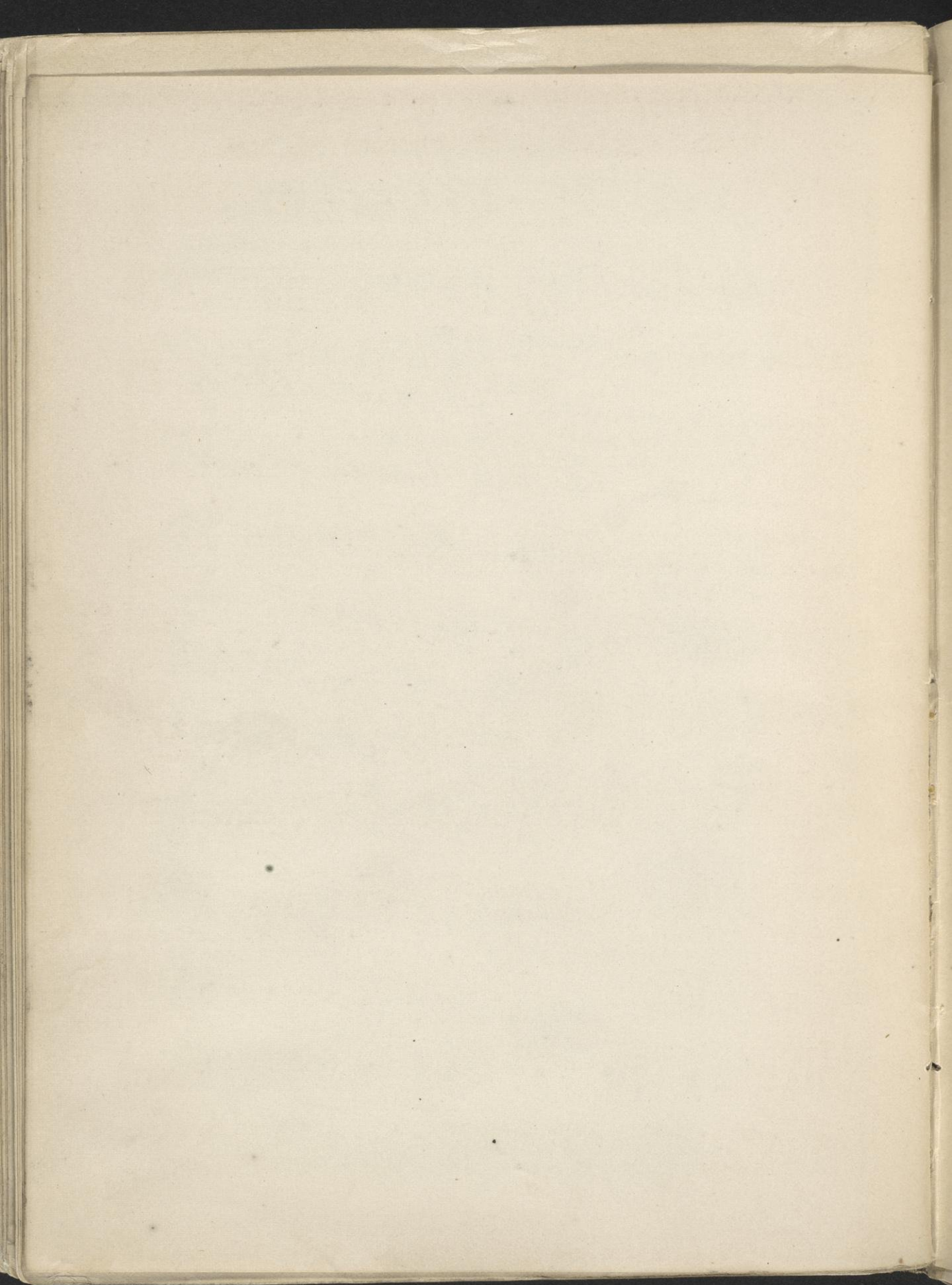
Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun-beams play;

This system contains the next three staves of music. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature and time signature remain the same as in the first system.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day.

This system contains the final three staves of music on this page. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature and time signature remain the same.

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.

*Scherzo con accento.*

Tripping where sunbeams play, . . . Where bright flow'rs in beauty do bloom, . . . O'er  
 where bright flow - ers bloom, .

The first system consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is the piano accompaniment in treble clef, and the bottom staff is the piano accompaniment in bass clef. The music is in a scherzo style with a strong accent.

mount-ain and val-ley a-way, . . . Like song-birds so free-ly we roam. . .  
 song - birds we roam. . .

The second system consists of three staves, continuing the vocal and piano parts from the first system. The lyrics continue with 'mount-ain and val-ley a-way, . . . Like song-birds so free-ly we roam. . . song - birds we roam. . .'

Tripping where sunbeams play, . . . Where bright flow'rs in beauty do bloom, . . . O'er  
 where bright flow - ers bloom, .

The third system consists of three staves, repeating the first system's musical and lyrical material. The lyrics are 'Tripping where sunbeams play, . . . Where bright flow'rs in beauty do bloom, . . . O'er where bright flow - ers bloom, .'

## TRIPPING WHERE SUNBEAMS PLAY. Continued.

mount-ain and val-ley a-way, . . . No shad-ows now cov-er our home. . .

No shad - ows cov - er our home. . .

This system contains the first vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a bass clef. The lyrics are: "mount-ain and val-ley a-way, . . . No shad-ows now cov-er our home. . ." and "No shad - ows cov - er our home. . .".

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun-beams play;

This system contains the second vocal melody and piano accompaniment. The key signature changes to three sharps (F#, C#, and G#). The lyrics are: "Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun-beams play;".

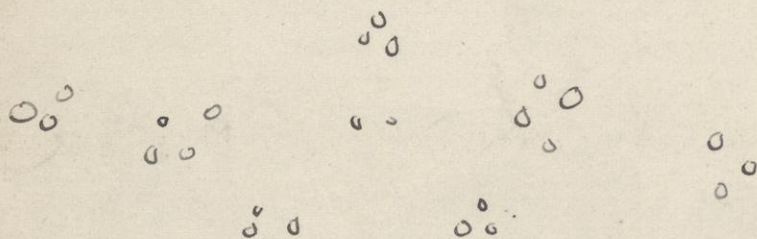
Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day. . .

This system contains the third vocal melody and piano accompaniment. The key signature remains three sharps. The lyrics are: "Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day. . .".





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



Iph. Ad.

## TRIPPING WHERE SUNBEAMS PLAY. Concluded.

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun- beams play;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes. The second staff is a vocal line in treble clef. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, featuring chords and rhythmic patterns.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day.

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with the same key signature. The lyrics are written below the notes. The second staff is a vocal line in treble clef. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively, featuring chords and rhythmic patterns.

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 Chor.

*Allegretto.*

IPHIGENIA.

We will strew their paths with flow'rs, Gathered fresh from sylvan bow'rs, Let us  
**ADAH.**  
 Let us

make the wel-kin ring, Let us make the wel-kin ring, While of no - ble deeds we  
 make the wel-kin ring, Let us make the wel-kin ring, While of no - ble deeds we

IPHIGENIA, SARAH and RUTH.

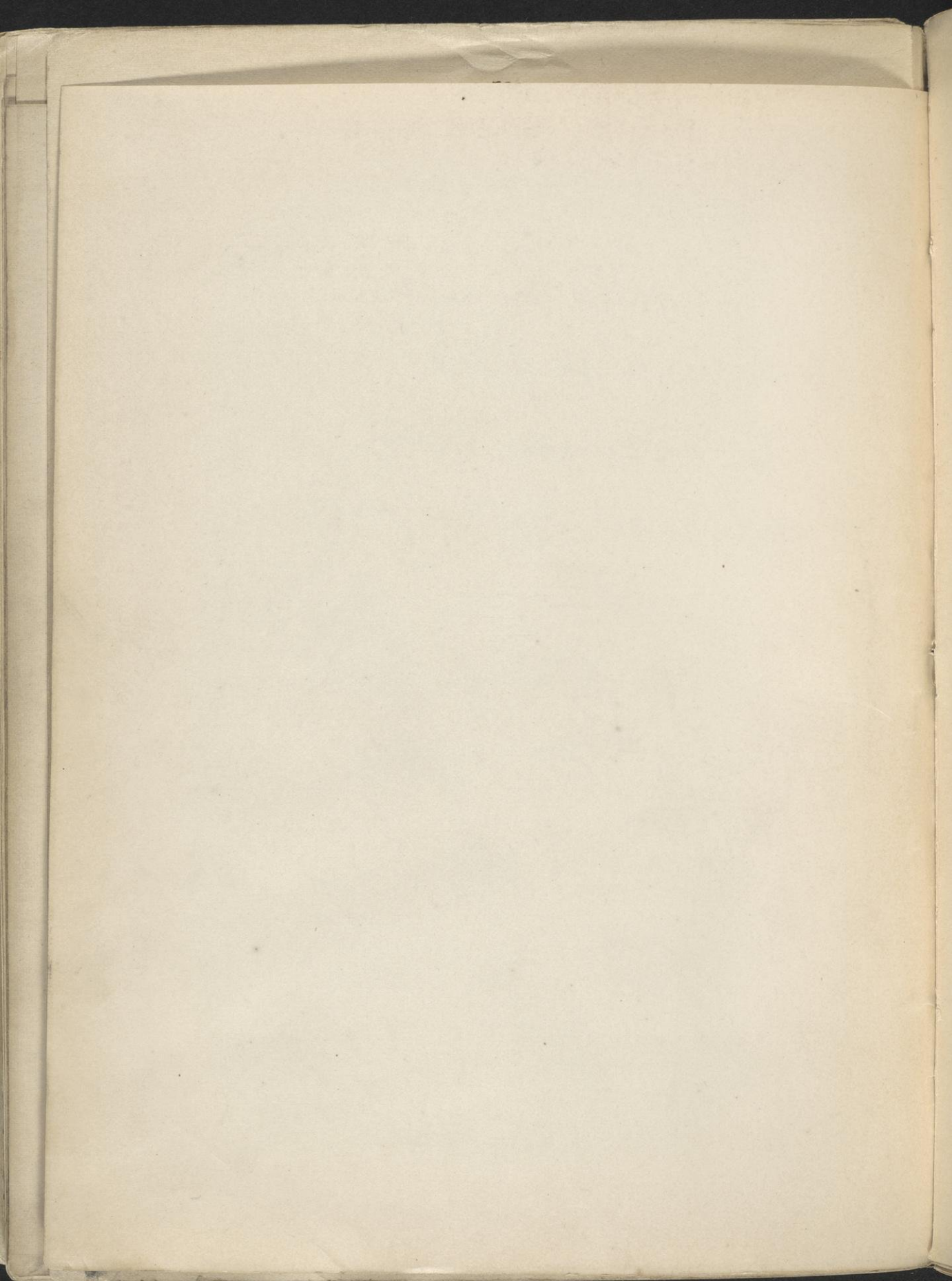
sing, Till the mountain, hill and plain, Echoes back our song a - gain; Let the  
**ADAH, ANAH and LEAH.**  
 sing, Let the

81

Iphigenia Comes forward  
front, with flowers.

The business here is  
suggested by the text.

o o o o o o o o o  
o o o o o o o o o  
Ada An. Leah  
o o o  
Sar. Ruth  
o o  
o  
Iph.



# ROLL THE TIMBRELS. Concluded.

harps and timbrels sound, Let the harps and timbrels sound, Vict'ry hath our ar - mies

harps and timbrels sound, Let the harps and timbrels sound, Vict'ry hath our ar - mies

The first system consists of four staves. The top two staves are vocal lines in G major with a key signature of one flat (F major). The bottom two staves are piano accompaniment in the same key signature, featuring a steady bass line and chords in the right hand.

**CHORUS. Soprano.**

crowned. Till the mountain, hill and plain, Echoes back our songs again; Let the harps and timbrels

**CHORUS. Alto.**

crowned. Let the harps and timbrels

The second system consists of four staves. The top two staves are vocal lines for Soprano and Alto. The bottom two staves are piano accompaniment. The lyrics are split between the two vocal parts.

sound, Let the harps and timbrels sound, Vict'ry hath our ar - mies crowned.

sound, Let the harps and timbrels sound, Vict'ry hath our ar - mies crowned.

The third system consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics are split between the two vocal parts.

## 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.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It features a vocal line for Iphigenia and a chorus line, both with lyrics. The accompaniment includes a piano part and a harp/cymbal part. The score is divided into several systems, with a 'SOLO. Andante.' section and an 'Andante.' section.

**System 1:**

*Chorus.* Gil-ead's ar-my from the battle now re-turn-ing, Palms of vic't'ry in their hands they  
 Gil-ead's ar - my now re - turn-ing, Palms of vic - t'ry

**System 2:**

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

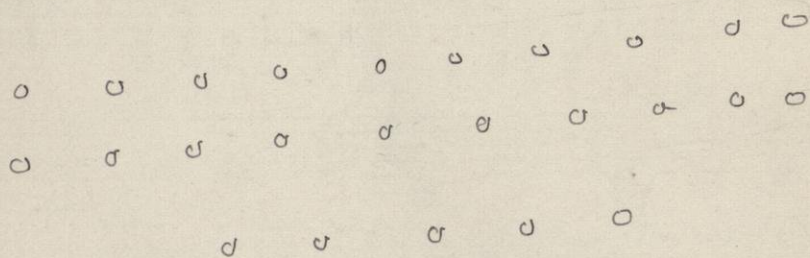
**System 3:**

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

**SOLO. Andante.**

**Andante.**

Ephigenia marches down  
front, followed by principals  
and chorus. Mark Tenio  
as they march down



Eph -



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

## GILEAD'S ARMY. Continued.

Ritard.

way. God has turned away his an - ger, Glo - rious be this fes - tive day.

Ritard.

CHORUS in unison.  
A tempo.

We are sing - ing, mer - ri - ly our voic - es ring - ing; Roll the timbrels in our mer - ry

8

song, Wreaths of flow'rs to crown our heroes' brows are bringing; Swell the joy - ous

an - them loud and long.

## GILEAD'S ARMY. Continued.

IPHIGENIA.

Chorus. On this hap-py day we'll banish gloom and sadness, Nor shall care its shadows o'er us

On this day we'll ban - ish sad-ness, And our sor - rows

8 8

fling; Is-rael's mourning now is turned to joy and glad-ness, Mer - ri-ly, yes,

fling; Is-rael's mourn - ing turned to glad-ness, Mer - ri-

SOLO.

mer - ri-ly we'll sing. O - ver val-ley, hill and mountain, Waft the ech-o of our

ly we'll sing,

Right about face, march  
down front, led by Iphigenia.

Bus. as before

## GILEAD'S ARMY. Concluded.

*Ritard.*

song; Sun-light streaming from God's fountain, Though the night was dark and long.

*Ritard.*

**CHORUS.**

We are sing-ing, mer-ri - ly our voic-es ring-ing; Roll the timbrel's in our mer-ry

8

song, Wreaths of flow'rs to crown our heroes' brows are bringing; Swell the joy-ous

an-them loud and long.

## No. 18. GOD REIGNS. Chorus of Maidens.

God reigns o'er sea and o'er land, The Lord is our strength and our shield;

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Vic-to-ry came by his hand, And the foe-man he caused to yield. No

The second system continues the vocal line with quarter notes D5, E5, F5, and G5, followed by a half note A5. The piano accompaniment continues with similar chords and bass notes.

long-er shall Is-ra-el mourn, Nor fear the dread Ammonites now; We'll

The third system continues the vocal line with quarter notes G5, F5, E5, and D5, followed by a half note C5. The piano accompaniment continues with similar chords and bass notes.

wel - come our he roes re - turn, . . . With lau-rels we'll crown each brow. . .

The fourth system concludes the vocal line with quarter notes B4, A4, G4, and F4, followed by a half note E4. The piano accompaniment continues with similar chords and bass notes, ending with a double bar line.

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  
etc. 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 dif-

ferent 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.

Valse Brillante.

Bli-the-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun - beams play;

## TRIPPING WHERE SUNBEAMS PLAY. Continued.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day. . .

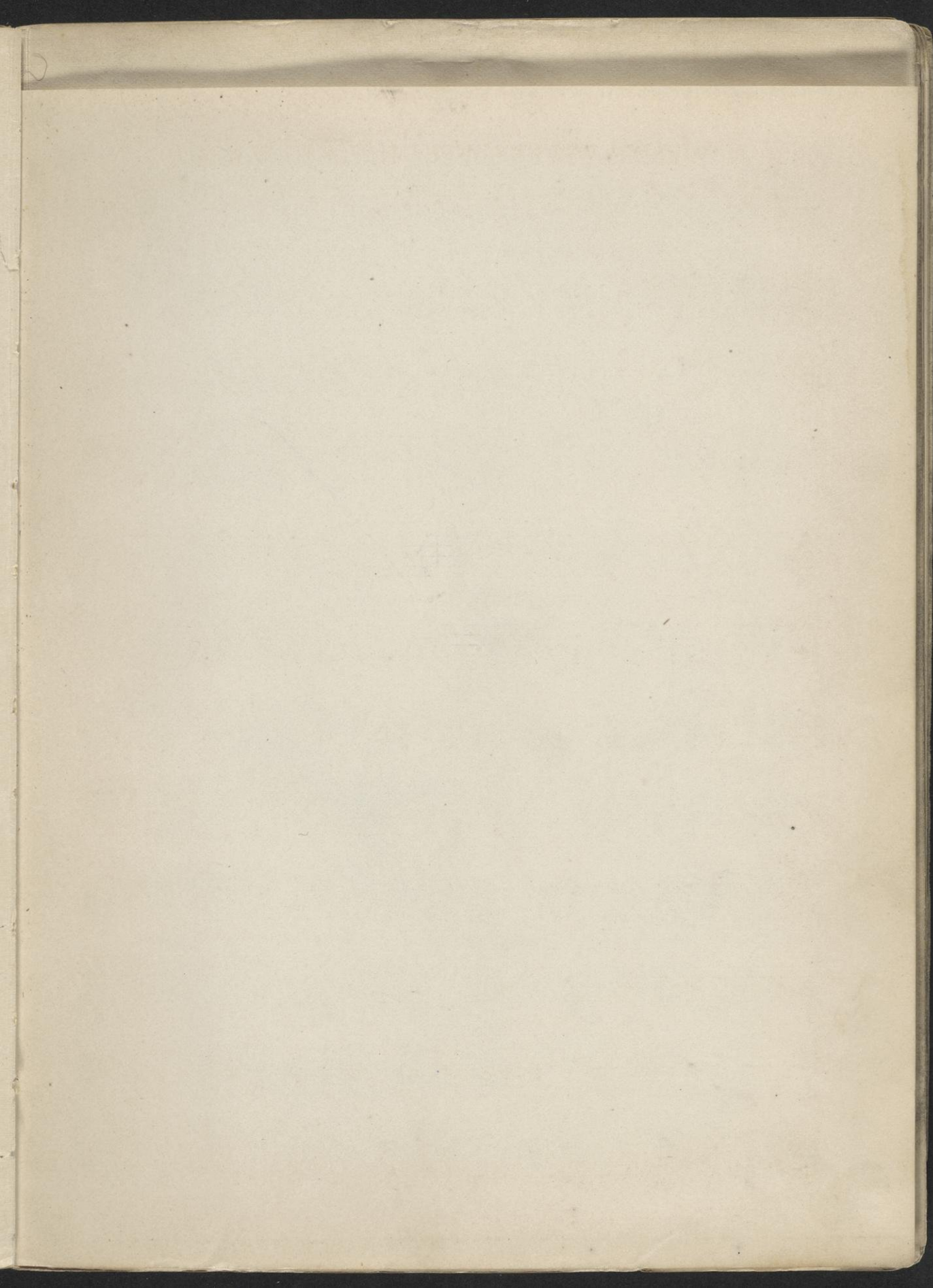
This system contains the first four staves of music. The top staff is the vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are piano accompaniment for the right and left hands respectively.

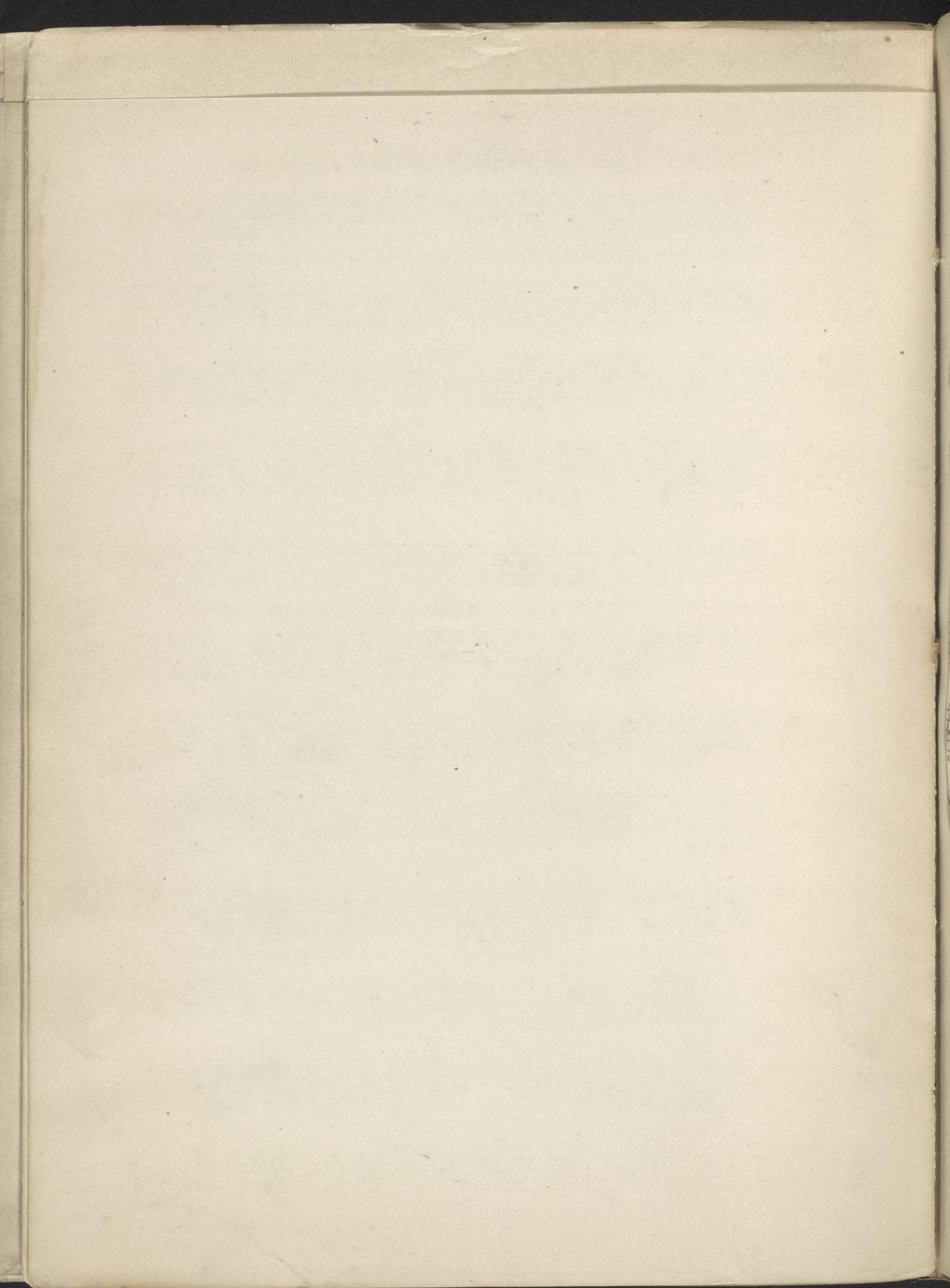
Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun - beams play;

This system contains the next four staves of music. The top staff is the vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are piano accompaniment for the right and left hands respectively.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day. . .

This system contains the final four staves of music on the page. The top staff is the vocal line with lyrics. The second staff is a vocal line. The third and fourth staves are piano accompaniment for the right and left hands respectively.





## TRIPPING WHERE SUNBEAMS PLAY. Continued.

*Scherzo con accento,*

Tripping where sunbeams play, . . . Where bright flow'rs in beauty do bloom, . . . O'er  
 where bright flow - ers bloom,

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and slurs.

mountain and val-ley a - way, . . . Like song-birds so free - ly we roam. . .  
 Like song - birds we roam. . .

The second system continues the vocal and piano parts. The vocal line has a melodic line with some slurs and rests. The piano accompaniment maintains the rhythmic pattern from the first system.

Tripping where sun-beams play, . . . Where bright flow'rs in beauty do bloom, . . . O'er  
 where bright flow - ers bloom, .

The third system repeats the vocal and piano parts from the first system. The vocal line and piano accompaniment are identical to the first system.

## TRIPPING WHERE SUNBEAMS PLAY. Continued.

mount-ain and val-ley a-way, . . . No shad-ows now cov-er our home. . .

No shad - ows cov - er our home. . .

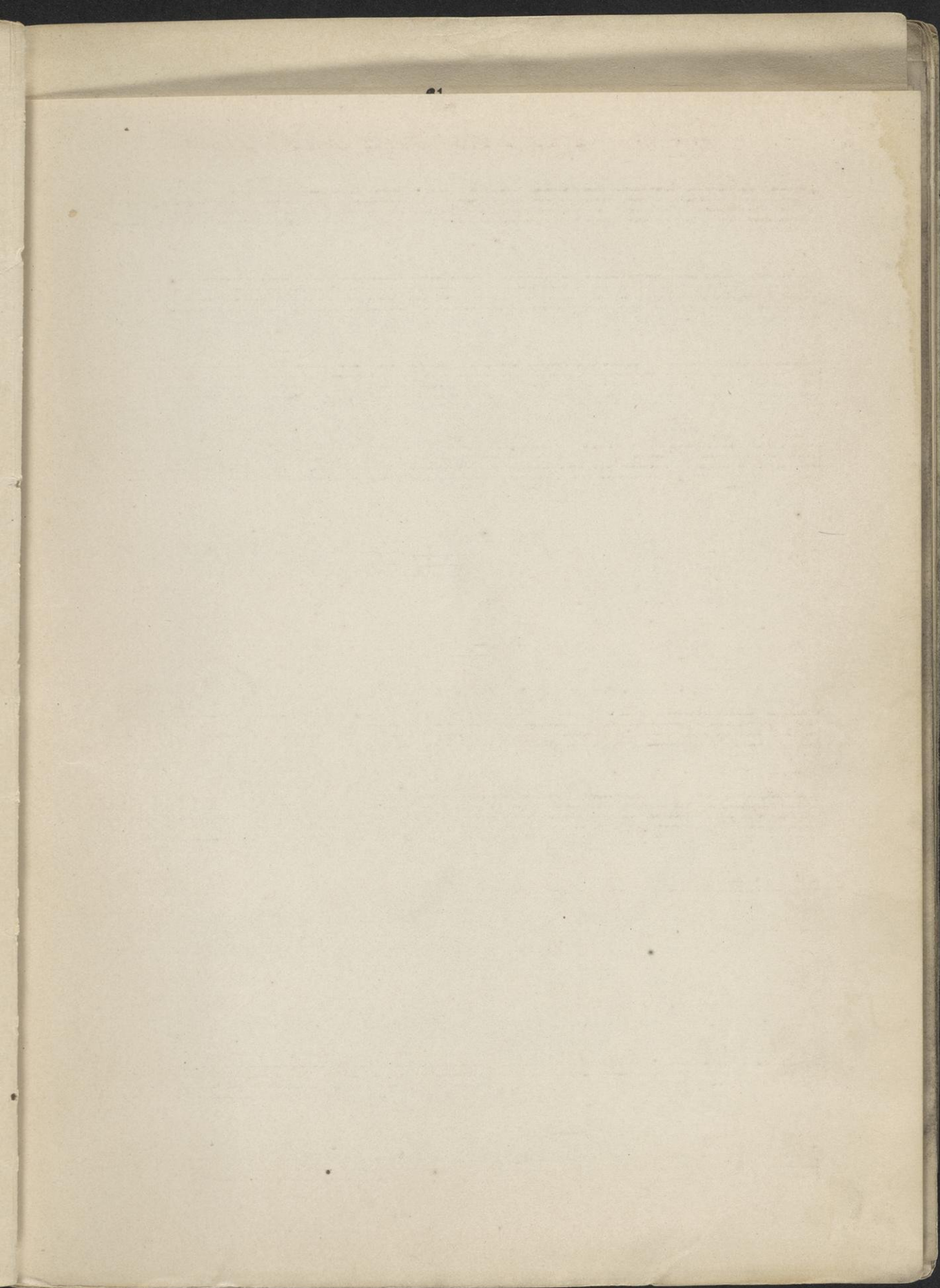
This system contains the first two vocal staves and the piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun - beams play;

This system continues the vocal melody and piano accompaniment. The piano part includes some triplet chords in the right hand.

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car-ni-val day. . .

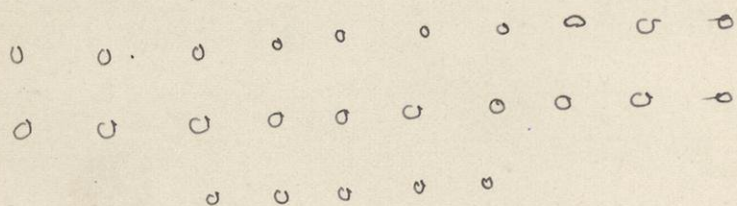
This system concludes the piece with a final vocal line and piano accompaniment. The piano part ends with a final chord in the right hand.





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

them.



Sph.

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

## TRIPPING WHERE SUNBEAMS PLAY. Concluded.

Blithe-ly and gay, sing-ing a lay, Mer-ri-ly danc-ing where sun - beams play;

The musical score consists of four staves. The first two staves are vocal lines in treble clef, with lyrics written below them. The third staff is a piano accompaniment in treble clef, featuring chords and arpeggiated figures. The fourth staff is a piano accompaniment in bass clef, featuring a steady bass line with chords.

*Enter Jephthah and Soldiers.*

Cheer-i - ly sing-ing, our glad voic-es ring-ing, Make happy this car - ni - val day. . .

The musical score consists of four staves. The first staff is a vocal line in treble clef with lyrics. The second staff is another vocal line in treble clef. The third staff is a piano accompaniment in treble clef with chords. The fourth staff is a piano accompaniment in bass clef with a steady bass line.

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

*Iphigenia.*—(Joyfully), Oh, father, father! | *Jephthah.*—(In agony turning from her),  
 (She attempts to unclasp his helmet.) | 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 Iphigenia covers  
her face o'er his breast.

♠ Awed by Jephthah's agony

# QUIET THE TIMBRELS' SOUND. Continued.

slain, And sac - ri - ficed to God should be; Lord, pit - y Thou my soul, My

love - ly daughter's face I see; Oh, pit - y Thou my soul.

*p* CHORUS.

*p* Si - lence, si - lence, qui - et the tim - brels' sound, Her fate is sealed.

CHORUS.

*p* Si - lence, si - lence, qui - et the tim - brels' sound, Her fate is sealed.

# QUIET THE TIMBRELS' SOUND. Continued.

ADAH.

Where yes - ter-day bright flowers bloomed, Are branch-es scat-tered now; A

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Where yes - ter-day bright flowers bloomed, Are branch-es scat-tered now; A". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

no - ble soul to death is doomed, That thou may'st pay thy vow. And full

The second system continues the vocal line and piano accompaniment. The lyrics are: "no - ble soul to death is doomed, That thou may'st pay thy vow. And full". The piano accompaniment features a more active right hand with eighth-note patterns.

well we all do know, Tho' on her the blow should fall, Un-to sac - ri - fice she will

The third system continues the vocal line and piano accompaniment. The lyrics are: "well we all do know, Tho' on her the blow should fall, Un-to sac - ri - fice she will". The piano accompaniment continues with similar chordal textures.

go; She ne'er would shrink from duty's call, To 'scape the chast'ning

The fourth system concludes the vocal line and piano accompaniment on this page. The lyrics are: "go; She ne'er would shrink from duty's call, To 'scape the chast'ning". The piano accompaniment ends with a final chord in the right hand.

♠ Stepping forward to Ijohi-  
Genia's side, while all gather  
silently around.



§ Smoothing down her tresses  
as she still lies on his breast

## QUIET THE TIMBRELS' SOUND. Continued.

rod; She'll bravely loose each earthly thrall, And trust her - self to God.

*p* CHORUS.

*p* Si - lence, si - lence, qui - et the tim - brels' sound, Her fate is sealed.

CHORUS.

*p* Si - lence, si - lence, qui - et the tim - brels' sound, Her fate is sealed.

*p*

JEPHTHAH.

A - las, a - las, that on her head The cru - el blow must fall, Glad

## QUIET THE TIMBRELS' SOUND. Continued.

would I suffer in her stead, Could I my vow re - call; How can

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with the lyrics 'would I suffer in her stead, Could I my vow re - call; How can'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

I the bur - den bear, which so grieves my soul this day, That one so young and

The second system continues the vocal line with the lyrics 'I the bur - den bear, which so grieves my soul this day, That one so young and'. The piano accompaniment maintains the same rhythmic pattern as the first system.

fair, Should yield her life my vow to pay; Re - lease me from my word, The

The third system continues the vocal line with the lyrics 'fair, Should yield her life my vow to pay; Re - lease me from my word, The'. The piano accompaniment continues with the same rhythmic pattern.

pur - pose of my arm, oh, stay, Or give me cour - age, Lord.

The fourth system concludes the vocal line with the lyrics 'pur - pose of my arm, oh, stay, Or give me cour - age, Lord.'. The piano accompaniment continues with the same rhythmic pattern.

φ with impassioned feeling;

# softly, with resignation.

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

# QUIET THE TIMBRELS' SOUND, Concluded.

**CHORUS.**



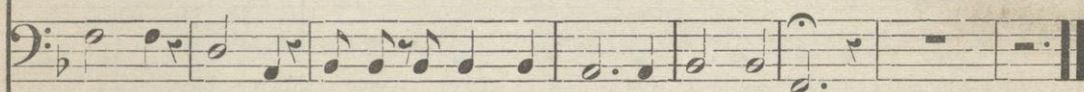
*p* Si - lence, si - lence, qui - et the tim - brels' sound, Her fate is sealed.



**CHORUS.**

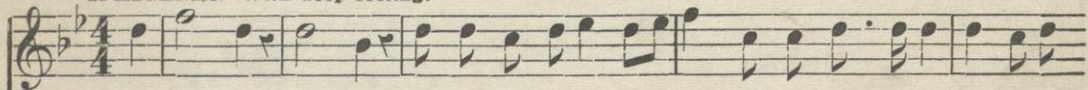


*p* Si - lence, si - lence, qui - et the tim - brels' sound, Her fate is sealed.



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

**IPHIGENIA.** With deep feeling.



O Fa - ther, Fa - ther, turn Thou un - to me, have mer - cy and pit - y me, For I am



## HAVE MERCY. Continued.

des - o - late and sore - ly af - flicted; Turn Thou un - to me, Have mercy, and pit - y me.

This system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clef. The music is in a 4/4 time signature.

*Con animato.*

Oh, turn un - to me, O Fa - ther, Father, turn Thou un - to me, have mer - cy, mer - cy,  
 ADAH.

Have mer - cy on her soul, O God a - bove come down, have mer - cy,  
 JEPHTHAH.

Have mer - cy, God,

This system continues the musical score with the same vocal and piano parts. It includes the tempo marking 'Con animato.' and features two vocal entries with names in all caps: 'ADAH.' and 'JEPHTHAH.' The piano accompaniment continues with chords and moving lines in both hands.

God, oh, have mer - cy on my soul, O Fa - ther, Father, turn Thou un - to

God, oh, have mer - cy on my soul, O God a - bove, come

This system concludes the musical score on this page. It features the same vocal and piano parts as the previous systems. The vocal line continues with the lyrics 'God, oh, have mercy on my soul, O Father, Father, turn Thou un - to' and 'God, oh, have mercy on my soul, O God a - bove, come'. The piano accompaniment provides harmonic support throughout.

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

---



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

## HAVE MERCY. Concluded.

me, have mer - cy, mer - cy, God; Oh, have mer - cy on my soul,  
 down, have mer - cy, God; Oh, have mer - cy on my soul,

This system contains the first two vocal parts (Soprano and Alto) and the piano accompaniment. The lyrics are: "me, have mer - cy, mer - cy, God; Oh, have mer - cy on my soul, down, have mer - cy, God; Oh, have mer - cy on my soul,". The music is in a minor key and features a melodic line with a fermata over the final note of the first phrase.

*A little slower.* *Ritard.* Have mer - cy, Lord, have mer - cy, Lord, Have mer - cy, Lord, up - on my soul.  
 Have mer - cy, Lord, have mer - cy, Lord, Have mer - cy, Lord, up - on my soul.

*A little slower.* *Ritard.*

This system contains the vocal parts and piano accompaniment for the second system. The lyrics are: "Have mer - cy, Lord, have mer - cy, Lord, Have mer - cy, Lord, up - on my soul." and "Have mer - cy, Lord, have mer - cy, Lord, Have mer - cy, Lord, up - on my soul." The music is marked "A little slower." and "Ritard." (ritardando). The piano part features a complex harmonic texture with many accidentals.

*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.

Great Je - ho - vah, lend Thine ear, Let us in Thy strength a - bide;

Great Je - ho - vah, lend Thine ear, Let us in Thy strength a - bide;

The first system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are instrumental accompaniment, including a bass line and a grand staff (treble and bass clefs).

While death's an - gel hov - ers near, Draw her clos - er to Thy side.

While death's an - gel hov - ers near, Draw her clos - er to Thy side.

The second system of the musical score also consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are instrumental accompaniment, including a bass line and a grand staff (treble and bass clefs).

chorus of maidens

o o o o o o o o  
o o o o o o o o

o o  
o o  
o o  
o o  
o o

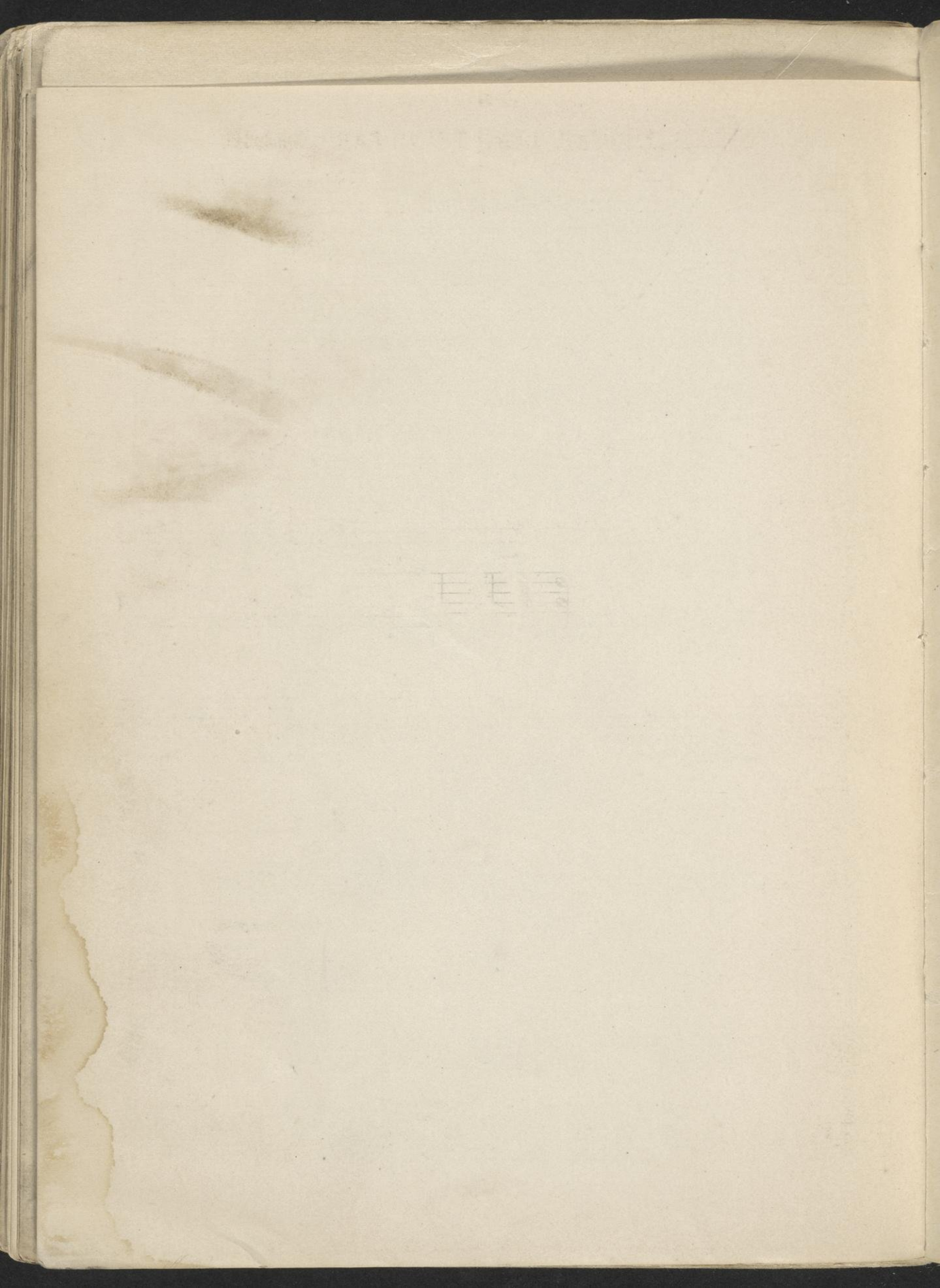
Seph. Iph. Adak.

o o o

o o  
o o  
o o  
o o  
o o

Soldiers.

Soldiers



## GREAT JEHOVAH, LEND THINE EAR. Concluded.

Strong art Thou, make bare Thine arm, Thou canst calm the trou-bled sea;

Strong art Thou, make bare Thine arm, Thou canst calm the trou-bled sea;

This system contains the first two vocal parts (Soprano and Alto) and the piano accompaniment. The music is in 2/2 time with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are printed below the vocal staves.

In the sun - shine or the storm, Help-less, Lord, we cling to Thee.

In the sun - shine or the storm, Help-less, Lord, we cling to Thee.

This system contains the second two vocal parts (Tenor and Bass) and the piano accompaniment. The lyrics are printed below the vocal staves. The music concludes with a double bar line.

## 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 com-

panions, 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 positions near the front. The circle may then be closed and the voices brought near the center.

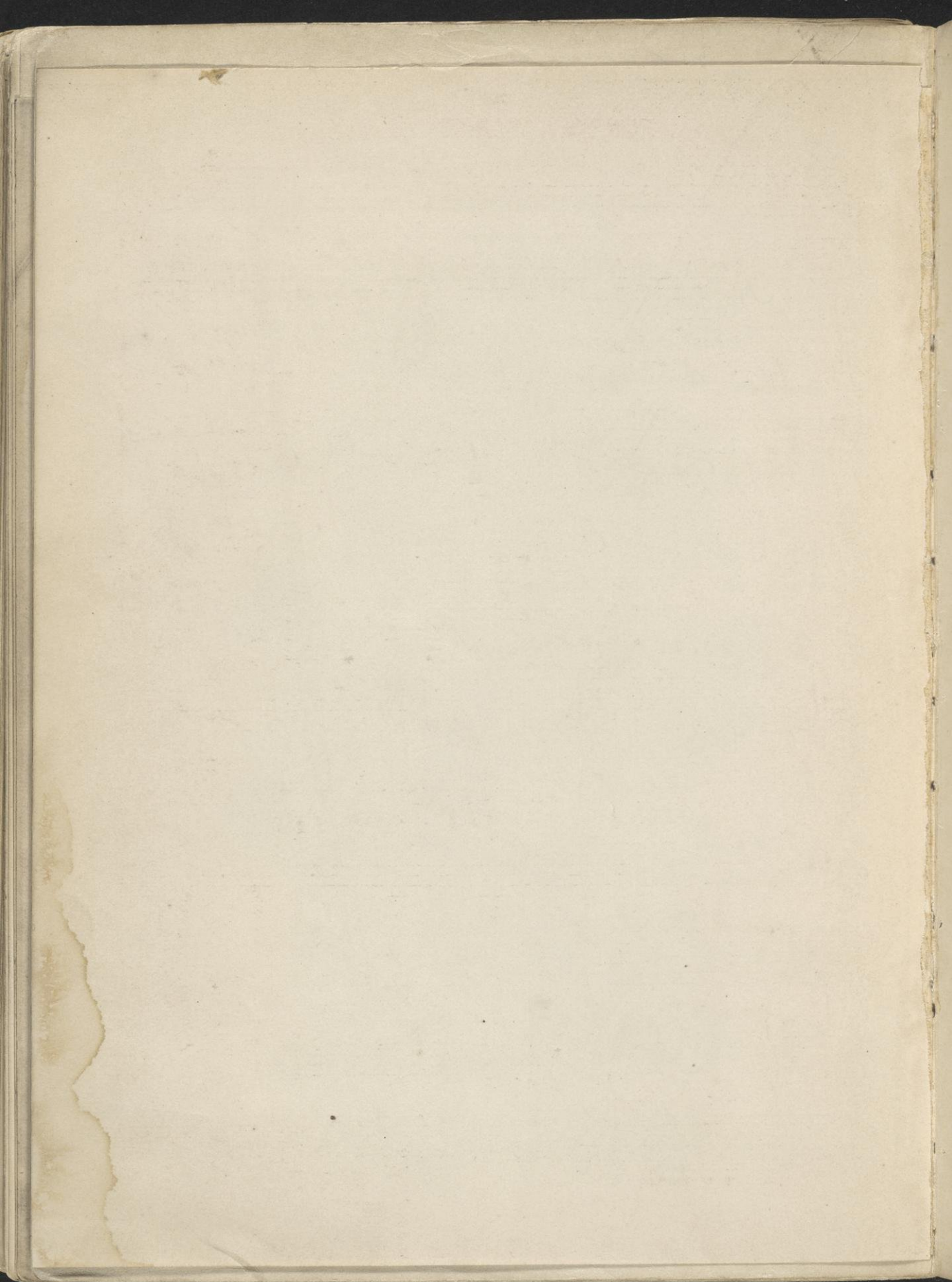
## No. 23. FUNERAL MARCH.

From BEETHOVEN.

*Enter Jephthah, Iphigenia, soldiers and maidens.*

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





## FUNERAL MARCH. Concluded.

This musical score is for a Funeral March, concluding on page 78. It is written for a grand piano and consists of 12 systems of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into three main sections:

- System 1:** Features a melodic line in the right hand and a rhythmic accompaniment of chords in the left hand.
- System 2:** Continues the melodic and accompanimental lines.
- System 3:** The melodic line ends with a repeat sign. The left hand continues with chords. A dynamic marking of *ff* (fortissimo) is present.
- System 4:** Similar to System 3, with a melodic line and chordal accompaniment.
- System 5:** The melodic line ends with a repeat sign. The left hand continues with chords. A dynamic marking of *p* (piano) is present.
- System 6:** Continues the melodic and accompanimental lines.
- System 7:** Continues the melodic and accompanimental lines.
- System 8:** Continues the melodic and accompanimental lines.
- System 9:** Continues the melodic and accompanimental lines.
- System 10:** Continues the melodic and accompanimental lines.
- System 11:** Continues the melodic and accompanimental lines.
- System 12:** The final system, concluding with a double bar line and repeat dots.

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

Larghetto.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 3/4 time signature, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat).

*Grief*  
IPHIGENIA, Addressing the assembly.

The first system of the vocal part shows the beginning of the song. The vocal line starts with a rest followed by the lyrics "Now slowly sinks my setting sun, The". The piano accompaniment continues with chords and single notes.

The second system of the vocal part continues the lyrics: "dark - er shad - ows meet; . . . Death's riv - er close be - side doth". The piano accompaniment provides a steady accompaniment.

The third system of the vocal part concludes the lyrics: "run, The wa - ters touch my feet. . . . But yes - ter - day the". The piano accompaniment ends with a final chord.

During Interlude Iphigenia  
leaves her father's 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  
Irish friends and ac-  
quaintances gather about  
her, to whom she addresses  
herself

## NOW SLOWLY SINKS MY SETTING SUN. Continued.

skies were bright, And mu - sic filled the air; . . . Deep dark - ness

now u - surps the light, The dark - ness of de - spair. . . .

Interlude.

Addressing her companions.

Sis - ters, fare - well, life's sum - mer dream Lies wrecked up - on the strand; . . . I

## NOW SLOWLY SINKS MY SETTING SUN. Continued.

soon shall cross the mys - tic stream In - to the si - lent land. . . Sis-

ters, fare - well, my life is o'er, 'Tis heav - en calls me hence; But

bliss be - yond the shin - ing shore Shall be my re - com - pense.

Interlude.

♠ The girls retire, exhibiting deep  
feeling, Iphigeneia gazing sadly  
after them.



φ with outstretched arms that  
as it were embrace the whole  
nation.

# with up-stretched arms appealing  
to the skies.

## NOW SLOWLY SINKS MY SETTING SUN. Continued.

Addressing her heavenly Father.

O Is - rael, that thou may'st be free, My life must pay the price; . . . Fa-

ther in heav'n, I yield to Thee, A will - ing sac - ri - fice. . . Oh,

hear me, heav - en, while I pray: A - cross death's roll - ing tide, . . . Up

to the realms of end - less day, Let an - gels be my guide. . .

## NOW SLOWLY SINKS MY SETTING SUN. Continued.

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Addressing her father.

The second system includes a vocal line with lyrics: "With - in thy arms dear fath - er, now, Let I - phi - ge - nia lie; And". The piano accompaniment continues with similar rhythmic patterns. The vocal line has a half rest for the first measure, then notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4.

The third system includes a vocal line with lyrics: "while thou dost ful - fill thy vow, Up - on thy bos - om die. Strike,". The piano accompaniment continues. The vocal line has notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4.

Kneeling before him.

The fourth system includes a vocal line with lyrics: "fath - er, strike, de - lay not long, Strike where my young heart beats; I". The piano accompaniment continues. The vocal line has notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4.

§ 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 Iphthah's  
feelings are exhibited in remorse,  
agony, &c., but finally,  
Virginia-like, he strikes 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  
Iphigeneia, who, as she reels,  
kisses the hand that struck the blow.

## NOW SLOWLY SINKS MY SETTING SUN. Concluded.

soon shall sing the ser - aph's song, Shall walk the gold - en streets. . .

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of six systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. The second system continues the piano accompaniment. The third system also continues the piano accompaniment. The fourth system introduces a new vocal line. The fifth system continues the vocal line and piano accompaniment. The sixth system concludes the piece with a final vocal line and piano accompaniment. The score ends with a double bar line.

*Strikes her in the breast with knife.*

No. 25. NEVER-MORE. Full Chorus.

GRAND FINALE.

*slowly.*

We will meet you in the morn-ing, where the shad-ows come no more

We will meet you in the morn-ing, where the shad-ows come no more, We will

meet you in the morn-ing where the shadows come no more, Nev-er - more, nev - er - more.

meet you in the morn-ing where the shadows come no more, Nev-er - more, nev - er - more.

*Ritard.*

CURTAIN.

This chorus should com-  
mence immediately after  
Sphergene 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.





