Giacomo Carissimi 1605-74
copied by Charpentier

Histoire de Jephté

I am deeply indebted to Professor Graham Sadler for the following information.
While Marc-Antoine Charpentier [1643-1705] could not have studied with Giacomo Carissimi formally
 (as Carissimi's contract with the Collegio Germanico in Rome forbade him taking external pupils),
entries in the Mercure Galant [1709] support Charpentier encountering Carissimi around 1666/67 and
suggest he could well have been an informal pupil; http://ranumspanat.com/rome-carissimi-proof.html
Note that both Charpentier and Carissimi were dead by 1709.

Professor Sadler also points out that Charpentiers's score of Jephte, now in the Bibliothèque Nationale Paris
MS Vm¹ 1.477 seems to have been copied out not only as a study score, but also with performance in mind -
the bass is fully figured by Charpentier (in his style) as well as other annotations.
No evidence is known of a French performance.

There are other editions that take account of other surviving sources; no ms survives in Carissimi's own hand.
It would be difficult to improve on Janet Beat's excellent work in preparation for her edition for Novello [1974].
Charpentier's copy is in itself an edition worthy of perfomance; this is a performing edition of that source.

There is no punctuation or capitalisation in Charpentier's score [save two instances for Jephte's name -
one evidently misplaced for the voice singing the role of his daughter at bar 99].
Jephte's daughter is signified by the symbol †.
Other high pitch solo voices inicated by letters a and b, though it must be said there is no solo mark to
distinguish them from sections that may be intended for multiple voices.
The 3 high staves that begin the final chorus are marked †, a & b but the use of multiple voices may be
suggested by the word *solo* at bars 1, 14, 42, 73, 89, 151 [marked †] and 196 [alto stave voice].
At bar 78 there are 3 vocal staves; 2 soprano clef + 1 alto clef. Soprano clef staves are marked a & b;
vocal stave 3 has no indication that differs from other "choral" sections.
At bar 276 there are 4 vocal staves; 2 soprano clefs marked a & b, 1 alto clef and 1 bass clef - neither
with any indication that differs from other multiple voice sections.

I am grateful to Andrew Spencer for help with Charpentier's spelling of Latin. At his request I have used the
squashed vowels æ for *præcinebat* [bar 95] and *cælitum*, [bar 121], both of which appear to be spelt with œ
in Charpentier's hand. Mr. Spencer tells me that 'i' and 'y' represented the same sound in Charpentier's day
[cf gai/gay]. I have stuck with Charpentier's spelling.

Proper nouns Israel, Ammon, Jephte and Dominus I have capitalised; I have inserted commas before word/phrase
repetitions, and after each character's interpolation [solo or multiple voice].
In the final bar I ventured a full stop.

Page 4 of the final chorus in Charpentier's copy does not follow on from page 3, beginning as it does in the middle
of the word *plorate*. The last page stops abruptly on the first syllable of *plorate*, obviously leading back to page 4.
Page 8 commences with *lamentamini*, the verb concluding the phrase *in carmine doloris lamentamini* [thanks once
again to Andrew Spencer]. The version in this edition runs Page 1-3, followed by 8-9 and then back to 4-7.
Page 7, last bar ends on the dominant with the penultimate syllable of *lamentamini*. It's reasonable to conclude,
since voice leadings are identical, that the final chord on the syllable -ni should be the same as bar 4, page 9. I have
extended all parts to a semibreve [whole note] as the topmost voice has page 9, bar 4.

At bars 35, 37 Charpentier made note of an alternative for the bass line. At bar 106 the bass line starts differently on
the stave but is scratched out and replaced.

An alternative avoiding low bass C is added to the continuo stave at bar 127, the is the only low C in the entire work.
Not all string bass instruments [were one to be used] necessarily had low C at this time; in Italy Bismantova
[document dated 1677 Ferrara, but violoncello/violone grosso pages added 1690s] gives C as the lowest note for
violoncello, 'if one has a string thick enough' but the stave that follows the text shows lowest note D [ie. D G d a].
However, this score was copied by a Frenchman; if it was intended for performance in France, a bass viol would be
the natural choice, should a bowed instrument be added to the bass line.
Sainte-Colombe is crediting with adding a 7th string [low A] to the bass viol towards the end of the 17th century;
before that, the lowest note was D. Dubuisson's suites for viol are written for a 6 string instrument and his
manuscripts date from 1666 & 1674 [Stuart Cheyney *Dubuisson: a study of his music for solo bass viol.*
University of North Texas, December 1988].
There is nothing else in this manuscript to suggest additional instruments be used.

Vocal bass solo at bar 98 clearly has both E and C. It is marked solo; I leave the reader to decide whether a choice is being offered or a mistake has been made.
At bars 281 & 298 - both after page turns - material for stave marked 'a' [2nd from top] is written is stave marked '†' [topmost], scratched out, and then rewritten in stave 'a'.

I have rendered Charpentier's figured bass into modern usage.
Above the stave in bars 22, 47, 48, 50, 53, and 55 I have added 3# to save time for busy musicians.
Where you see 5 above the continuo stave, but other figures below [ie 4 3], that is Charpentier's notation.

Beaming is preserved just as it is in the manuscript; for note values smaller than a quarter note,
Carhpentier's beaming serves as would a slur.
At bar 284 in this score Charpentier places a breve [C] squarely on the barline in the highest part;
the following bar is a double length bar. Retaining Charpentier's barline prevents me writing a breve,
so I have tied 2 semi-breves [whole notes] instead.
I have treated these two bars as one for numbering purposes; the following bar commencing
"plorate..." [filia] is numbered 285 as a result.

I have made some notes and interventions, as follows:

1. bar 39 3rd 8th note E in Ms is unlikely; altered to F in this score

2. bar 62 first entry of *corruite* on stave 3; three even 8th notes in Ms.
On each subsequent entry the 2nd 8th note is dotted, followed by a 16th.
Left as is, for the performer to decide.

3. bar 67 2nd top soprano note E in Ms. Changed to D in my score.

4. bar 72 third beat, 2nd soprano. Antepenultimate and penultimate notes both F# in Ms. Figured bass indicates G followed by F#. Altered to G in my score.

5. bar 147. Slur in top part, surely a mistake.

6. bar 308 second beat written as 16th + two 32nds, though I have not detected a dot on the preceding quarter note. I have made them 8th + two 16ths, as Charpentier writes in bar 313.
Note that at bar 237, Jephte sings a 16th + two 32nds; in the next bar an 8th + two 16ths.

7. bar 411 first note, top voice is clearly G in ms. Jeremy Summerly points out this may be better as a B, otherwise the chord has no third! The same phrase resolves to B at bar 383.

8. bar 413 beat 1 & 2, third soprano clef F is unsharpened in Ms. Figured bass indicates F#.

9. there are tied notes in the bass part at bars 92, 203, 259, 293, 329, 367. In each case that bar is split between systems; the second note of the tie is at the beginning of the next system. That is not the case in bars 190, 198, 386.

Bars 191-195 - *victoriam* is repeated four times. This differs from both Novello & Möseler editions whose text is, commencing upbeat b.191 *et Israel victoriam, et Israel victoriam, victoriam* unlike Charpentier's *et Israel victoriam, victoriam, victoriam, victoriam.* I like the exultant repetions of *victoriam,* particularly the three rhythmic augmentations over 4 bars, and have retained them.

As well as this score, I have made a continuo part, 6 single line singing parts & 6 parts for doubling "choral" sections with instruments.

peter mccarthy 2019

Histoire de Jephté a 6 v.

27

pug - na ret con-tra e - os, pug-na-ret, pug - na ret con-tra e - os

tu - te_ Do - mi-ni pug - na-ret, pug-na-ret, pug - na ret con-tra e - os

tu - te_Do - mi-ni pug - na-ret, pug - na ret con-tra e - os pug - na ret con-tra e - os,

pug-na-ret, pug-na ret con-tra e - os, pug-na-ret, pug

pug - ne-ret, pug - na ret con-tra e - os, pug-na-ret, pug - na ret con-tra e - os, pug

et vir - tu - te_ Do - mi - ni pug-na-ret, pg na-ret, pug-na-ret, pug-na-ret,

4 3   3#   4 3

31

a

pug - na-ret con-tra e - os, et clan-ge-bant tu - bae et per-so-na-bant tim - pa-na

b

pug - na-ret con-tra e - os, con-tra-e - os et clan-ge-bant tu - bae et per-so-na-bant

pug - na-ret con-tra e - os, con-tra e - os.

na-ret, pug-na-ret con-tra e - os, con-tra e - os

na-ret pug - na-ret con-tra e - os.

pug - na-ret con-tra e - os, con-tra e - os.

4 3   4 3

35

et proe - li - um com - mis - sum est ad - ver - sus Am - mon,

tim - pa - na — et proe - li - um com - mis - sum est ad - ver - sus

4 3

38

et proe - li - um, et proe - li - um com - mis - sum est ad - ver - sus Am - mon, ad vers - sus Am - mon.

Am - mon, et proe - li - um com - mis - sum est ad - ver - sus Am - mon, ad vers - sus Am - mon.

①

4 3   4 3   4 3

42 Basso solo   e in mss

Fu - gi - te, fu-gi-te ce-di-te, ce-di-te im-pi-i, ce-di-te, ce-di-te im-pi-i, pe - ri-te gen -tes pe - ri-te gen-tes oc

7 6   7 6   7 6

47

cum - bi - te, oc-cum-bi-te in glad - di - o Do-mi-nus ex-er-ci - tu-um in proe-li-um sur-re - xit, in

3#   3#   3#

52

proe - li - um sur - re - xit et pu - gnat con - tra vos,_____ et pu - gnat con - tra

3#

vos,_____ et pu-gnat con-tra vos, et pu - - gnat con - tra vos,

3♯   3♯

3♯

suivez viste

Fu-gi-te, fu-gi-te ce-di-te, ce-di-te im-pi-i, fu-gi-te, fu-gi-te ce-di-te, ce-di-te im-pi-i

Fu-gi-te, fu-gi-te ce-di-te, ce-di-te im-pi-i, fu-gi-te, fu-gi-te ce-di-te, ce-di-te im-pi-i

cor-ru - i-

Fu-gi-te, fu-gi-te ce-di-te, ce-di-te im-pi-i, fu-gi-te, fu-gi-te ce-di-te, ce-di-te im-pi-i

cor-ru - i - te

Fu-gi-te, fu-gi-te ce-di-te, ce-di-te im-pi-i,

Fu-gi-te, fu-gi-te ce-di-te, ce-di-te im-pi-i,

Fu-gi-te, fu-gi-te ce-di-te, ce-di-te im-pi-i,

3♯   3♯   4 3   4 3   3♯

2 not dotted in Mss

63

et in fu-ro-re gla-di-i dis-si   pa-mi-ni

fu-gi- te, fu-gi-te ce-di- te, ce-di-te

te

fu-gi- te, fu-gi-te ce-di- te, ce-di-te

fu-gi- te, fu-gi-te ce-di- te, ce-di-te

Fu-gi-te, fu-gi-te   ce-di-te, ce-di-te im-pi-i,   fu-gi-te, fu-gi-te ce-di- te, ce-di-te

Fu-gi-te, fu-gi-te   ce-di-te, ce-di-te im-pi-i,   fu-gi-te, fu-gi-te ce-di-te, ce-di-te

Fu-gi-te, fu-gi-te   ce-di-te, ce-di-te im-pi-i,   fu-gi-te, fu-gi-te ce-di-te, ce-di-te

4   3   4   3

③

im - pi - i   cor - ru - i - te

im - pi - i   cor - ru - i - te   et   in fu-ro - re

im - pi - i   cor - ru - i - te   et in fu-

im - pi - i   cor - ru - i - te   cor - ru - i - te

im - pi - i   cor - ru - i - te

im - pi - i   cor - ru - i - te

4   3

1st soptrano
2nd note e in Ms.

70

et in fu-ro-re gla-di-i dis-si pa-mi-ni dis-si pa-mi-ni, dis-si pa-mi-ni.

gla-di i dis-si pa-mi-ni, dis-si pa-mi-ni dis-si pa-mi-ni, dis-si pa-mi-ni.

ro-re gla-di-i dis-si__ pa-mi-ni dis-si pa-mi-ni, dis-si pa-mi-ni.

dis-si pa-mi-ni, dis-si pa-mi-ni.

dis-si pa-mi-ni, dis-si pa-mi-ni.

dis-si pa-mi-ni, dis-si pa-mi-ni.

4   3   4   3

4, figures indicate
soprano 2 third beat
should be g-f#, not f#-f#

73   solo

Et per-cus-sit Jeph-te vir-gin-ti ci-vi-ta-tes Am-mon pla-ga mag-na, pla-ga mag-na ni - mis.

7   6   7 6 5/4 3

78

Et u-lu-lan-tes fi-li-i Am - mon

Et u-lu-lan-tes fi-li-i Am - - - mon fac - ti

Et u-lu-lan-tes fi-li-i Am - - mon fac - ti

3♭   6   6   6   6   6/4   5/3#   3♮

83

a: fac - ti sunt co-ram fi - li - os Is - ra - el hu - mi - li - a - ti.

b: sunt co-ram fi - li - os Is - - - ra - el hu - mi - li - a - ti.

sunt co-ram fi - li - os Is - ra - el hu - mi - li - a - ti.

6   6   6#   6#   6   5   6   5   3#
                          4   3   4
                               3♭

89 Solo

Cum au-tem vic-tor Jehp-te in do-mum su-am re-ver-te-re-tur oc-cu-rit e - i u-nni - ge-ni-ta fi-li-a su - a cum

94

Both notes appear in ms. C best choice?

tim-pan-is et chor - is præ-ci ne - - - - - - bat.

4   3

99 Jephte, *surely Filia!*

†

In-ci-pi-te in tim-pa-nis et psal-li-te in cim-ba-lis, in-ci-pi-te in tim-pa-nis et psal-li-te in cim-ba-lis, et psal-li-te in

5   5   6

104 suives viste

cim-ba-lis, et psal-li-te, et psal-li-te in cim-ba-lis. Him - num can - te - - - - -

scratched out

suivez viste

For instrument lacking low C?

Measure 129:
Him - num can - te - - - - - mus_ Do - mi - no et mo - du -

Him - num can - te - - - - - mus_ Do - mi - no et mo - du -

6 7 4 3   6   3#   3#
  5

Measure 134:
le - - - - - mur_ can - ti-cum qui de - dit no - -

le - - - - mur can - ti-cum qui de - dit no - -

3♮   6   3#   3#   6 6 4 3   6
                                         5

Measure 139:
- bis_ glo - ri-am et Is - ra - el vic-to - ri - am,_____ qui d - dit

- - bis_ glo - ri-am et Is - ra - el vic-to - ri - am_____ qui de - dit

4   3   6 5 3#

Measure 144:
no - - - - - bis_ glo - ri-am et Is - ra - el vic-to - ri - am, et Is - ra -

no - - - - - bis_ glo - ri-am et Is - re - al vic-to - ri - am, et Is - ra -

3♮   6   3#   3#   4 3

5. slur likely
a mistake

149

† solo *(Filia)*

el vic - to - ri - am

Can-ta-te me-cum Do-mi-no, can-ta-te om-nes po-pu-li lau-da-te bel-li

el vic - to - ri - am.

4 3

154

prin - ci-pem qui de-dit no-bis glo - ri-am et Is - ra-el vic-to - - ri-am, lau - da-te bel-le prin - ci-pem qui

(♮)

6 7   6 7   4 3

158

de - dit no - bis glo - ri-am et Is - ra - el vic-to - - ri-am,_____ et Is - ra - el vic -

(♮)   (♮)

6 7   4 3   6 7 6

161

suivez viste

to - ri am,_____ vic-to - ri-am, vic-to - ri - am, vic-to - - - ri-am.

3#   4 3

175

Is-ra-el vic-to - ri am, et Is-ra-el, et

Is-ra-el vic-to - ri am, et Is-ra-el, et

Is-ra-el vic-to - ri am, et Is-ra-el, et

qui de-dit no-bis glo-ri-am et Is-ra-el vic-to - ri-am, et Is-ra-el, et

qui de-dit no-bis glo-ri-am et Is-ra-el vic-to - ri-am et Is-ra-el, et

qui de-dit no-bis glo-ri-am et Is-ra-el vic-to - ri-am et Is-ra-el, et

3♮ 3♯ 3♯ 3♯ 4 3

180

Is - ra-el vic-to - ri-am lau-de-mus, lau - de-mus, lau de-mus, lau - de-mus, lau de-mus bel-li prin - ci-pem qui

Is - ra-el vic-to - ri-am lau-de-mus, lau - de-mus, lau de-mus, lau - de-mus, lau de-mus bel-li prin - ci-pem qui

Is - ra-el, vic-to - ri - am lau - de-mus, lau-de-mus, lau de-mus bel-li prin - ci-pem qui

Is-ra - el vic-to - ri - am lau - de-mus, lau-de-mus, lau de-mus bel-li prin - ci-pem

Is-ra - el vic-to - ri-am lau-de-mus, lau - de-mus, lau de-mus, lau - de-mus, lau de-mus bel-li prin - ci-pem

Is - ra-el vic-to - ri-am lau de-mus, lau - de-mus, lau de-mus bel-li prin - ci-pem

4 3 4 3

Sung text, measures 185–190:

Soprano I: de-dit no-bis glo-ri-am et Is-ra-el vic-to - ri-am, ... et

Soprano II: de-dit no-bis glo-ri-am et Is-ra-el vic-to - ri-am, ... et

Alto: de-dit no-bis glo-ri-am et Is-ra-el vic-to - ri-am, ... et

Tenor I: qui de-dit no-bis glo-ri-am et Is-ra-el vic-to - ri-am,

Tenor II: qui de-dit no-bis glo-ri-am et Is-ra-el vic-to - ri-am,

Bass: qui de-dit no-bis glo-ri-am et Is-ra-el vic-to - ri-am,

Figured bass: 3♯ 3♮ 4 3 ... 4 3

Measures 190–end:

Soprano I: Is-ra-el, et Is-ra-el vic-to - ri-am, vic-to-ri-am, vic-to - ri-am, vic - to - ri - am.

Soprano II: Is-ra-el, et Is-ra-el vic-to - ri-am vic-to-ri-am, vic-to - ri-am, vic - to - ri - am.

Alto: Is-ra-el, et Is-ra-el, vic-to - ri - am vic-to-ri-am, vic-to - ri-am, vic - to - ri - am.

Tenor I: et Is-ra-el, et Is-ra-el vic-to - ri-am vic-to-ri-am, vic-to - ri-am, vic - to - ri - am.

Tenor II: et Is-ra-el, et Is-ra-el vic-to - ri-am vic-to-ri-am, vic-to - ri-am, vic - to - ri - am.

Bass: et Is-ra-el, et Is-ra-el vic-to - ri-am vic-to-ri-am, vic-to - ri-am, vic - to - ri - am.

Figured bass: 4 3 ... 4 3

196 solo *(altus)*

cum vi-dis-set Jeph-te (qui vo-tum Do-mi-no vo-ve-rat) fi-li-am su-am ve-ni-en-tem in oc-cur-sum

9 7 6♭
7 4

201

in do-lo-re et la-cri-mis sci-dit ves-ti-men-ta su-a a-it

3♭ 6♭ 5 3 4 3
4 3

206 *(Jephte)*

He-u mi-hi fi-li-a me-a, heu de-ce-pis-te me, fi-li-a u-ni-ge-ni-ta, de-ce-pis-te me
(heu, heu)?

9 10 6 9 8 7 3♭ 3♭ 4 3
7♯ 8 7♯ 3♯

212 † *(Filia)*

Cur e-go-ti pa-ter de-ce-pi

et tu pa-ri-ter, heu fi-li-a me-a de-cep-ta es, de-cep-ta es.

3♯ 3♭ 9 8 4 3 6 4 3 7 6 3♯
7♯

219 et cur e-go fi-li-a tu-a u-ni-ge-ni-ta de-cep-ta sum

(Jephte)
A-per-ru-i os me-um ad Do-mi nun

3♯ 8/3♯ 7 7 6 3♯ 3♯ 3♯

225 ut qui cum-que pri-mus de do-mo me-a oc-cur-re-rit mi-hi of-fe-ram il-lum Do-mi-no in ho-lau- cos -

4 3

229 tum, heu, mi - hi, fi - li-a me-a, heu, de-ce-pis - ti me fi-li-a u-ni-ge-ni-ta, de-ce-

3♯ 6♯ 3♮ 9/7♯ 8/3♯ 7 3♭ 3♭

234 pis - ti me et tu pa - ri-ter, heu, fi-li-a me-a de-cep-ta es, de-cep-ta es.

4 3 3♯ 3♯ 9/7♯ 10/8 6 4 3

240 † *(Filia)* pa-ter mi, pa-ter mi, si vo-vis-te vo-tum Do-mi-no re-ver-sus vic-tor ab hos-ti-bus ec-ce

3♯ 3♯ 3♯ 4 3

246

e - go fi - li - a tu - a u - ni - ge - ni - ta of - fer me in ho - lo - caus-tum vic - to - ri - ae tu - ae hoc

6# 3# 6 — 7 6 5/4 3 3#

251

suivez

so - lum pa - ter mi pres-ta fi - li - ae tu - ae u - ni - ge - ni - tae an - te-quam mo - ri - ar.

6 5♭ 5♭ 3#

256 (Jephte)

quid po - te - rit a - ni-mam tu - am, quid po - te - rit te mo-ri-tu - ra fi - li - a con-so - la - ri

3# 7 6 3# 6# 7 6

261 † (Filia)

di - mi - te me ut du - o - bus men - si-bus cir - cu - me-am mon - tes et cum so - da - li - bus

3# 3# 3#

265

me - is plan - gam, plan - gam vir - gi - ni - ta-tem me - am.

(♮)

4 3♭ 4 3♭ 6♭ 4/2# 4 3

270 (Jephte)

va-de fi-li-a, va-de fi-li-a me-a u-ni-ge-ni-ta et plan-ge, et plan-ge vir-gi-ni-ta-te tu - am.___

suivez

3♯   6   5♭   3♯   3♯   3♮   7/5   4   3

276

a   a - bi-it e - go in mon — tes fi — li - a Jeph — te, et plo - ra — bat cum so-

b   a - bi-it e - go in mon — tes fi — li - a Jeph — te, et plo - ra — bat cum so-

a - bi-it e - go in mon — tes fi — li - a Jeph — te, et plo - ra — bat cum so-

a - bi-it e - go in mon — tes fi — li - a Jeph — te, et plo - ra — bat cum so-

4   3   3♭

281

da - li-bus vir - gi-ni-ta-tem su — am, di — — — — cens

da - li-bus vir - gi-ni-ta-tem su — am, di — — — — cens

da - li-bus vir - gi-ni-ta-tem su — am, di — — — — cens

da - li-bus vir - gi-ni-ta-tem su — am, di — — — — cens

suivez

3♯   4 3 3♯   6   7   6

285 † *(Filia)*

plo-ra - te, plo - ra - te col - les - do-le - te, do - le - te mon - tes - et in af-flic-ti - o - ne cor-dis me - i

3♮ 6 6 5 3♯ 3♮ 4 3 3♯ 6 5♭ 3♮
      4 3

291

suivez fort viste

u - lu - la - te, - et in af-flic-ti - o - ne cor-dis me - i, u - lu - la - te

6♭ 6 4 3 3♯ 6 5♭ 6♭ 6 4 3

297 † (†) *(Filia)*

ec - ce nunc mo - ri - ar vir - go et non po-te-ro mor-te

a u - - lu - la - te

b u - lu - la - - te

6 6 5 3♭ 9 10 3♮
   4 3   7♯ 8

302

me-a me-is fi-li-is con-so - la - ri__ in-ge mi - sci-te sil-vae fon-tes et flu-mi-na in in - te - ri-tu vir-gi-nis

6♯ 3♮ 7 4 3 3♯ 3♯ 3♯ 3♭
         5

308

la - cri - ma - te - , fon-tes et flu-mi-na in in - te - ri-tu vir-gi-nis la - cri - ma - te___

6♭   5   4 3   6   5♮ 3♮   6♭   6   4 3

6. written 16th + two 32nds
but no dot discernible on
preceding 8th note

314 †   (Filia)

heu   me do - len-tem,   heu - me do-len-tem   in lae-ti-ti-a po-pu-li

a

la - cri - ma - te

b

la - cri - ma - te___

6♭   6   6 5 3♯
                     4 3

320

in vic-to-ri-a Is - ra-el in glo-ri-a pa-tris me - i,   e - go si-ne fi - li-is vir - go, e-go fi-li-a u - ni

7   6   8   7
        3♯

325

ge-ni-ta mo-ri-ar et - - non vi - vam,   ex-hor-re-sci-te ru - pes, ob-stu-pe sci-te

3♯   7 6 3♯   4 3 3♯

330

col - les, val - les et ca - ver - nae in so - ni - tu hor - ri - bi - li re - so - na - te, val - les et ca - ver - nae in so - ni - tu hor

3♯   8 / 3♯   7   43   6   5♮

335   suivez fort viste

ri - bi - li, in so - ni - tu hor - ri - bi - li re - so - na - te

a   re - so - na - te

b   re - so - na - te

3♮   7 / 3♯   3♮   4♯ / 2   6   4   3   4♯ / 2   6   4   3

340 † *(Filia)*

plo - ra - te, plo - ra - te fi - li - i Is - ra - el, plo - ra - te vir - gi - ni - ta - tem me - am et Jeph - te fi - li - am u - ni

6———   3♯   6———   3♯   6 / 4♯ / 2

346

ge - ni - tam in car - mi - ne do - lo - ris la - men - ta - - mi - ni, et

6   5   4♯ / 2   6   4   3   3♯

350

Jeph - te fi - li-am u - ni - ge - ni-tam in car - mi-ne do - lo - ris la - men - ta - mi - ni.

6
4#
2

6

5♮

6♭
4

5
3

4#
2

6

355

† plo - ra - te om-nes vir - gi - nes et

a plo - ra - te fi - li - i Is - ra - el, plo - ra - te om-nes vir - gi - nes et

b plo - ra - te fi - li - i Is - ra - el, plo - ra - te om-nes vir - gi - nes et

plo - ra - te fi - li - i Is - ra - el, plo - ra - te om-nes vir - gi - nes et

plo - ra - te om-nes vir - gi - nes et

plo - ra - te fi - li - i Is - ra - el, plo - ra - te om-nes vir - gin - nes et

3#

7

6

3#

7

3#

3♮

377

ni, la-men - ta - mi - ni, la-men - ta - mi-ni, la - men - ta - mi - ni

ni, la-men - ta - mi - ni, la-men - ta - mi-ni, la - men - ta - mi - ni, plo-

ni, la-men - ta - mi-ni, la-men-ta - mi - ni, la-men-ta - mi - ni, plo -

ni, la-men - ta - mi - ni, la-men - ta - mi - ni, la-men - ta - mi - ni, plo-

ni, la-men - ta - mi - ni, la-men - ta - mi - ni, plo-

ni, la-men - ta - mi - ni, la-men - ta - - - - - mi - ni plo-

$\begin{matrix} 9 \\ 4 \end{matrix}$ $\begin{matrix} 8 \\ 3\flat \end{matrix}$ $\begin{matrix} 7 \\ 4 \end{matrix}$ $\begin{matrix} 8 \\ 6 \\ 3 \end{matrix}$ $\begin{matrix} 9 \\ 7 \end{matrix}$ $\begin{matrix} 8 \\ 6 \end{matrix}$ $\begin{matrix} 9 \\ 7 \\ 3 \end{matrix}$ $\begin{matrix} 8 \\ 6 \\ 4 \end{matrix}$ $\begin{matrix} 4 \end{matrix}$ $3\sharp$ $3\sharp$

384

plo - ra-te om-nes vir - gi - nes et___ fi - li-am

ra-te fi - li - i Is - ra-el, plo - ra-te om-nes vir - gi - nes et fi - li-am

ra-te fi - li - i Is - ra-el, plo - ra-te om-nes vir - gi - nes et - fi - li-am

ra-te fi - li - i Ir - ra - el, plo - ra-te om-ves vir - gi - nes et - fi - li-am

et - fi - li-am

ra-te fi - li - i Is - ra - el, plo - ra-te om-nes vir - gi - nes et fi - li-am

6 7 6 3♯ 3♯ 7 6 3♯ 3♮