STORY OF JEPHTAH:

AN ORATORIO BY GIACOMO CARISSIMI

ENGLISH TRANSLATION AND DRAMATIC STAGING

by

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A Document Submitted to the Faculty of the

SCHOOL OF MUSIC

In Partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF MUSICAL ARTS

In the Graduate College

THE UNIVERSITY OF ARIZONA

2007

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

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Signed: Bruce W. Bishop

ACKNOWLEDGMENTS

I express gratitude to Bruce B. Chamberlain who has been constant in his support and encouragement through this process. It required significant time from his impossibly demanding schedule to accommodate my sabbatical. He prepared me to succeed in the exams and on the podium. He demonstrates everything that he teaches with a professional example that is inspiring. I am profoundly grateful for his tutelage, friendship, and encouragement.

I appreciate my committee – Elizabeth Schauer, John Brobeck, Peter McAllister, and Shelly Cooper – for helping me think, synthesize and grow. They are musical mentors worthy of emulation. I appreciate their willingness to give time and expertise to help me in my journey towards this degree.

DEDICATION

I dedicate this translation to the members of the Eastern Arizona College A Cappella Choir 2007. Because I have known them, my life has been changed for the better. Because I have taught them, I have been changed for good. I love them all.

I thank my colleagues at Eastern Arizona College who have been enthusiastic and supportive. It is an honor to work with colleagues who are professional, decent people, and good friends. Ramona Lines has made significant contribution to the success of this lecture-recital and to Eastern Arizona College A Cappella Choir as accompanist, musical foundation, and enthusiastic supporter.

My family have been constant in their interest, support, love and prayers. My wife, Roberta did everything and more to clear the path so that I could focus and learn. She has taught me a greater understanding of the meaning of love because of her willingness to sacrifice and seek my welfare and success above concerns for self. I stand amazed at the love she shows me.

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ABSTRACT

Although the Latin oratorio *Jephtah* by Giacomo Carissimi (1605-74) is well known to the scholarly and musicological communities, the work has remained relatively inaccessible to general audiences in the United States for a variety of reasons. The lengthy Latin text poses problems for inexperienced church and school singers in the United States, most of whom neither read nor understand Latin. Moreover, many American church congregations and school concert audiences lack the musical sophistication required to follow an English translation in a concert program while simultaneously assimilating a complex work such as *Jephtah*, leaving them with an incomplete sense of the drama and religious themes of the libretto. This is true even of a relatively sophisticated group such as the Eastern Arizona College A Cappella Choir who I conducted for my lecture-recital performance of *Jephtah*. In short, the challenge of language provides an obstacle that distances general audiences and many singers from the emotional impact of the story.

The research undertaken for my lecture-recital and the accompanying document has suggested the following solutions to these problems. The scope and drama of *Jephtah* can be rendered more accessible to performers and audiences if the oratorio is performed in a fluent English translation that respects the word placement and the meaning of the original text while capturing the energy and drama of Carissimi's musical

setting. The power and expression of Carissimi's music can be realized through historically-informed vocal production in the choir. The instrumentalists can be trained to accurately perform seventeenth-century continuo realization. To strengthen the understandability and impact of the drama and the religious themes of the story, I staged the oratorio with blocking, gestures, costumes, and properties. Although no systematic attempt was made to assess in impact of this manner of performance upon the ensemble or the audience, this approach to performance appeared to be well received by both. This success suggests that this is an effective way to introduce general audiences to this work.

CHAPTER 1.

INTRODUCTION AND JUSTIFICATION FOR THE STUDY

Giacomo Carissimi (1605-1674) is considered to be one of the central figures in the development of Baroque Latin oratorio.[1] *Historia di Jephte* or *Story of Jephtah* is one of Carissimi's best known works and is significant in the body of choral works of the seventeenth century.[2] Howard E. Smither devotes an entire chapter to the discussion of Carissimi and his role in the development of Latin oratorio.[3] Smither lists thirteen extant Latin oratorios by Carissimi, however musicological writings differ on the precise number ranging from none to thirty-three.[4]

Full performances of *Jephtah* are usually limited to university choirs, advanced civic groups, and professional choral ensembles. The final chorus is more widely known and performed as a free-standing motet. This powerfully dramatic work can be used in its entirety for devotional and liturgical settings as well as in the concert hall. Two text issues inhibit the accessibility of *Story of Jephtah* from being more widely performed. First, the lengthy Latin text is daunting for inexperienced singers and is an obstacle that makes the piece inaccessible for many church and school choirs. Second, many

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[1] Howard E. Smither, *A History of the Oratorio*, vol. 1 (Chapel Hill: University of North Carolina Press, 1977), 215.

[2] Ibid., 241.

[3] Ibid., 207-257.

[4] Ibid., 223.

contemporary church congregations and school concert audiences may get an incomplete sense of the drama and religious themes of the libretto because of the Latin text. However, the scope and drama of Jephtah would be readily accessible in the vernacular.

In this project, I have chosen to omit ornamentation markings in the vocal lines and the continuo part of the score because the focus of the study was the English translation of the libretto and the dramatic staging of the work. Additionally, the ornamentation in the Wolters and Siedel edition, which I used as a model for my score, is inconsistent and did not provide a good model for seventeenth-century ornamentation. Historically-informed ornamentation should be part of a performance of *Jephtah*.

I believe *Story of Jephtah* should be made more accessible because it is a powerful and rewarding work. Church choirs, undergraduate choral ensembles and high school choirs can handle the choral movements of this work quite easily. The solo roles of Jephtah and especially Filia (Jephtah's daughter) are difficult. Soloists may be hired if necessary.

For these reasons I created a singable English translation of *Jephtah*. In doing so, care has been taken with the placement of verbs, with word accent patterns, and with aurally descriptive text-elements to maintain the energy and drama of Carissimi's original work. Additionally, this English version of *Jephtah* has been staged theatrically including costumes and props.

CHAPTER 2.

HISTORY OF ORATORIO

Drama and story-telling has been part of the human experience for all of recorded history. In the seventeenth century a new musical genre, oratorio, continued this tradition. Oratorio is a religious drama, typically performed without staging, scenery, or costumes. Although an oratorio is now typically performed in a formal concert setting, it originally had a purely spiritual function. Performing forces including soloists, chorus, and orchestra are characteristic of oratorio.

Even though roots of oratorio can be traced to liturgical dramas, passions, and mystery plays of the Middle Ages, the development of oratorio as a dramatic genre began in the late Renaissance. Orlando Lasso composed motets recounting Bible dramas such as *Nuptiae factae sunt* (1566) and *Fremuit spiritus Jesus* (1556). Musically, these motets are not related to oratorio, but the text and the dramatic content of these stories relate directly to oratorio.

The traditional view is that the beginnings of oratorio occurred in the 1550s when Filippo Neri held spiritual meetings in the oratory, or prayer hall, of San Girolamo della carità in Rome. These spiritual gatherings in the oratory included spiritual discussion, sermon and song. Neri organized a group called the *Congregazione dell' Oratorio* that met as part of the spirit of reform sweeping the Roman Catholic Church following the

Council of Trent.[5] "The music functioned as edifying entertainment and was intended to attract people to the spiritual exercises."[6] The first important performance in an oratorio hall was *Rappresentatione di anima et di corpo* by Emilio de' Cavalieri. This was performed in 1600 in the oratory at the Chiesa Nuova in Rome. Cavalieri incorporated recitative singing style and monodic solo song with *basso continuo* accompaniment. This work was structured like an opera, but had a sacred plot, thus a new genre: oratorio.

Oratorios were an outgrowth of the Jesuit Counter-Reformation in a move to bring the faithful back to the church. Opera had gained massive popularity so the liturgical genre oratorio became a means to bring theatricality and drama to religion and worship. Additionally, the practice of performing dramatic biblical stories in the oratorio hall skirted the prohibitions of the Council of Trent which had banned opera performance during Lent. Dramatic oratorios used the popularity of opera and drama to inspire renewed devotion and a return to church pietism. This led directly to the creation and development of the genre oratorio by the mid-seventeenth century.

Lenten performances of religious drama grew in popularity. In 1639 "the French viol player André Maugars visited a Roman oratory and heard two musical settings of biblical stories, one from the Old Testament before the sermon and another from the New

[5]Howard E. Smither, "Oratorio, Carissimi and his Contemporaries," *The New Grove Dictionary of Music and Musicians*, 2nd ed., Ed. Sir Stanley Sadie (London: Macmillian, 2001) 18: 504.

[6]Ibid., 504.

Testament after the sermon."[7] The two-part form of early oratorio was shaped by the

liturgical function of music before and after a sermon.

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[7]Howard E. Smither, *A History of the Oratorio*, vol. 1 (Chapel Hill: University of North Carolina Press, 1977), 211.

CHAPTER 3.

GIACOMO CARISSIMI (1604-1674) – CAREER

Giacomo Carissimi was born in 1604 in Marino, a suburb of Rome.[8] His first

known employment was as a singer and subsequently as organist in the Cathedral at

Tivoli.[9] In 1628, he became *maestro di cappella* at *San Rufino* in Assisi and he was

appointed, at age 25, *maestro di cappella* of the German College and *San Apollinare* in

Rome.

> The German College, founded in 1552 in an effort to strengthen German
> Catholicism, was managed by the Jesuits; its specific purpose was to train young
> Germans for the priesthood. Beginning in the 1570s, music became increasingly
> important at the college.[10]

San Apollinare was known for excellent music and talented musicians. Carissimi had an

ample budget and skilled musicians. It is said that he had 2 organs, 3 choirs and castrati

singers at his disposal[11].

Carissimi's "music was disseminated to Jesuit churches all over Italy and was

carried to the German-speaking lands by generations of seminarians who studied at the

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[8]Andrew V. Jones, "Carissimi, Giacomo," *The New Grove Dictionary of Music and Musicians,* 2nd ed., Ed. Sir Stanley Sadie (London: MacMillian 2001), 5: 135.

[9]Ibid., 136.

[10]Thomas D. Culley, *Jesuits and Music: A Study of the Musicians Connected with the German College in Rome During the 17th Century and of their activities in Northern Europe* (St. Louis: St. Louis University Press, 1970), 18.

[11]Gloria Rose, "The Cantatas of Giacomo Carissimi," *Musical Quarterly* (48:2, April 1962), 206.

College."[12] While regarded as an extraordinary composer and musician, he was not known for having extraordinary ambition. He stayed in his comfortable post in Rome at the German College and turned down the lucrative position of *maestro di cappella* at St. Mark's in Venice.[13] In his later years, he refused to teach but continued in the positions at the German College for forty-four years until his death in 1674 at the age of 70.

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[12]John Walter Hill, ed., *Anthology of Baroque Music: Music in Western Europe, 1580-1750* (New York: W.W. Norton & Company, 2005), 100.

[13]Jones, 137.

CHAPTER 4.

GIACOMO CARISSIMI – *HISTORIA DI JEPHTE*

Giacomo Carissimi is credited as the originator of Latin oratorio, a new musical sub-genre[14]. In Carissimi's day, the term oratorio still referred primarily to a building, thus he didn't title his works as such. Instead, Carissimi used terms such as *historie, historia, dialogue motet, drama rhythmometrum,* and *cantata* to describe works now defined as oratorios.[15] There are thirteen known Carissimi oratorios, the best known of which is *Historia di Jephte* (c. 1650), or, the *Story of Jephtah*. The text is drawn from a story found in Judges chapters ten through twelve in the Old Testament. Rhetorical devices such as anaploce, antistrophe, antithesis, aposiopesis, apostrophe, auxesis, epizeuxis, hyperbole and noema are used in *Jephthah* to reflect the drama of the text and are common to many sacred and secular vocal works of the seventeenth century.[16] *Jephtah* is in two parts with a mixture of Italianate recitative, arioso, aria, and duet as well as three, four, and six-part chorus. All movements are accompanied by basso continuo. No instrumental parts exist, but it would be characteristic of the time to use *colla parte* instruments. Carissimi is credited with making the chorus a prominent part of

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[14]Howard E. Smither, *A History of the Oratorio*, vol. 1 (Chapel Hill: University of North Carolina Press, 1977), 215-16.

[15]Ibid., 221.

[16]Hill, 104-107.

the oratorio drama.[17] The chorus in *Jephtah* serves three distinct functions: 1) character

in the drama, 2) narrator, and 3) reflective commentary.

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[17]Ibid., 239.

CHAPTER 5.

ENGLISH TRANSLATION — OVERVIEW

One of the first decisions I faced in creating a singable English edition of *Jephtah* was whether to create a new realization of the figured bass or to use an existing realization. The realization in the Wolters and Siedel edition is used in this translation of *Jephtah* because the chords are voiced without melodic doubling so that the top note of the chords does not usually double the vocal line.[18] This makes the realization independent and interesting. It is also realized so that a novice can play the part exactly as printed and it will sound like an authentic mid-Baroque continuo keyboard part. An experienced continuo keyboardist can easily use this realization as a departure for more elaborate ornamentation. The figured bass in the Wolters and Siedel edition is not consistent throughout all movements, so I chose not to include any of the figurations in my musical score.

This translation uses the English spelling of "Jephtah" as it appears in the Wolters and Siedel edition because the percussiveness of the [t] was more in keeping with the staging and dramatic choral production that I wanted for the oratorio than the [θ] in the word "Jephthah" as it appears in the King James Version of the Bible.[19] The translation of the recitatives is difficult because recited dialogue delivers the bulk of the plot and

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[18]Giacomo Carissimi, *Historia di Jephte*, Gottfried Wolters and Matthias Siedel eds. (Wolfenbüttel: Möseler Verlag, 1969).

[19]John R. Halliday, *Diction for Singers* (Provo, Utah: BYU Press, 1968), 14.

contains more quantity of text than do the arioso or chorus movements. English syntax is

required to allow the libretto to be clearly understood by the audience. This necessitates

some shifting of general word-order as well as rhythmic alteration. The translation does

not alter the plot-flow in the original Latin because of the inherent rhythmic and melodic

flexibility of the recitatives. In several movements, minor rhythmic changes were made

to accommodate the English text. It is common in the various editions of *Jephtah* to

include optional rhythms and alternative notes in the score to allow the performer to

express the text and to ornament the melody.

CHAPTER 6.

ENGLISH TRANSLATION — METHODOLOGY

1. Chronicler – Tenor Solo

Latin	Bruce W. Bishop translation
English word-for-word translation[20]	

Cum vocasset in proelium	Thus, when war was declared against
when called to battle	
filios Israel	the children of Israel
children Israel	
rex filiorum Ammon	by the king of Ammon,
king of children Ammon	
et verbis Jephte	and Jephtah's words
and words Jephtah	
acquiescere noluisset,	were disregarded and ignored,
comply with refused	
factus est super Jephte	then upon Jephtah descended
made was upon Jephtah	
Spiritus Domini,	the spirit of God, the Lord,
Spirit of God	
et progressus ad	as he went against
and advanced towards	
filios Ammon	the children of Ammon,
children Ammon	

votum	vovit	Domini	dicens:	Jephtah swore to God a solemn vow.
vow	*vowed*	*God*	*saying*	

Prose translations

Troutbeck: "When the king of the children of Ammon made war against the children of Israel, and hearkened not unto the words of Jephthah, then there came upon Jephthah the Spirit of the Lord, and he went up against the children of Ammon and vowed unto the Lord, saying:"[21]

Contino: "When the king of the sons of Ammon called the sons of Israel to battle, and would not agree to the words of Jephthah, the spirit of the Lord came upon Jephthah, and having gone forth unto the sons of Ammon, he made a vow unto the Lord saying:"[22]

I am including the prose translation from the Beat and Contino editions in my narrative. The Beat edition includes translation after John Troutbeck and is similar to the poetic language of the King James Version while the Contino prose translation is a more literal translation of the Latin. The mixture of both translations provide a balance of poetic beauty and literal accuracy in understanding *Jephtah*.

Placement and clarity of verbs were important considerations in English text choices. For example, "vocasset in proelium" is literally translated as "called to battle against." I use the words "war was declared" because the concept is clearer in contemporary speech. The syllabic emphasis pattern of "war was declared" matches the original Latin. Cognate names, e.g., "Israel," "Ammon," and "Jephtah," were positioned exactly as found in the original, maintaining identical rhythmic pattern and accent-

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[21]Giacomo Carissimi, *Jephte*, Janet Beat ed. (London: Novello: 1974), iv.

[22]Giacomo Carissimi, *Jephte (Latin Oratorio)*, Fiora Contino ed. (Dayton, OH: Roger Dean Publishing: 1976), iv.

placement within the measure. Slight rhythmic alterations were made to fit the syllables of the English "children of" and to allow the accent of the word "Israel" to fall on the first beat of the measure. I use "fortitude" even though it is not a literal translation of "forti" in this context because it has a similar sound, it fits the rhythmic scheme, and it suggests strength of mind and courage in facing danger. The Latin word "Domini," is usually translated as "the Lord" but was originally "Jehovah" in Hebrew. I translated it "God, the Lord" to indicate the reverence appropriate to the original Latin mingled with the Hebrew notion of the God of Gods. The emphasis pattern is the same, and using two titles of deity in one term adds appropriate weight to this reference to Jehovah, God of the Hebrews.

2. Jephtah – Baritone Solo

Latin _English word-for-word translation_	Bruce W. Bishop translation
Si tradiderit Dominus _if deliver God_	If Thou wilt deliver, Oh Lord, my God,
filios Ammon _children Ammon_	The children of Ammon
in manus meas, _into hands mine_	into my hands,
quicumque primus _whoever first_	whatever first
de domo mea occurrerit mihi, _from home my will meet me_	out of my house doth emerge to meet me,
offeram illum Domino _I will offer him God_	I shall offer unto God, the Lord,
in holocaustum _as burnt offering_	as a burnt offering.

Prose translations

Troutbeck: "If thou shalt indeed deliver the children of Ammon into my hands, whatsoever first cometh forth of the doors of my house to meet me, I will offer to the Lord for a burnt offering."

Contino: "If the Lord will deliver into my hands the sons of Ammon, whosoever cometh first from my house unto me, him will I offer unto the Lord as a burnt offering."

Movement two is a short solo recitative. The title character addresses God and makes the vow that is central to the conflict and emotional content of *Jephtah*. Here, I rendered the translation of "Domini" as "Lord, my God" instead of "God, the Lord" to personalize Jephtah's prayer. The phrase "God, the Lord" was used in the final phrase to

indicate increased majesty and solemnity of a burnt offering to Jehovah. The Latin "holocaustum" is a richly descriptive word that most closely approximates the term "burnt offering" in English.

3. Army of Israel – Chorus (6 parts)

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

Transivit   ergo   Jephte   Journeying, thus went Jephtah
traveled   then   Jephtah

ad filios   Ammon,   to the children of Ammon,
to children   Ammon

ut   in Spiritu forti   with the spirit and fortitude
that   in spirit   strong

et   virtute Domini   and valor of God
and   valor   of God

pugnaret   contra   eos.   to battle against Ammon.
fought   against   them

   <u>Prose translations</u>

Troutbeck: "Then Jephthah passed over to the children of Ammon, and he fought in the
spirit and the strength of God against them."

Contino: "Then Jephthah went over to the sons of Ammon, that in a bold spirit and the
strength of the Lord he might fight against them."

   The chorus narrates the movements of the army of Israel. The choristers describe

the journey of the children of Israel as they travel to engage the people of Ammon in war.

The initial homophonic statement is straightforward. Verbs and proper nouns are placed

in the same positions in English as the original Latin. The word "Domini" is translated as

"God on high." The words "on high" continue the flow of the phrase while still

conveying the narrating function of the chorus, as well as the majesty, respect, and awe

engendered in the reference to deity.

   The Latin text "pugnaret" is set contrapuntally giving the aural picture of hand-to-

hand combat. The percussive consonants and text declamation accent pattern of "pugnaret" are essential to the counterpoint. The infinitive "to battle" maintains the same accent pattern and uses equally strong consonants. "Eos," the Latin pronoun "them" is replaced with the noun "Ammon" naming the foe specifically.   The consonants of "pugnaret" are matched with the English infinitive "to battle." The English text maintains similar consonant percussiveness of armed conflict portrayed in the six-part polyphonic treatment of the word "pugnaret." The final phrase, "contra eos," is made more specific to the impending conflict by the phrase "against Ammon" rather than the direct translation of "against them."

4. Chronicler – Treble Duet

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

| Et | clangebant | tubae | | Then sounded trumpets |
| *and* | *sounded* | *trumpets* | | |

| et | personabant | tympana | | and resonated tympani, |
| *and* | *resounded* | *drums* | | |

| et | proelium | commissum | est | when battle then was joined |
| *and* | *battle* | *joined* | *was* | |

| adversus | Ammon. | | | against the host of Ammon. |
| *against* | *Ammon.* | | | |

<u>Prose translations</u>

Troutbeck: "And the trumpets sounded, and the drums were beaten, when battle was joined against the children of Ammon."

Contino: "And the trumpets blared, and the drums beat, and the battle was begun against Ammon."

In this movement, a few rhythmic changes were made to accommodate the English text. Carissimi created a canonic fanfare-like trumpet call on the text describing instruments used to lead the armies of the day into battle. The English cognates, "trumpets" and "tympani," are percussive like the Latin counterparts, "tubae" and "tympana." The aggressive agogic accent pattern of the original Latin and crisp consonants are integral to the trumpet-like articulation. English words were chosen to imitate the percussiveness of brass instruments as exemplified by the plosive alliteration of "commenced" and "contending."

5. Army of Israel – Bass Chorus (ad lib)

Latin	Bruce W. Bishop translation
English word-for-word translation	

Fugite,   cedite,   impii,   Flee and retreat quickly, turn back, and run
flee   give way   godless ones   away. Scatter and cede the day infidels.

perite   gentes,   Oh, perish, gentiles.
perish all peoples

occumbite   in   gladio;   Fall down and die upon our swords.
*fall and die   on/by   sword*s

Dominus   exercituum   God, the Lord of Hosts,
Lord   of Hosts

in   proelium   surrexit,   in might, now raises up an army.
into   battle   has risen

et   pugnat   contra   vos.   He battles against you.
and   fights   against   you

Prose translations

Troutbeck: "Flee from us, yield to us, impious ones, give away, ye heathen, and fall before our mighty sword; for the God of Israel is risen up to battle and fights against our foes."

Contino: "Flee, yield, ye impious, perish ye heathen, fall on the sword: the Lord of hosts is risen up to battle and fights against you."

This is one instance in which Latin provides the perfect words "fugite" and "cedite" while English required eight words to provide the same taunting challenge. The English words create a kind of literary "trash talk" feel chosen to mesh with the rhythmic pattern of the Carissimi score. The word "infidels," in today's context, has an intense divisive, derisive flavor which matches the challenging insults hurled at Ammon by the Army of Israel. I used dramatic license to say that the Lord of hosts raised an army to

fight rather than a more literal translation because of staging this movement with all the men singing unison the role of Army of Israel.

In this movement, English cognates are equivalent in accent and consonant pattern. Wherever this was possible, I used a corresponding cognate. Adding the expletive, "Oh," maintains the correct number of syllables, and strengthens the exclamation of the Army of Israel. The word "gentiles" gives greater religious flavor and more Jewish context than the literal translation of "gentes" as the word "all peoples."

6. Army of Israel – Chorus (6-parts)

	Latin			Bruce W. Bishop translation
	English word-for-word translation			

fugite,	cedite,	impii,		Flee and retreat quickly, turn back and
flee	*give way*	*godless ones*		scatter, oh, infidels!

corruite,	Fall down and die!
fall down	

et	in	furore	gladii	dissipamini	With our ferocious swords we defeat and
and	*in*	*furor*	*swords*	*be scattered*	scatter you. Be ye scattered far.

       Prose translations

Troutbeck: "Flee from us, yield to us, impious ones, we scatter you, and with our keen and glittering swords we hew you down."

Contino: "Flee, yield, ye impious; sink down and scatter under the fury of our swords."

The discussion of the text setting of "fugite" and "cedite" in movement five applies to the translation of this movement as well. The literal translation of "corruite," or fall down, was extended and the word "die" was added to complete this phrase. The alliteration of "down" and "die" provides strong, combative, voiced consonants. The word "ferocious" as an adjective describing swords adds to the intensity of the action of the battle. Adding the word "far" in the final phrase of the movement to the concept of being scattered amplifies the area of dispersion.

7. Chronicler – Alto Solo

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

Et   percussit Jephte   viginti Then attacked Jephtah twenty
and   *struck*   *Jephtah*   *twenty*

civitates   Ammon   of the cities of Ammon
cities   *of Ammon*

plaga magna   nimis.   causing slaughter beyond any measure.
blow   *great*   *beyond measure*

   <u>Prose translations</u>

Troutbeck: "Jephthah therefore smote them, and took from them twenty cities, and there was a grievous slaughter."

Contino: "And Jephthah smote twenty cities of Ammon with an exceeding great blow."

        The word "attacked," while not a literal translation, conveys battle in today's usage. "Causing slaughter" is a phrase descriptive of complete defeat and destruction rather than calling the aftermath a great blow. The word "any" also intensifies the scope of defeat.

8. Chronicler – Chorus (3-parts)

Latin	Bruce W. Bishop translation
English word-for-word translation	

| Et | ululantes | Then came laments from |
| *and* | *howled* | |

| filii | Ammon, | the children of Ammon, |
| *children* | *Ammon* | |

| facti | sunt | And before |
| *made* | *they were* | |

| coram | filiis | Israel | all the children of Israel |
| *before* | *children* | *Israel* | |

| humiliati. | Ammon was broken. |
| *humble* | |

Prose translations

Troutbeck: "And he subdued the children of Ammon, for the Lord delivered them to the children of Israel."

Contino: "And moaning, the sons of Ammon were humiliated before the eyes of the sons of Israel."

"Laments" conveys the idea of howling or weeping heard from the people in Ammon. In contemporary speech, "broken" evokes complete and utter loss in battle more graphically than does the more literal translation "humiliated." This parenthetical statement by the chorus, functioning here as narrator, gives poignant emphasis to the horrors of war. In translation, I try to capture and reflect the depth of pathos expressed in this exquisite movement.

9. Chronicler – Bass Solo

| Latin | | | | Bruce W. Bishop translation |
| *English word-for-word translation* | | | | |

| Cum | autem | victor | Jephte | When, thus, victorious Jephtah |
| *when* | *however* | *victor* | *Jephtah* | |

| in domum | suam | reverteretur, | | unto his dwelling returned, |
| *to domicile* | *his* | *returned* | | |

| occurrens | | ei | unigenita | then out came running his only begotten |
| *running to meet* | | *him* | *only begotten* | |

| filia | sua | cum | tympanis | daughter with tambourines |
| *daughter* | *his* | *with* | *timbrels* | |

| et | choris | praecinebat: | | with tambourines and dancing. |
| *and* | *dances* | *sang* | | She rejoiced, singing: |

Prose translations

Troutbeck: "And Jephthah came to Mispeh unto his house when he returned, and behold, there came forth his only daughter to meet him with timbrels and with dances, and she sang thus:"

Contino: "When Jephthah, who had vowed a vow unto the Lord, saw his daughter coming to meet him, for sorrow and tears he rent his clothes and said:"

Syntax differences make this recitative awkward to translate and keep the plot clear. This narration is a significant moment in the drama and must be clearly understood by the singer and the audience. Many of the cognates fall in the same places melodically, thus maintaining the rhythmic integrity of the original. The free recitative becomes arioso-like with the melisma on the text: "she rejoiced." The open [ɔ] vowel of the word "rejoiced" was chosen to elicit beautiful vocal production in the melismatic passage.[23]

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[23]John R. Halliday, *Diction for Singers*, (Provo, Utah: BYU Press, 1968), 43.

10. Daughter of Jephtah – Soprano Solo

<u>Latin</u>   Bruce W. Bishop translation
English word-for-word translation

| Incipite | in | tympanis | | Commence to strike the timbrels loud |
| *begin* | *on* | *timbrels* | | |

| et | psallite | in | cymbalis. | and make, for joy, the cymbals sound. |
| *and* | *play* | *upon* | *cymbals* | |

| Hymnum | cantemus | | Domino, | With sweet hymn singing to the Lord, |
| *hymn* | *let us sing* | | *to God.* | |

| et | modulemur | canticum. | | we play unto Him our songs. |
| *and* | *let us play* | *song* | | |

| Laudemus | regem | coelitum, | | we praise the King of heaven above, |
| *let us praise* | *king* | *of heaven* | | |

| laudemus | belli | principem, | | we praise the prince of war and peace, |
| *let us praise* | *of war* | *prince* | | |

| qui | filiorum | Israel | victorem | Who made the children of Israel victorious |
| *who* | *children* | *Israel* | *victor* | anew today. |

| ducem | reddidit. | | | |
| *leader* | *gave back* | | | |

<u>Prose translations</u>

Troutbeck: "Come, strike the merry timbrels and sound the joyful cymbals. Let us sing praises unto the Lord, and let us magnify his name, yea, let us praise the God of heaven and magnify the mighty King who doth restore the conquering leader of the children of Israel."

Contino: "Begin upon the timbrels, and sound the cymbals. Let us sing a hymn unto the Lord, and measure a song. Let us praise the heavenly king, let us praise the Prince of battle, who returned the leader of the children of Israel to us in victory."

Cognates serve the agogic accents of this song of celebration. Additional words

"loud" and "joy" amplify Jephtah's daughter's excitement in the victory. The Latin has

no verb describing timbrel performance pedagogy, so the verb "strike" was added to complete the sentence. Crisp, percussive consonants on the primary beats of each measure match the accent pattern of the Latin. The plural pronoun "we" was chosen for staging purposes. Jephtah's daughter sings to the chorus, staged as the people of Israel who have gathered to hear the news of the battle with the Ammonites. In most phrases of this arioso, additional words help the flow of the English and maintain the rhythm of the original. The final phrase is rendered that God made them victorious anew, rather than the more literal translation which would be that the victory was given back to them.

11. Children of Israel – Treble Duet

<u>Latin</u>	<u>Bruce W. Bishop translation</u>
English word-for-word translation	

Hymnum	cantemus	Domino,	Let Israel sing unto God, our hymn.
hymn	*let us sing*	*God*	

et	modulemur	canticum,	Let Israel play a new song to God,
and	*let us play*	*song*	

qui		dedit	nobis	gloriam	Who made our host to be glorious,
to him who		*gave*	*us*	*glory*	

et	Israel	victoriam.	and Israel victorious.
and	*to Israel*	*victory*	

<u>Prose translations</u>

Troutbeck: "Sing unto the Lord, and offer hymns to him who giveth us the glory and Israel the victory."

Contino: "Let us sing a hymn unto the Lord, and measure a song who giveth us the glory and Israel the victory."

This duet is similar melodically and textually to the arioso section in movement ten. The translation follows the same description given above. The addition of English words allows the rhythm to be the same as in the Latin.

12. Daughter of Jephtah – Soprano Solo

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

| Cantate | mecum | Domino, | Come sing with me to God on high. |
| *sing* | *with me* | *to God* | |

| cantate | omnes | populi, | Come sing now, all you people, sing. |
| *sing* | *all* | *people* | |

| laudate | belli | principem, | We praise our prince of war and might, |
| *praise* | *of war* | *prince* | |

| qui | nobis | dedit | gloriam | who now has made us glorious |
| *who* | *to us* | *gave* | *glory* | |

| et | Israel | victoriam. | and Israel victorious. |
| *and* | *to Israel* | *victory* | |

    <u>Prose translations</u>

Troutbeck: "Sing to the Lord with me, sing praises, all ye peoples, to the mighty King who giveth us the glory and Israel the victory."

Contino: "Sing with me unto the Lord, sing all people, praise the Prince of battle, who giveth us glory and Israel the victory."

       This arioso is a melodic continuation of movements ten and eleven. The first two phrases begin with the added command form verb "come" which invites the full company, for the staging, to join in Jephtah's daughter's celebration in the chorus of movement thirteen. The notion, in the biblical text, that God was the author of the victory is conveyed using the verb "made" inferring that God has now made Israel victorious and glorious. The English adverbial cognates convey identical meaning to the Latin nouns.

13. Children of Israel – Chorus (6-parts)

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

| Cantemus | omnes | Domino, | Come, let us sing our thanks to God. |
| *Let us sing* | *all people* | *to God* | |

| laudemus | belli | principem, | We praise him, the prince of Israel's |
| *let us praise* | *of war* | *prince* | victory. |

| qui | dedit | nobis | gloriam | who now has made us glorious |
| *who* | *gave* | *to us* | *glory* | |

| et | Israel | victoriam. | and Israel victorious. |
| *and* | *to Israel* | *victory* | |

<u>Prose translations</u>

Troutbeck: "Let us sing unto the Lord and praise the mighty King who giveth us the glory and Israel the victory."

Contino: "Let us all sing unto the Lord, let us praise the Prince of battle, who giveth us the glory and Israel the victory."

In my first draft of the translation, I used the more literal "Come, let us all sing unto God" in the opening phrase of this chorus. However, this placed the words "all" and "unto" on principal strong beats in the opening measures. The text was changed to better place accented words on principal beats and to express the implied gratitude that Israel felt to God for the victory. The adverbs "glorious" and "victorious" are cognates that have the same syllabic and declamatory patterns as the Latin counterparts and both modify the added verb "made."

14. Chronicler – Tenor Solo

Latin	Bruce W. Bishop translation
English word-for-word translation	

Cum	vidisset	Jephte,	When returning Jephtah,
when	*saw*	*Jephtah*	

qui	votum	Domino	voverat,	who vowed to God his solemn oath,
who	*vow*	*to God*	*vowed*	

filiam	suam	venientem	saw his only begotten daughter running
daughter	*his*	*coming*	out to meet him.

in	occursum,	in dolore	He wept in anguish.
to	*meet (him)*	*in sorrow*	

et	lachrimis	scidit	Then he rent
and	*weeping*	*he rent*	

vestimenta	sua	et	ait:	his clothes, and sadly proclaimed
vestment	*his*	*and*	*said*	

Prose translations

Troutbeck: "And it came to pass, when Jephthah saw his only daughter, his well-beloved, coming forth to meet him, he remembered his vow to God, and he rent his garments and spake thus:"

Contino: "When Jephthah, who had vowed a vow unto the Lord, saw his daughter coming to meet him, for sorrow and tears he rent his clothes and said:"

I shifted the word order to convey the impact of Jephtah's seeing his daughter. "Solemn" sanctifies the vow that Jephtah made. In the final phrase, the added word "sadly" maintains the original rhythmic pattern and reflects Jephtah's state of mind at seeing his daughter running out to greet him in celebration. She was the first one that he saw upon his return and he realized that she must be sacrificed according to his oath.

15. Jephtah – Baritone Solo

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

| Heu | mihi! | Filia | mea, | Woe is me. My only daughter. |
| *Woe is* | *me* | *daughter* | *my* | |

| heu | decepisti | | me, | Woe! Thou hast undone me, |
| *woe* | *you have undone* | | *me* | |

| filia | unigenita, | only begotten daughter, |
| *daughter* | *only begotten* | |

| et | tu | pariter, | and thou likewise, |
| *and* | *you* | *likewise* | |

| heu | filia | mea, | woe, my only daughter |
| *woe* | *daughter* | *my* | |

| decepta | es. | thou art undone as well. |
| *undone* | *are* | |

 <u>Prose translations</u>

Troutbeck: "Woe is me! Alas! my daughter, thou hast undone me, thou, my only daughter; and thou, likewise, my daughter, are undone."

Contino: "Woe, woe is me! My daughter, alas thou hast deceived me, and thou too are deceived."

  The terms "woe" and "undone" are poetic and somewhat archaic, however, they convey, in theatrical English, the devastation that Jephtah experiences at this moment of the drama.

16. Daughter of Jephtah – Soprano Solo

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

Cur   ergo   te   pater, decipi,   How art thou, my father, undone?
how *then* *you*   *father* *I have undone*

et   cur   ego   And how then am I,
and   *how*   *I*

filia   tua   unigenita   your only begotten daughter,
daughter *your*   *only begotten*

decepta   sum?   now undone as well?
undone   *am*

   <u>Prose translations</u>

Troutbeck: "How have I, O my father, undone thee, and how am I, thy only daughter, undone?"

Contino: "Why, father, have I deceived thee, and why am I too, deceived?"

   This recitative uses the same archaic but theatrical language as discussed in the translation of movement fifteen. The translation from the Latin to English is nearly verbatim.

17. Jephtah – Baritone Solo

| <u>Latin</u> | <u>Bruce W. Bishop translation</u> |
| *English word-for-word translation* | |

Aperui   os   meum ad Dominum,   I opened my mouth in an oath to God:
I opened   mouth my   to   God

ut   quicumque   primus   That which comes out first
that   whoever   first

de   domo mea   from the doors of my house
from home my

ocurrerit   mihi   offeram   illum to greet me, I shall then offer
will have met I   I will offer   him

Domino   in holocaustum.   to the Lord as sacrificial offering.
to God   in burnt offering

Heu   mihi! filia   mea,   Woe is me, my only daughter,
Woe   is me daughter   my

heu   decepisti   me,   Woe! For thou has undone me,
woe   you have undone me

filia   unigenita,   only begotten daughter.
daughter   only begotten

et   tu   pariter,   And thou likewise,
and   you   alike

heu   filia   mea,   Woe! My only daughter,
woe   daughter my

decepta   es.   Thou art undone as well.
undone   are

Prose translations

Troutbeck: "I have opened my mouth to the Lord that whatsoever first cometh forth of the doors of my house to meet me, I will offer to the Lord for a burnt offering. Alas! my daughter, thou hast undone me, thou, my only daughter, and thou likewise, my daughter, thou art undone."

Contino: "I opened my mouth unto the Lord, that whosoever cometh first from my house unto me, him will I offer unto the Lord as a burnt offering. Woe is me! My daughter, thou hast deceived me, and thou too art deceived."

The translation of "Domini" here is "Lord, my God" as in movement two when the original vow was made. The added words "the doors" convey the same idea as the Latin. The adjective "only" is added in this movement to modify "daughter" and bolsters the allegorical reference to Jesus Christ as the only begotten of God and makes it consistent with "unigenita" frequently used in *Jephtah*.

18. Daughter of Jephtah – Soprano Solo

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

Pater   mi,   si   vovisti   My father! If you swore a vow
father   my   if   you vowed

votum   Domino   to God, our Lord,
oath   to God

reversus   victor   ab   hostibus,   returning victorious over our foes.
returned   a victor   from   enemies

ecce   ego,   filia   Behold now I, your
behold   I   daughter

tua   unigenita,   only begotten daughter,
your   only begotten

offer   me in holocaustum   offer up myself, a sacrifice
offer   me as burnt offering

victoriae   tuae,   to thy victory.
to victory   your

hoc   solum pater   mi   praesta   But only, my father, grant
this   only   father my   fulfill

filiae   tuae   unigenitae   unto your only begotten daughter
to daughter   your   only begotten

antequam moriar.   one wish before I die.
before   I die

   <u>Prose translations</u>

Troutbeck: "O my father, thou hast opened thy mouth to the Lord and hast returned to thy house victorious, therefore do to me according to thy vow, offer me for a burnt offering before the Lord, but this thing, O my father, grant to me, thy only beloved daughter, before I die."

Contino: "My father, if thou hast vowed a vow unto the Lord, and art returned a victor from the enemy, behold me, thine only-begotten daughter; offer me as a burnt offering for thy victory – but one thing only grant to me before I die."

This example shows a phrase providing important double meaning that describes Jephtah's child and also implies that Christ is the only begotten of God. I maintain consistency in the restatement of this phrase in other movements because of its importance to the heart of the plot.

19. Jephtah – Baritone Solo

Latin	Bruce W. Bishop translation
English word-for-word translation	

Quid	poterit	animam	tuam,	But what can I do to comfort your soul?
what	*can*	*soul*	*to you*	

quid	poterit	te,	What can I offer you,
what	*can*	*to (you)*	

moritura	filia,	consolari?	doomed daughter, in consolation?
about-to-die	*daughter*	*console*	

Prose translations

Troutbeck: "But what can give thee consolation, yea, what can give thee, my unhappy daughter, consolation?"

Contino: "What can console thy spirit, what can console thee, my daughter, as you are about to die?

The Latin text expresses this entire movement in one sentence. The translation breaks the original phrase into two sentences conveying Jephtah's desire to offer both comfort and consolation to his daughter.

20. Daughter of Jephtah – Soprano Solo

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

Dimitte   me,   Send me away
send   me

ut   duobus   mensibus   for the space of two months
that   two   months

circumeam   montes,   et   cum   to wander in the mountains.
I may wander   mountains and   with

sodalibus   meis,   And with my friends, as companions,
companions   my

plangam   virginitatem   meam.   mournful, lament there my virginity.
I may bewail   virginity   my

   <u>Prose translations</u>

Troutbeck: "O let me go, that for two months I may wander upon the mountains with my companions, bewailing my virginity."

Contino: "Let me go, that for two months I may go about the mountains with my companions, bewailing my virginity."

        The English translation is close to the Latin text in this movement. Words are

added, as in other movements, to maintain rhythmic integrity and to allow coherence.

21. Jephtah – Baritone Solo

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

Vade, filia   mea   unigenita,   Go my daughter, my only begotten,
go   daughter my   only begotten

et   plange virginitatem   tuam.   and mournful, lament there thy virginity.
and   bewail virginity   your

   <u>Prose translations</u>

Troutbeck: "Go, my only beloved daughter, go and bewail thy virginity."

Contino: "Go my daughter, go, my only-begotten, and lament your state."

   This recitative is translated nearly verbatim. The biblical pronoun "thy" is used in context of Jephtah's Biblical character and allegorical relationship to the role of God in the Easter story. The final phrase "and mournful, lament there thy virginity" mirrors the translation of the ending phrase of movement twenty and creates flow in the dialogue that indicates Jephtah is listening and responding to his daughter. The same dramatic effect exists in the Latin.

22. Chronicler – Chorus (4-parts)

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

Abiit   ergo   in   montes   Then to the mountains went
went   *then* *into* *mountains*

filia   Jephte,   the daughter of Jephtah,
daughter *Jephtah*

et   plorabat   cum   sodalibus   there lamenting, with her companions,
and   *bewailed*   *with* *companions*

virginitatem   suam,   dicens: her virginity with sorrow, saying:
virginity   *her*   *saying*

   Prose translations

Troutbeck: "Then went the daughter of Jephthah unto the mountains and bewailed her virginity, herself and her companions, saying:"

Contino: "Then the daughter of Jephthah went into the mountains, saying:"

        This mournful chorus maintains in translation the bleak language and mood of the

Latin. "Lamenting" is used for "plorabat" for clarity.

23. Daughter of Jephtah – Soprano Solo and Echo Duet

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

Plorate   colles, dolete   montes,   Lament ye and mourn all ye hills,
bewail   hills   grieve   mountains   and grieve all ye mountains.

et   in   afflictione   cordis   Howl in affliction of my broken heart,
and   in   affliction   heart

mei   ululate!   sorrow and grief!
my   howl

Echo: Ululate!   Sorrow and grief!
          Howl

Filia: Ecce   moriar   virgo   For I die as a virgin,
          behold   I will die   virgin

et   non   potero
and   not   I will (not) be able to

morte   mea   in my death not finding some consolation
in death   my

meis   filiis   consolari,   in having children
my   sons   be consoled

ingemiscite   silvae,   fontes   Then lament all ye woodlands, fountains,
groan   woods   fountains

et   flumina,   and flowing streams
and   rivers

in interitu   virginis   at the destruction of a virgin.
on destruction   virgin

lachrimate!   Oh! Cry in anguish!
weep

Echo: lachrimate!   Oh! Cry in anguish!
weep

Filia: Heu   me   dolentem   Woe! is my heartbreak
Woe   me   grieving

in   laetitia   populi,   amidst the joy of the multitude,
amidst   joy   of people

in victoria   Israel   et   gloria   and the victory of Israel and glory
in victory   of Israel and   glory

patris   mei,   ego   of my father.
of father my   I

sine   filiis   virgo,   I am without children, a virgin
without   sons   virgin

ego   filia   unigenita,   moriar   I, the only begotten daughter now must die
I   daughter only begotten will die

et   non   vivam.   and not live more.
and   not   will live

Exhorrescite rupes,   obstupescite Quake and tremble ye rocks. Be astounded
tremble   rocks   be astounded

colles, valles,   et   cavernae   ye hills. Valleys and caverns
hills   valleys   and   caverns

in sonitu horribili   resonate!   in horrible sound resonate!
in sound horrific   resonate

Echo: resonate!   Resonating!
resonate

Filia: Plorate   filii   Israel,   Lament then ye children of Israel,
bewail   children of Israel

plorate   virginitatem meam,   bewail ye at my virginity,
bewail   virginity   my

et	Jephte	filiam	unigenitam	for Jephtah's only begotten daughter
and	*Jephtah*	*daughter*	*only begotten*	

in	carmine	doloris	lamentamini.	hear songs of deepest anguish.
in	*song*	*of sorrow*	*lament*	Lamentation!

Prose translations

Troutbeck: "Lament, ye valleys, bewail, ye mountains, and in the affliction of my heart be ye afflicted! [Echo: be ye afflicted!] Lo! I shall die a virgin and shall not in my death find consolation in my children. Then bemoan me, ye woods and fountains and rivers, make lamentation for the death of a virgin. [Echo: make lamentation] See, in the victory of Israel, in the glory of my father, I, in my virginity childless, I an only beloved daughter, must die and no longer live. Then tremble, ye rocks, be astonished, ye mountains, valleys and caves, resound with horror and fearfulness! [Echo: be resounding!] Weep, ye children of Israel, weep for a hapless virgin, and lament for Jephthah's only daughter with songs of sadness."

Contino: "Weep, weep ye hills, grieve, grieve ye mountains, and in the afflictions of my heart moan. Lo, I shall die a virgin, and may not in my death find consolation in my sons. Groan, ye forests, springs and rivers; at the death of a maiden, weep. Alas that I should sorrow in the joy of my people, in the victory of Israel, and the glory of my father. I, childless, I, an only daughter, shall die and not live. Shudder, ye rocks, be astonished, ye hills, valleys and caves, resound in horror! Weep, weep ye children of Israel, lament me in a song of sorrow."

The three words chosen by Carissimi to echo in the arioso penultimate movement are critical to the score as they provide the emotional climax for this character. Setting this text with the haunting echo voices is a device that dramatically amplifies Jephtah's daughter's lament. I was unsuccessful in maintaining the rhyme scheme of the echo words in the Latin original. "Sorrow and grief" became her cry and the first echo. There are three obscure English cognates for "lachrimate" but these are not often used or readily recognized in common usage. Therefore a phrase in the second echo expresses her weeping with "o cry in anguish!" The cognate used in the third echo, "Resonate," connects with the concept of all creation resonating with her howling and weeping.

24. Chronicler – Chorus (6-part)

<u>Latin</u>   <u>Bruce W. Bishop translation</u>
English word-for-word translation

Plorate   filii   Israel,   Weep now, oh children of Israel.
Bewail   children of   Israel

plorate   omnes   virgines,   Weep now, oh all ye virgins weep
bewail   all   virgins

et   filiam   Jephte   for Jephtah's dear
and   daughter   Jephtah

unigenitam   only begotten daughter, weep.
only begotten

in carmine   doloris   In songs of bitter sorrow grieve.
in song   of sorrow

lamentamini   Lamentations sound.
lament

   <u>Prose translations</u>

Troutbeck: "Weep, ye children of Israel, weep, O all ye maidens, and lament for Jephthah's only daughter with songs of sadness."

Contino: "Weep ye children of Israel, weep all ye virgins, and lament the only-begotten daughter of Jephthah in a song of sorrow."

        Both of these phrases from the final movement reflect, with English text, the

intent and affect of the original. "Weep now" is in command form. The exclamation

"oh" intensifies the expression of grief. "Bitter sorrow" clearly expresses lamentation.

CHAPTER 7.

DRAMATIC STAGING

As this project developed, it became clear that the endeavor to translate *Jephtah* into English to make it more accessible to contemporary choristers and audiences might be supported by approaching the performance from the standpoint of today's theatricality. Character development, costumes, properties, and stage movement became an integral part of the lecture-recital performance of this project.

The libretto and scope of the drama was discussed during all rehearsals so that the chorusisters understood their role at any particular moment in the plot. The staging of *Jephtah* was approached with character, stance, facial expression, and gesture to reflect the roles played by the chorus. The principal characters were involved in detailed discussion to aid in appropriate character development and blocking. For example, the daughter must reflect the elation and pride of the victory achieved by her father and his army in battle in movements ten through fourteen as she leads Israel in songs of celebration. She must then change motivation to reflect her sadness and concern when her father tells her of his vow and that she was the first person he saw upon his return home. Rehearsals with all soloists also focused on delivering the recitative movements as dialogue in a drama rather than measured music.

Biblical costumes provide a heightened visual element to the story which may enhance the experience for performers and audience. I was able to borrow the costumes from the Mesa Easter Pageant. The Church of Jesus Christ of Latter-day Saints presents

this drama each spring and has a wardrobe stock of several thousand costumes. Their staff provided guidance as to head coverings, jewelry, shoes, and the robes. Jephtah and his daughter were costumed in rich, warm colors, while the other choristers were given robes in muted earth-tones. This contrast of color helped the principal characters stand out. It is interesting to note the impact that the costumes have had in the entire process. At the dress rehearsal, the commitment to acting and range of real emotion grew significantly. Portions of *Jephtah* have been performed for high school audiences, college assemblies, general public, and the lecture-recital with positive feedback about how the costumes helped people better understand and feel the drama.

Stage properties defined roles, such as that of the narrator or chronicler who reads from a Torah-like scroll. The final motet was strengthened by the use of white lilies which each singer held and some of them laid lilies center stage in mourning for the daughter of Jephtah.

Appropriate gestures and stage movement indicate dramatic action and character relationship. These combine with the visual aspects of the costumes and stage properties to enhance the theatricality of the story. The premiere performance of this translation was, therefore, not an attempt to perform *Jephtah* in a completely historically-informed manner, but rather to further support the intent of this editor in making the work more accessible to contemporary singers and audiences.

CHAPTER 8.

SYNOPSIS OF THE STORY

The story of Jephtah is found in Judges chapters ten through twelve in the Old Testament of the Christian Bible.

Jephtah was known as a brave man but was the son of a harlot and, as such, had been denied his inheritance. The people of Ammon declared war against Israel and were camped in Mizpeh in the borders of Gilead, the place where Jephtah lived. Because of the impending trouble with the Ammonites, the elders of Gilead asked Jephtah to be their captain to fight the Ammonites. He accepted their request.

Jephtah attempted, through diplomacy, to resolve the dispute with the people of Ammon. They claimed Gilead as the land of their fathers. Jephtah argued with the people of Ammon that the Amorites and not the Ammonites had possessed the land when Israel had escaped from Egypt 300 hundred years earlier. Jephtah said that Israel had conquered the land from the Amorites.   The people of Ammon had never laid claim on the land until this moment. Jephtah said that Gilead had been given to Israel by God. Ammon denied this premise and readied for war.

Gaining no diplomatic solution, Jephtah determined to lead the army of Israel to battle against the Ammonites. First, he made a solemn vow to the Lord that in exchange for victory, he would make sacrifice to God the first thing he saw upon his arrival home. He swore this oath so that salvation might come to the Kingdom of Israel.

The armies of Israel were triumphant and Jephtah returned home, having defeated

the Ammonites. "So Jephtah passed over unto the children of Ammon to fight against them; and the Lord delivered them into his hands. And he smote them from Aroer, even till thou come to Minnith, even twenty cities, and unto the plain of the vineyards, with a very great slaughter. Thus the children of Ammon were subdued before the children of Israel."[24]

Jephtah's daughter, upon learning of the great victory her father had achieved, ran out to meet him to celebrate the great triumph. She was, thus, the first thing that Jephtah saw upon his return — his only begotten daughter.

Jephtah was devastated and completely undone because of his vow and told his daughter about the oath that he had made to God and how she had caused the vow to come down upon her because she was the first to greet him. She told him that he must fulfill his promise. She was willing to be sacrificed, the only begotten daughter of the victor, for the greater salvation and glory of Israel. She asked for time to go to the mountains with her friends for two months to lament her death without the chance of becoming a mother. Many Hebrew girls desired to become mothers and perhaps, even the mother of the promised Messiah. In the final two movements, the daughter of Jephtah sings her lament and then the chorus, playing the role of the children of Israel, sings a lament mourning Jephtah's only begotten daughter.

The similarities to the New Testament story of Jesus Christ are clear. Both stories focus on an only begotten child offered as a willing sacrifice to bring salvation to Israel

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[24] *The Holy Bible: King James Version* (New York: Oxford University Press, 1985), Judges 11: 32-33.

and faithful believers. This was the perfect dramatic story for the Lenten season.

Carissimi's oratorio humanizes the drama and tragedy of a child submitting to the will of

a loving father for the greater good. The Bible doesn't indicate exactly what happened to

the daughter of Jephtah. It is my opinion that in this oratorio Carissimi intended his

audience to see this story as shadow of the Passion and sacrifice of Jesus Christ.

APPENDIX A

STORY OF JEPHTAH

SCORE

I. Chronicler: *"Thus, when war was declared"*

Tenor Solo

Thus, when war was de - clared a - gainst the child - ren of Is - ra el by the — king of Am - mon, and Jeph - thah's words were dis - re -

gard ed and ig nored, then up - on Jeph - thah de - scend - ed the spir - it of God, the Lord, as he went a - gainst the child - ren of

Am - mon, Jeph - thah swore to God a sol - emn vow.

* Contunio realization is after the Wolters and Siedel edition.
Figured bass has been eliminated.

II. Jephthah: *"If Thou wilt deliver, O Lord"*

Lyrics:

If Thou wilt de - liv - er; O Lord, my God; the Child - ren of

Am - mon in - to my hands, what-ev - er first out of my house doth e - merge to meet me,

I shall of - fer un - to God, the Lord, as a burnt of - f'ring.

III. Army of Israel: *"Journeying, thus went Jephthah"*

22 Chorus (6-part)

Jour-ney-ing, thus went Jeph-thah to the child-ren of Am - mon

Jour-ney-ing, thus went Jeph-thah to the child-ren of Am - mon, with the spir - it and for - ti - tude, the for - ti-tude and

Jour-ney-ing, thus went Jeph-thah to the child-ren of Am - mon with the spir - it and for - ti-tude and

Jour-ney-ing, thus went Jeph-thah to the child-ren of Am - mon

Jour-ney-ing, thus went Jeph-thah to the child-ren of Am - mon

Jour-ney-ing, thus went Jeph-thah to the child-ren of Am - mon with the spir - it and for - ti-tude, the for - ti-

27

to bat-tle a-gainst Am - mon, to bat tle, to bat-tle a-gainst Am mon,

va - lor of God on high to bat-tle, to bat tle, to bat-tle a-gainst Am - mon

va - lor of God on high to bat-tle, to bat-tle a-gainst Am - mon. to bat-tle a-gainst Am - mon,

to bat-tle, to bat-tle a-gainst Am - mon, to bat tle, to

to bat - tle to bat-tle a-gainst Am - mon, to bat-tle, to bat-tle a-gainst Am - mon, to

tude and va - lor of God on high to bat-tle, to bat - tle, to bat-tle, to bat - tle,

31

to bat - tle a - gainst Am - mon.

to bat - tle a - gainst Am - mon, a - gainst Am - mon.

to bat - tle a - gainst Am - mon, a - gainst Am - mon.

bat - tle, to bat - tle a - gainst Am - mon, a - gainst Am - mon.

bat - tle, to bat - tle a - gainst Am - mon.

to bat - tle a - gainst Am - mon, a - gainst Am - mon.

IV. Chronicler: *"Then sounded trumpets"*

Treble Duet

37

Then sound-ed trum-pets, and res - o-na-ted tym - pan-i, when bat - tle then was joined a -

Then sound-ed trum - pets, and res - o-na-ted tym - pan-i,

40

gainst the host of Am - mon. When bat - tle then, When bat - tle

when bat - tle then was joined a - gainst the host of Am - mon. When bat - tle

43

then was joined a - gainst the host of Am - mon, the host of Am - mon.

then was joined a - gainst the host of Am - mon, the host of Am - mon.

V. Army of Israel: *"Flee and retreat, quickly"*

Bass Chorus (ad lib)

42

Flee___ and re - treat, quick - ly, turn back and run a - way cede the day in - fi - dels. Scat - ter and

44

cede the day in - fi - dels. Oh, per - ish gen - tiles. Oh, per - ish gen - tiles fall

47

down and die, fall down and die up - on___ our swords. God, the Lord of Hosts, in might now

51

rais - es up an ar - my, now rais - es up an ar - my, He bat - tles a - gainst you._____

54

_ He bat - tles a - gainst you._____ He bat - tles a - gainst you, He bat -

57

- tles a - gainst you.

VI. Army of Israel: *"Flee and retreat quickly"*

63

With our fe - roc - ious swords we de - feat and scat - ter you.

die!

Flee and re - treat quick - ly,

Flee and re - treat quick - ly,

Flee and re - treat quick - ly,

65

Flee and re - treat quick - ly, turn back and scat - ter, oh

Flee and re - treat quick - ly, turn back and scat - ter, oh

Flee and re - treat quick - ly, turn back and scat - ter, oh

turn back and scat - ter, oh in - fi - dels! Flee and re - treat quick - ly, turn back and scat - ter, oh

turn back and scat - ter, oh in - fi - dels! Flee and re - treat quick - ly, turn back and scat - ter, oh

turn back and scat - ter, oh in - fi - dels! Flee and re - treat quick - ly, turn back and scat - ter, oh

67

in - fi - dels! Fall down and die!

in - fi - dels! Fall down and die!

in - fi - dels! Fall down and

in - fi - dels! Fall down and die!

in - fi - dels!

in - fi - dels!

69

With our fe - roc - ious swords we de - feat and

With our fe - roc - ious swords we de - feat and scat - ter you. Be ye

die! With our fe - roc - ious swords we de - feat and

Fall down and die!

Fall down and die!

Fall down and die!

scat - ter you. Be ye scat - tered far. Be ye scat - tered far.

scat - tered far. Be ye scat - tered far, Be ye scat - tered far.

scat - ter you. Be ye scat - tered far. Be ye scat - tered far.

Be ye scat - tered far. Be ye scat - tered far.

Be ye scat - tered far. Be ye scat - tered far.

Be ye scat - tered far. Be ye scat - tered far.

VII: Chronicler: *"Then attacked Jephthah"*

Alto Solo

Then at‑tack‑ed Jeph‑thah twen‑ty of the cit‑ies of Am‑mon caus‑ing slaugh‑ter be‑yond

an‑y mea‑sure.

VIII: Chronicler: *"Then came laments"*

Chorus (3-part)

Then came la - ments from the chil-dren of Am - mon, and be -

Then came la - ments from the chil-dren of Am - mon, and be - fore all the chil dren of

Then came la - ments from the chil-dren of Am - mon, and be - fore all the chil dren of

fore all the chil - dren of Is - ra-el Am - mon was bro - ken.

Is - ra-el Am - mon was bro - ken.

Is - ra - el Am - mon was bro - ken.

IX. Chronicler: *"When, thus, victorious Jephthah"*

When, thus, vic-tor-ious Jeph-thah un-to his dwell-ing re-turned, then out came run-ning his

on - ly be-got-ten—daugh-ter with tam-bour-ines and danc - ing. She re-joiced,—

sing - ing.

X. Daughter of Jephthah: *"Commence to strike the timbrels"*

Com - mence to strike the tim - brels loud, and make, for joy, the

cym - bals sound. Com - mence to strike the tim - brels loud, and make, for joy, the

cym - bals sound, and make, for joy, the cym - bals sound, and make, for joy, and

make, for joy, the cym - bals sound. With sweet hymns sing -

- ing to the Lord

we play un - to Him our songs. Play

un - to Him our songs! We praise the King of heav'n a - bove We praise the prince of

war and peace. Who ___ made the chil - dren of Is - ra - el vic - to - ri - ous a -

new ___ to - day. Who ___ made the chil - dren of Is - ra - el vic -

126

to - ri - ous a - new_____ to - day, vi - cto - ri - ous a - new to - day.

126

XI. Children of Israel: *"Let Israel sing unto God"*

Let Is - rael sing＿＿＿ un - to God,   our hymn. Let Is - rael

Let Is - rael sing＿＿＿ un - to God,   our hymn. Let Is - rael

play＿＿＿ a new song to God, who made our

play＿＿＿ a new song to God, who made our

host＿＿＿ to be glo - ri - ous, and Is - ra - el vic - to＿ ri -

host＿＿＿ to be glo - ri - ous, and Is - ra - el vic - to＿＿ ri -

142

ous,_____ who made our host_____ to be

ous,_____ who made our host_____ to be

146

glo - ri - ous and Is - ra - el vic - to - ri - ous, and Is - ra - el vic - to - ri - ous.

glo - ri - ous and Is - ra - el vic - to - ri - ous, and Is - ra - el vic - to - ri - ous.

XII. Daughter of Jephthah: *"Come sing with me to God"*

Soprano Solo

151
Come sing with me to God on high. Come sing now, all ye

153
peo - ple, sing. We praise our prince of war and might, who has made our host

155
glo - ri-ous and Is-ra-el vic-to - ri-ous. We praise our prince of war and might, who

158
now has made us glo - ri-ous and Is-ra-el vic-to - ri-ous,_____ and Is-ra-el vic-

to - ri - ous, and Is - ra - el, and Is - ra -

el vic - to - ri - ous.

XIII. Chorus: *"Come let us sing our thanks"*

174

now has made us glo - ri-ous and Is-ra-el vic-to - ri-ous,

now has made us glo - ri-ous and Is-ra-el vic-to - ri-ous,

now has made us glo - ri-ous and Is-ra-el vic-to - ri-ous,

Who now has made us glo - ri-ous and Is-ra-el vic -

Who now has made us glo - ri-ous and Is-ra-el vic -

Who now has made us glo - ri-ous and Is-ra-el vic -

178

and Is - ra-el, and Is - ra-el vic-to - ri-ous. We praise Him, we

and Is - ra-el, and Is - ra-el vic-to - ri - ous. We praise Him, we

and Is - ra-el, and Is - ra-el vic-to - ri - ous.

to - ri-ous, and Is - ra-el, and Is-ra-el vic-to - ri - ous.

to - ri-ous, and Is - ra-el, and Is - ra-el vic-to - ri - ous. We praise Him, we

to - ri-ous, and Is - ra-el, and Is-ra-el vic-to - ri - ous.

182

praise Him, we praise Him, we praise Him the Prince of Is - rael's vic - to - ry, Who now has made us glo - ri-ous and

praise Him, we praise Him, we praise Him the Prince of Is - rael's vic - to - ry, Who now has made us glo - ri-ous and

we praise Him, we praise Him the Prince of Is - rael's vic - to - ry, Who now has made us glo - ri-ous and

We praise Him, we praise Him the Prince of Is - rael's vic - to - ry,

praise Him, we praise Him, we praise Him the Prince of Is - rael's vic - to - ry,

We praise Him, we praise Him the Prince of Is - rael's vic - to - ry,

186

Is - ra - el vic - to - ri - ous, and Is - ra el, and

Is - ra - el vic - to - ri - ous, and Is - ra el, and

Is - ra - el vic - to - ri - ous, and Is - ra el, and

Who now has made us glo - ri ous and Is - ra - el vic - to - ri - ous, and Is - ra el, and

Who now has made us glo - ri ous and Is - ra - el vic - to - ri - ous, and Is - ra el, and

Who now has made us glo - ri ous and Is - ra - el vic - to - ri - ous, and Is - ra el, and

191

Is - ra - el vic - to - ri - ous, and Is - ra - el vic - to - ri - ous, vic -

Is - ra - el vic - to - ri - ous, and Is - ra - el vic - to - ri - ous, vic -

Is - ra - el vic - to - ri - ous, and Is - ra - el vic - to - ri - ous, vic -

Is - ra - el vic - to - ri - ous, and Is - ra - el vic - to - ri - ous, vic -

Is - ra - el vic - to - ri - ous, and Is - ra - el vic - to - ri - ous, vic -

Is - ra - el vic - to - ri - ous, and Is - ra - el vic - to - ri - ous, vic -

194

to - ri - ous.

to - ri - ous.

to - ri - ous.

to - ri - ous.

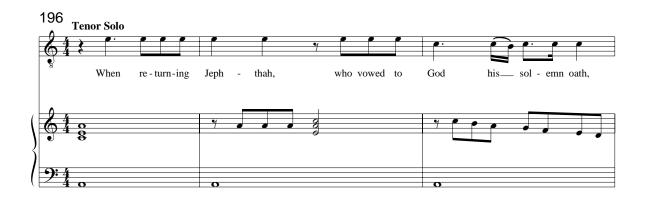to - ri - ous.

to - ri - ous.

XIV. Chronicler: *"When returning Jephthah"*

196

Tenor Solo

When re-turn-ing Jeph - thah, who vowed to God his solemn oath,

199

saw his on - ly be - got - ten daugh - ter run-ing out to meet him. He wept in

202

an - guish. Then he rent his clothes, and sad - ly pro-claim - ed:

XV. Jephthah: *"Woe! Woe is me"*

Baritone Solo

206

Woe! Woe is me, my on - ly daugh ter! Woe! Thou hast un - done me, on - ly be - got - ten

210

daugh - ter. Thou hast un - done me. And thou like - wise, Woe! my on-ly

214

daugh - ter thou art un - done as well, thou art un - done as well.

XVI. Daughter of Jephthah: *"How art thou, my father"*

217

Soprano Solo

How art thou, my fath - er, un done? And how then am I, your on - ly be-got - ten

221

daugh - ter, now un - done as well?

XVII. Jephthah: *"I opened my mouth"*

223
Baritone Solo

I o-pened my mouth in an oath to God: "That which comes out first from the doors

226

of my house to greet me, I shall then of-fer to the Lord as sac - ri - fi -cial of -

229
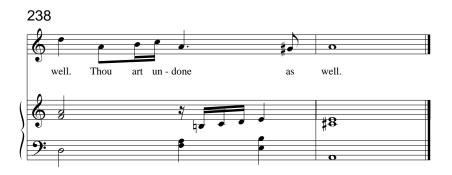
f'ring." Woe is me, my on - ly daugh - ter. Woe! For thou hast un-

XVIII. Daughter of Jephthah: *"My father!"*

Soprano Solo

My fath er! My fath er, if you swore your vow to God, our Lord, re turn ing

vic - to - ri'ous o'er our foes. Be hold now I, your on - ly be got - ten daugh ter, of - fer

up my self, a sac - ri - fice to thy vic - to - ry. But on - ly, my fa ther, grant un - to your

on - ly be - got - ten daugh - ter one wish be - fore I die.

XIX. Jephthah: *"But what can I do"*

Baritone Solo

But what can I do to— com-fort your soul? What can I of-fer you, doomed

daugh - ter, in con - so - la - tion?

XX. Daughter of Jephthah: *"Send me away"*

261 **Soprano Solo**

Send me a - way for the space of two months to wan - der in the moun - tains.

264

And with my friends, as com - pan - ions, mourn - ful, mourn -

267

- ful, la - ment, there, my vir - gi - ni - ty.

XXI. Jephthah: *"Go my daughter"*

Baritone Solo

Go my daugh - ter. Go my daugh - ter, my on - ly be - got - ten and mourn - ful, and

mourn - ful   la - ment there   thy vir - gin - i - ty.

XXII. Chronicler: *"Then to the mountains"*

276 **Chorus (4-parts)**

Then to the moun - tains went the daugh - ter of Jeph - thah, there la - ment - ing, with her com -

Then to the moun - tains went the daugh - ter of Jeph - thah, there la - ment - ing, with her com -

Then to the moun - tains went the daugh - ter of Jeph - thah, there la - ment - ing, with her com -

Then to the moun - tains went the daugh - ter of Jeph - thah, there la - ment - ing, with her com -

281

pan - ions, her vir - gin - i - ty. with sor - row, say - ing:

pan - ions, her vir - gin - i - ty. with sor - row, say - ing:

pan - ions, her vir - gin - i - ty. with sor - row, say - ing:
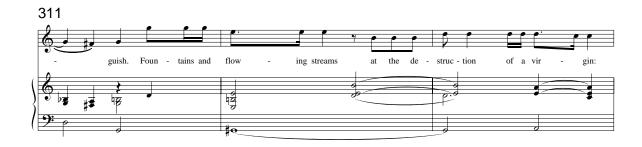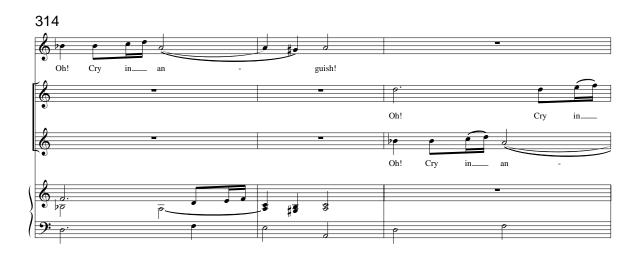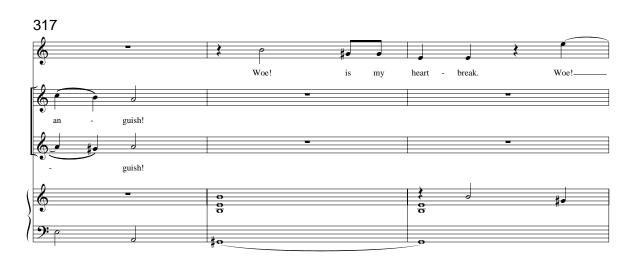
pan - ions, her vir - gin - i - ty. with sor - row, say - ing:

XXIII. Daughter of Jephthah - Echo: *"Lament ye"*

299

Sor - row and grief.

Sor - row and grief.

For I

302

die as a vir - gin, in my death not find - ing some con - so - la - tion in hav - ing

305

child - ren. Then la - ment all ye wood - lands, foun - tains and

308

flow - ing streams at the de - struc - tion of a vir - gin. Oh! Cry in an -

311

guish. Foun - tains and flow - ing streams at the de - struc - tion of a vir - gin:

314

Oh! Cry in___ an - guish!

Oh! Cry in___

Oh! Cry in___ an -

317

Woe! is my heart - break. Woe!_____

an - guish!

- guish!

320

___ is my heart-break 'midst the joy of the mul - ti - tude,

322

and the vi - ct'ry of Is - ra - el and glo - ry of my fa - ther. I am with-out

325

child - ren, a vir - gin. I, the on - ly be - got - ten daugh - ter now must

328

die _____ and not live _____ more. Quake and trem - ble ye

331

rocks. Be as - tound - ed ye hills. Val - leys and cav - erns in hor - ri - ble sound

334

res - on - ate, re - so - nate. Val - leys and cav - erns in hor - ri - ble sound

337

re - so - nate, in hor - ri - ble sound re - so - nate, re - so - nat - ing.

340

La - ment then, La -

re - so - nat - ing.

re - so - nat - ing.

343 ment ye chil - dren of Is - ra - el. La - ment ye at my vir - gin - i -

346 ty and Jeph - thah's on - ly be - got - ten daugh - ter in songs of deep - est

349 an - guish, la - men - ta - tion, for

352 Jeph - thah's on - ly be - got - ten daugh - ter hear songs of deep - est an - guish,
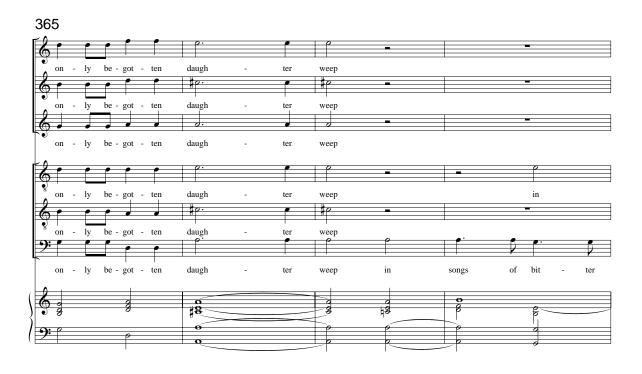
355 la - men - ta - tion.

XXIV. Children of Israel: *"Weep now, oh children of Israel"*

381

La - men - ta - tions sound. La - men - ta - tions

La - men - ta - tions sound. La - men - ta - tions

ta - tions sound. La - men - ta - tions sound. La - men - ta - tions

- ta - tions sound. La - men - ta - tions sound. La - men - ta - tions

ta - tions sound. La - men - ta - tions sound. La - men - ta - tions

sound. La - men - ta - tions

385

sound. weep

sound. Weep, now, oh chil - dren of Is - ra - el, weep

sound. Weep, now, oh chil - dren of Is - ra - el, weep

- sound. Weep, now, oh chil - dren of Is - ra - el, weep

sound. weep

sound weep, now, oh chil - dren of Is - ra - el, weep

425

sound. La - men - ta - tions sound. La - men - ta -

sound. La - men - ta - tions sound. La - men - ta -

sound. La - men - ta - tions sound. La - men - ta -

sound. La - men - ta - tions sound. La - men - ta -

sound. La - men - ta - tions sound. La - men - ta -

sound. La - men - ta -

430

- tions sound.

- tions sound.

- tions sound.

- tions sound.

- tions sound.

- tions sound.

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