

U902

THE HANDBOOK EDITION.



Eli,

AN ORATORIO

(FIRST PERFORMED AT THE BIRMINGHAM MUSICAL FESTIVAL, AUGUST 29TH, 1855.)

THE WORDS SELECTED AND WRITTEN BY

WILLIAM BARTHOLOMEW.

THE MUSIC

COMPOSED, AND DEDICATED TO

Her Most Gracious Majesty

QUEEN VICTORIA,

BY

MICHAEL COSTA.

The Orchestral Accompaniments arranged for the Pianoforte by CHARLES LUCAS

ENT. STA. HALL.

W. J. Williams,
22, BERNERS STREET, W.

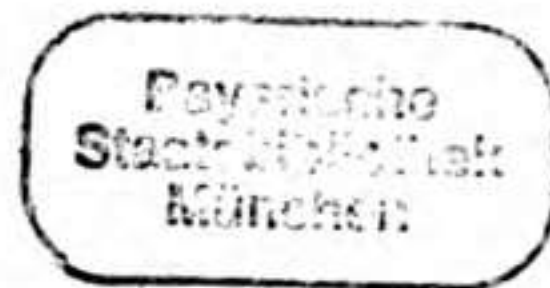
Paper, 4s.
Cloth, 6s.

London:

JOSEPH WILLIAMS, 24, BERNERS STREET, W.

4 Mus. pr. 64389

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F5/98/40666



To the Queen's Most Excellent Majesty.

MADAM,

I AVAIL MYSELF OF THE HONOUR YOUR MAJESTY HAS GRACIOUSLY ACCORDED

IN THUS PERMITTING ME TO DEDICATE THIS ORATORIO

TO

YOUR MAJESTY.

WITH THE HIGHEST SENSE OF YOUR MAJESTY'S GRACIOUS CONDESCENSION

IN ACCEPTING THIS

HUMBLE TESTIMONY OF MY UNFEIGNED RESPECT AND DEVOTION,

I HAVE THE HONOUR TO SUBSCRIBE MYSELF

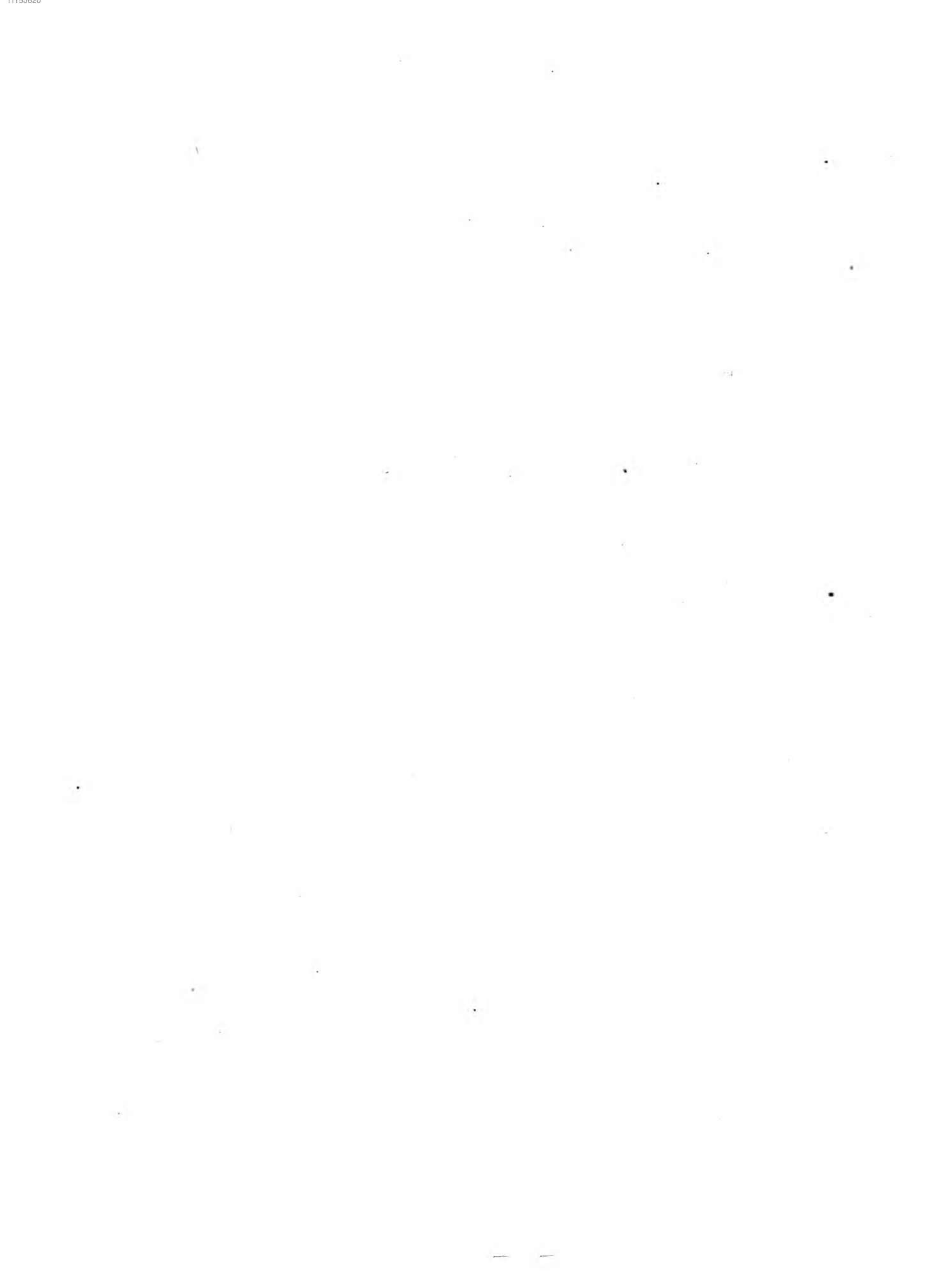
MADAM,

YOUR MAJESTY'S MOST HUMBLE

AND DEVOTED SERVANT,

M. COSTA.

BOULEVARD SQUARE,
FEBRUARY, 1856.



E L I.



THE WORDS BY W BARTHOLOMEW.

THE MUSIC BY M. COSTA

No. 1.

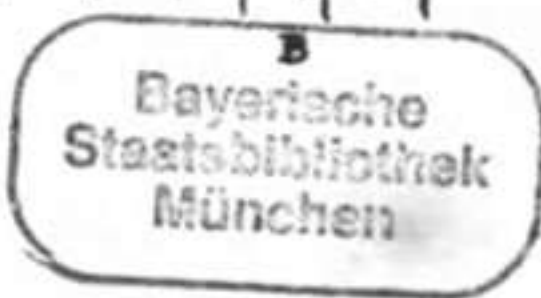
PRELUDE.

Met. $\text{♩} = 84$ ANDANTE.

PIANOFORTE.

OVERTURE.

Met. $\text{♩} = 84$. L'ISTESSO TEMPO.



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 4/4.

The second system of musical notation continues the piece. It features similar melodic and harmonic development in both staves, with some changes in chord voicings and rhythmic patterns.

The third system of musical notation shows further progression of the music. The melodic line in the upper staff includes some chromatic movement, while the bass line maintains a steady accompaniment.

The fourth system of musical notation continues the melodic and harmonic flow. There are some dynamic markings and phrasing slurs present in this system.

The fifth system of musical notation shows the music developing further. The upper staff has some more complex rhythmic figures, and the bass line provides a solid foundation.

The sixth system of musical notation continues the piece. The melodic line in the upper staff has a more active character, with frequent eighth and sixteenth notes.

The seventh system of musical notation concludes the page. It features a final melodic phrase in the upper staff and a corresponding bass line. The piece ends with a final chord in the bass clef.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *mf* and *ff*. There are also accents and slurs present.

Second system of musical notation, continuing the piece with similar notation and dynamic markings.

Third system of musical notation, including a *Ped.* (pedal) marking in the bass clef.

Fourth system of musical notation, showing complex rhythmic patterns and chordal structures.

Fifth system of musical notation, featuring dense chordal textures and melodic lines.

Sixth system of musical notation, continuing the intricate musical development.

Seventh system of musical notation, concluding the page with a *ff* dynamic marking.

f

Rall. *Meno mosso, e tranquillo.*
p *ten. (Met. ♩ = 66.)* *pp* *Rall.*

Rall. al fine. *pp*

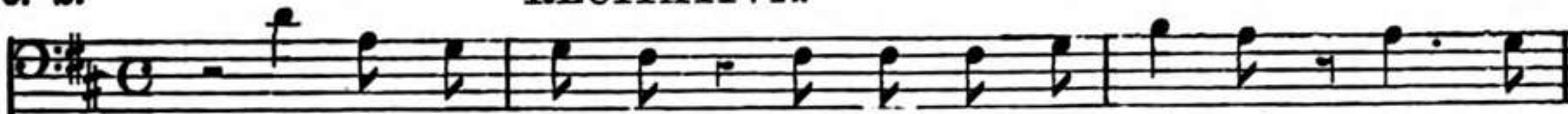
p

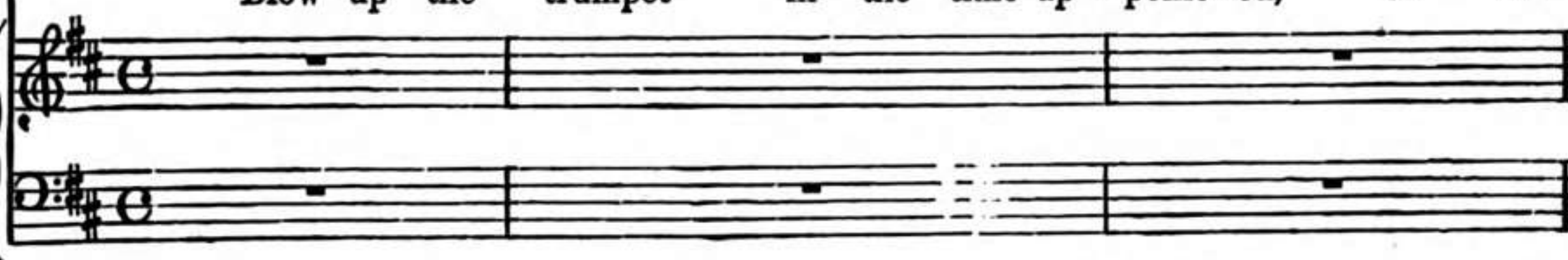
p

Dim. *p* *pp*

p

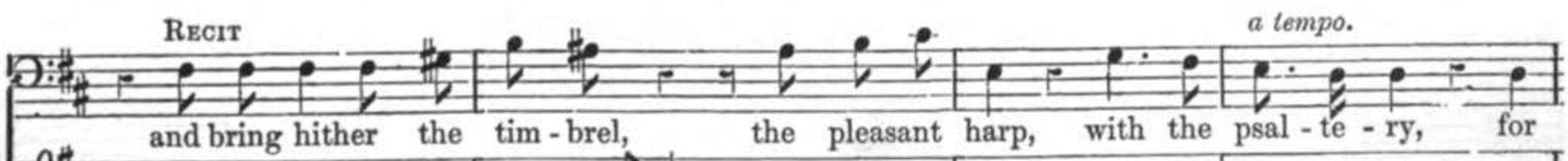
No. 2. RECITATIVE.

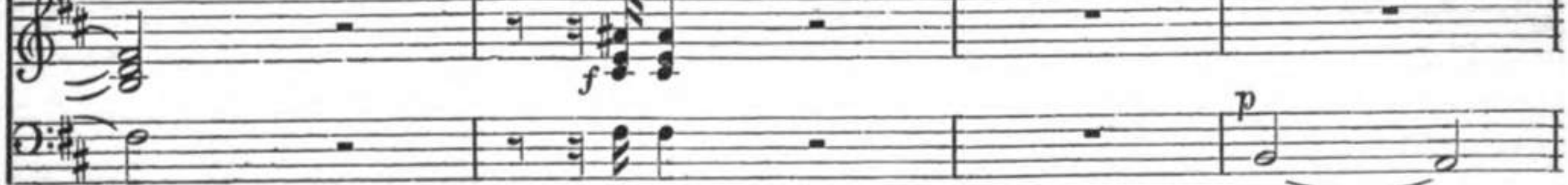
ELL. 

PIANOFORTE. 

a tempo. ADAGIO. 

a tempo. 

RECIT. 

a tempo. 





No. 3. SOLO AND CHORUS.

Met. $\text{♩} = 72.$ *ANDANTE. p e staccato.*

SOPRANO. 

ALTO. 

TENOR. 

BASS. 

PIANOFORTE. 

to seek the Lord of Hosts; *p e staccato.* Let us go to
 Let us go to pray be - fore the Lord,
 Lord, to seek the Lord of Hosts,
 to seek the Lord, the Lord of Hosts, Let us go to pray be - fore the Lord,

pray be - fore the Lord, to seek the Lord of Hosts.
 Let us go to seek the Lord of Hosts. Let us
 to seek the Lord, the Lord of Hosts. Let us
 Let us go to seek the Lord, the Lord of Hosts.

Let us go to pray be - fore the Lord to seek the Lord of
 come be - fore His pre - sence giv - ing thanks, before His pre - sence giv - ing
 come be - fore His pre - sence giv - ing thanks, be - fore His pre - sence giv - ing
 Let us go to seek the Lord of

Hosts; Let us come be-fore His pre - sence giving thanks, giv - ing
 thanks, Let us come before His pre - sence,
 thanks, Let us come before His presence,
 Hosts; Let us come be-fore His presence, giving thanks, giv-ing

Cres.
 thanks, *Cres.* giving thanks, giving thanks, and
 Let us come before His presence, giving thanks, and
 Let us come before His presence giving thanks, giving thanks, giving thanks, and
Cres.
 thanks, Let us come before His pre - sence, giving thanks, and
Cres.

f
 make a joy - ful
f
 make a joy - ful
f
 make a joy - ful
f
 make a joy - ful

noise to Him with psalms with

noise to Him with psalms with

noise to Him with psalms with

noise to Him with psalms with

ELKANAH. SOLO.

psalms. I will al - so go. I will praise Thee, O

psalms. Let us go to pray be - fore the Lord

psalms.

psalms.

Lord, praise Thee, O Lord, with my whole heart;

to seek the Lord of Hosts.

Let us go to pray be-

I will give Thee thanks, O Lord, I will give Thee thanks, O
 Let us go, let us go, to pray be - fore the Lord of
 fore the Lord to seek the Lord of

Lord. I will praise Thee a - mong the
 Hosts; Let us come, let us come before His pre -
 Hosts; let us go, let us go to pray be -
 Let us go to pray be - fore the Lord to

(ELKANAH TACET.)

p SOPRANO.

peo - ple, a - mong the peo - ple. Let us go to pray be - fore the Lord . .
 sence giv - ing thanks; let us come be - fore His
 fore the Lord of Hosts; let us come, let us
 seek the Lord of Hosts; let us come, let us

be - fore Him giv - ing thanks
pre - sence giv - ing thanks, giv - ing thanks.
come be - fore His pre - sence giv - ing thanks.
come be - fore His pre - sence giv - ing thanks

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note pattern. A *pp* dynamic marking is present.

The earth is the Lord's,
The earth is the Lord's,
The earth is the Lord's,
The earth is the Lord's,

The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

and the ful - ness there - of,
and the ful - ness there - of,
and the ful - ness there - of,
and the ful - ness there - of,

The piano accompaniment features a *Cres.* (Crescendo) marking in the right hand, which becomes more active with chords.

Cres. and the ful - ness there - of; the world,
Cres. and the ful - ness there - of; the world,
Cres. and the ful - ness there - of; the world,
Cres. and the ful - ness there - of; the world,
f

and they . . . that dwell there - in the
 and they . . . that dwell there - in the
 and they . . . that dwell there - in the
 and they . . . that dwell there - in the
f

world, and they . . . that dwell there - in.
 world, and they . . . that dwell there - in. Let us
 world, and they . . . that dwell there - in. Let us
 world, and they . . . that dwell there - in.
p

Let us come be - fore His presence,
come be - fore His pre - sence, and make a joy - ful
come be - fore His presence, let us come be - fore His presence, and make a joy - ful
Let us come be - fore His pre - sence, and make a joy - ful

Cres.

and make a joy - ful noise to Him. . .
noise, and make a joy - ful noise to Him. . .
noise, and make a joy - ful noise to Him. . .
noise, a joy - ful noise to Him.

The earth is the Lord's, and the ful - ness there -
The earth is the Lord's, and the
The earth is the Lord's, and the
The earth is the Lord's, and the

of; the world, the world,
 ful - ness there - of; the world,
 ful - ness there - of; the world,
 ful - ness there - of; the world,

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four parts (Soprano, Alto, Tenor, Bass) with a fifth staff for a lower voice or chorus. The piano accompaniment is written for the right and left hands of the piano. The lyrics are: "of; the world, the world, ful - ness there - of; the world, ful - ness there - of; the world, ful - ness there - of; the world,".

and they that dwell there - in, and
 and they that dwell there - in, and
 and they that dwell there - in, and
 and they that dwell there - in, and

The second system of the musical score continues with the same vocal and piano parts. The lyrics are: "and they that dwell there - in, and and they that dwell there - in, and and they that dwell there - in, and and they that dwell there - in, and".

they that dwell there - in, the world, the
 they that dwell there - in, the world, the
 they that dwell there - in, the world, the
 they that dwell there - in, the world, the

The third system of the musical score concludes the page. The lyrics are: "they that dwell there - in, the world, the they that dwell there - in, the world, the they that dwell there - in, the world, the they that dwell there - in, the world, the".

world, and they that dwell there - in, the
world, and they that dwell there - in, the
world, and they that dwell there - in, the
world, and they that dwell there - in, the

world, and they that dwell there - in, . . . the world, *ff*
world, and they that dwell there - in, . . . the world, *ff*
world, and they that dwell there - in, . . . the world, *ff*
world, and they that dwell there - in, . . . the world, *ff*

the world, and they . . . that dwell . .
the world, and they . . . that dwell . .
the world, and they . . . that dwell . .
the world, and they . . . that dwell . .

that dwell there - in, that dwell there - in, that
 that dwell, that dwell there - in, that dwell there - in, that
 . . . and they that dwell there - in, that dwell there - in, that
 . . . there - in, and they that dwell there - in, that dwell there - in, that

8va

dwell, that dwell there
 dwell, that dwell there
 dwell, that dwell there
 dwell, that dwell there

- in.
 - in.
 - in.
 in.

No. 4.

ELKANAH.

PIANOFORTE

Be - hold! I have brought the first - fruits of the

land; which thou, O Lord, hast giv - en me.

No. 5.

ADAGIO.

AIR, WITH CHORUS.

(Met. ♩ = 69.)

ANDANTE.

ELI. Let the peo - ple praise Thee, O

sotto voce.

ANDANTE. *Ped.*

Lord; let all the peo - ple praise Thee; Then shall the earth yield her increase, and

God, and God, even our own God shall bless us, even our own God shall

Ral len

Ral len

SOPRANO. *a tempo.*
a mezza voce. God be mer-ci-ful un-to us, God be mer-ci-ful
 ALTO.
 TENOR. God be mer-ci-ful un-to us, God be mer-ci-ful
a mezza voce. God be mer-ci-ful un-to us God be mer-ci-ful
 - tan - - do. BASS.
 bless, shall bless us. God be mer-ci-ful un-to us, God be
 tan - - do Ped.

un-to us, and bless us, and cause His face to
 un-to us, and bless us, and cause His face to
 un-to us, bless us, and cause His face to
 mer-ci-ful, bless us, and cause His face to
 Ped. Cres.

Dim
 shine up-on us, and cause His face to shine up-on us,
 shine up-on us, and cause His face God be
 shine up-on us, and cause His face to shine up-on us,
 shine up-on us, and cause His face to shine up-on us,
 Dim.

God be mer - ci - ful un - to us, un - to us,
mer - ci - ful un - to us, and . . . bless, and bless
God be mer - ci - ful un - to us, and . . . bless
God be mer - ci - ful un - to us, and bless, and bless

and cause His face to shine up - on us,
us, to shine up - on us, and cause His
us, and cause His face to shine on us,
us, and cause His face to

Rit.
and cause His face to shine up - on us!
face, *Rit.* His face to shine up - on us!
and cause His face to shine up - on us!
shine, *Rit.* His face to shine up - on us!
Ped. *Rall.*

ADAGIO. (Met. ♩ = 69.)

SOPRANO. A - - men.

ALTO. A - - men.

TENOR. A - - men.

BASS. A - - men.

ALLA CORALE. *Ad lib.*

Eli. The Lord bless ye, and keep ye.

ADAGIO.

A - - men.

A - - men.

A - - men.

Eli. The Lord lift up His coun - te - nance up - on ye, and give ye peace. A - - men.

A - - men.

A - - men.

Eli. The Lord make His face shine up - on ye, and be gracious un - to ye. A - - men.

No. 6.

CHORUS.

Met. $\text{♩} = 112$. ALLEGRO MAESTOSO.

SOPRANO. *f* Blessed be the Lord, who dai - ly

ALTO. *f* Blessed be the Lord, who dai - ly

TENOR. *f* Blessed be the Lord, who dai - ly

BASS. *f* Blessed be the Lord, who dai - ly

PIANOFORTE. ALLEGRO MAESTOSO. *f* *f* *f* *ff* Blessed be the Lord, who dai - ly

loadeth us with be - nefits; E - ven the God of our . . . sal -

loadeth us with be - ne - fits; E - ven the God of our . . . sal -

loadeth us with be - nefits; E - ven the God of our . . . sal -

loadeth us with be - ne - fits; E - ven the God . . . of our . . . sal -

va - tion. Blessed be the Lord, Blessed be the Lord, who

va - tion. Blessed be the Lord, the Lord, who

va - tion. Blessed be the Lord, Blessed be the Lord, who

va - tion. Blessed be the Lord, Blessed be the Lord, who

dai - ly load - eth us with be - nefits. Blessed be the

dai - ly load - eth us with be - nefits. Blessed be the

dai - ly load - eth us with be - nefits. Blessed be the

dai ly load - eth us with be - nefits.

Lord, Blessed be the Lord, Blessed be the

Lord, Blessed be the Lord, Blessed be the Lord, the

Lord, Blessed be the Lord, . . . Blessed be the Lord, the

Blessed be the Lord, . . . Blessed be the Lord, . . . Blessed be the

Lord, E - ven the God of our sal - va - tion, the God of

Lord, E - ven the God of our sal - va - tion, the God of

Lord, E - ven the God of our sal - va - tion, the God of

Lord, E - ven the God of our sal - va - tion, the God of

our . . sal - va - tion.

our sal - va - tion.

our . . sal va - tion. A - men, A -

our . . sal - va - tion. *un poco animato.*

A -

A - men. A - men. A - men. A -

- men. A - men. A - men.

- men. A - men. A - men.

- men. A - men. A - men. A -

A - men. A - men. A - men. A - men. A -

First system of musical notation. It consists of five staves. The top three staves are vocal parts with lyrics: "A - - - - - men. A - men. A - men. A - -". The fourth staff is a double bass line. The fifth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Second system of musical notation, continuing from the first. It consists of five staves. The top three staves are vocal parts with lyrics: "men. A - - - - - men. A - - - - - men. A - - - - - men. A - -". The fourth staff is a double bass line. The fifth staff is a piano accompaniment. The key signature has two flats, and the time signature is 4/4.

Third system of musical notation, continuing from the second. It consists of five staves. The top three staves are vocal parts with lyrics: "men. A - - - - - men. A - - - - - men. A - - - - - men. A - -". The fourth staff is a double bass line. The fifth staff is a piano accompaniment. The key signature has two flats, and the time signature is 4/4.



men. A - - - - - men. A - - - - - men. A - - - - - men.

- men. A - - - - - men. A - - - - -

- - - - - men. A - - - - - men. A - - - - -

- men. A - - - - - men. A - - - - - men. A - - - - -

men. A - - - - - men. A - - - - - men. A - - - - -

men. A - - - - - men. A - - - - - men. A - - - - -



A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -

men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -

men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -

men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -

men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -

men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -



men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -

- - - - - men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -

- men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -

- men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -

- men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -

- men. A - - - - - men. A - - - - - men. A - - - - - men. A - - - - -

men. A - - men. A - - - - men.

- men. A - - - - - men. A -

- - - - - men. A - - - - - men. A - - - - -

men. A - - - - men. A - - - - men. A - - - - men A - - - - men

Ped.

A - - - - men. A - - - - men. A - - - - men.

- men. A - - - - - men. A - - - - men. A - - - -

- - - - - men. A - - - - - men. A - - - -

A - - - - men. A - - - - - men. A - - - - men. A - - - -

A - - - - - men.

men. A - - - - - men. A - - - - -

- - - - - men. A - - - - - men. ff A - - - - -

- men. A - - - - - men. A - - - - -

System 1 of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "A - - - - - men. A - -". The second staff continues the lyrics: "- men. A - - - - - men. A - - - - - men.". The third staff continues: "- - - - - men. A - - - - - men. A - men. A - men. A - men. A - -". The fourth staff is a bass line with lyrics: "- - - - - men. A - - - - - men. A - - - - - men. A - -". The fifth staff is a grand staff (piano accompaniment) with treble and bass clefs.

System 2 of the musical score. It consists of five staves. The top staff has lyrics: "men. A - - - - -". The second staff has lyrics: "A - - - - - men. A - - - - - men. A - -". The third staff has lyrics: "men. A - - - - - men. A - - - - - men.". The fourth staff has lyrics: "men. A - - - - - men. A - - - - - men. A - -". The fifth staff is a grand staff (piano accompaniment).

System 3 of the musical score. It consists of five staves. The top staff has lyrics: "- - - - - men. A - - - - - men. A - - - - - men. A - -". The second staff has lyrics: "men. A - - - - - men. A - - - - - men. A - -". The third staff has lyrics: "A - - - - - men. A - - - - - men. A - - - - - men. A - -". The fourth staff has lyrics: "men. A - - - - - men. A - - - - - men. A - -". The fifth staff is a grand staff (piano accompaniment).

No. 7.

RECITATIVE.

HANNAH.

Un - to Thee, O Lord, do I lift up my soul; O my

PIANOFORTE.

God, I trust in Thee; Let me not be a - shamed; Let not mine

en - e - mies tri - umph o - ver me!

Lento. a tempo.

No. 8. PRAYER. (Met. ♩ = 116.)

ANDANTE.

f *Dim.*

Turn Thee unto me and have mer - cy upon me; For I am

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "Turn Thee unto me and have mer - cy upon me; For I am". The piano accompaniment starts with a piano (pp) dynamic marking. The music features a mix of eighth and quarter notes, with some slurs and accents.

de - se - late, I am de - so - late and af - flict - ed: The trou - - bles of my

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "de - se - late, I am de - so - late and af - flict - ed: The trou - - bles of my". The piano accompaniment continues with similar rhythmic patterns and includes some slurs and accents.

heart, of my heart are en - larg - ed: O bring Thou me out of my dis -

The third system of the musical score. The lyrics are "heart, of my heart are en - larg - ed: O bring Thou me out of my dis -". The piano accompaniment continues with similar rhythmic patterns and includes some slurs and accents.

tress - es, of my dis - tress - es, bring me out of my dis - tress - es! Turn Thee unto

The fourth system of the musical score. The lyrics are "tress - es, of my dis - tress - es, bring me out of my dis - tress - es! Turn Thee unto". The piano accompaniment continues with similar rhythmic patterns and includes some slurs and accents.

Ritenuato. *a tempo.*

me, and have mer - cy up - on me; For I am de - solate and af-

Ritenuato. *ff* *p*

a tempo.

Detailed description: This system contains the first two lines of music. The vocal line starts with a *Ritenuato* marking, followed by a hairpin deceleration, and then returns to *a tempo*. The piano accompaniment also begins with *Ritenuato*, followed by a *ff* dynamic marking, then a *p* marking, and finally returns to *a tempo*. The lyrics are: "me, and have mer - cy up - on me; For I am de - solate and af-

flict - ed: The trou - bles of my heart, the trou - bles of my

Detailed description: This system contains the third line of music. The vocal line has a melisma over the word "ed:" and then continues with "The trou - bles of my heart, the trou - bles of my". The piano accompaniment continues with a similar melisma and accompaniment. There are hairpin decelerations and accelerations in both parts.

heart are en - larg - - - ed, are en - larg - - - ed.

Dim. *Riten.* *a tempo.* *un*

Riten. *a tempo.* *un*

Detailed description: This system contains the fourth line of music. The vocal line has a melisma over "ed," and then continues with "are en - larg - - - ed." The piano accompaniment also has a melisma. The system includes markings for *Dim.*, *Riten.*, *a tempo.*, and *un* (ritardando) in both parts.

poco ritard.

O Lord, my God, I trust in Thee.

poco ritard. *p* *pp*

Detailed description: This system contains the fifth line of music. The vocal line is marked *poco ritard.* and ends with a fermata. The piano accompaniment is also marked *poco ritard.* and ends with a fermata. Dynamics of *p* and *pp* are indicated in the piano part.

No. 9.

RECITATIVE.

ELI.

Woman; how long wilt thou be drunken? Put away thy wine from

PIANOFORTE.

mf

HANNAH.

thee. No, my Lord; I am a woman of a sorrowful spirit: I have drunk neither

p

wine nor strong drink; but have pour - ed out my soul be - fore the Lord. Count not thine

handmaid for a daughter of Belial; for out of the a - bundance of my grief and my com-

p

CHORUS, SOPRANO.

plaint, have I spoken. *p* The

Met. $\text{♩} = 54.$)

ELI.

Go in peace; and the Lord God of Is - ra - el grant thee thy pe - ti -

a tempo. Lento quasi Adagio.

p

No. 10

CHORUS.

M3l. ♩ = 76.

ANDANTE MOSSO

SOPRANO.

ALTO.

TENOR.

BASS.

PIANOFORTE.

Lord is good; a strong-hold in the day of

tion.

p ANDANTE MOSSO.

trou - ble; and He knoweth them that trust in

The

Him. The Lord is good, The Lord is good,

Lord is good; a stronghold in the day of trou - ble; and

and He know-eth them that trust in Him.
 He knoweth them that trust *p* in Him.
 The Lord is

The Lord is good; a strong-
 The Lord is good, The Lord is good, and He
 good; a stronghold in the day of trou - ble; and He knoweth

hold in the day of trou - ble:
 know - eth them that trust in Him.
 them that trust *p* in Him. The Lord is
 The Lord is good; a strong-

and He know - - eth them that
 The Lord is good; He know - eth them . . . that
 good; The Lord is good; He know - eth them that
 hold in the day of trou - ble: and He knoweth them that

trust in Him. The Lord is good; and a
 trust in Him.
 trust in Him. The Lord is good; a
 trust in Him. The Lord is a strong - -

strong - - - hold in the day of trou - - -
 stronghold p in the day of trou - - -
 strong - hold in the day of trou
 hold Dim. in the day of trou - ble, of trou - - -

ble; The Lord is good; a stronghold in

ble; the Lord is good; and a strong - - -

ble; The Lord is a strong - - hold in the

ble;

f *Dim.*

Dim. p trou - - - ble: The Lord is

hold in *p* the day of trou - - - ble;

day *p* of trou - ble, of trou - - - ble;

in the day of trou - - - ble; The

f

good; and a strong - - - hold in the

strong - hold in the

The Lord is good; a strong - hold in the

Lord is a strong - - hold in the day of

Dim. p

D 2

day of trou - - - ble, in the day of
day of trou - - - ble, in the day . . . of
day of trou - - - ble, in the day of
trou - - ble, of trou - - - ble, in the day of

trou - ble, of trou - - - ble;
trou - - - ble; *p*The Lord is good, a strong-
trou - ble, of trou - - - ble; *p*The Lord is
trou - ble, of trou - - - ble;

*p*The Lord is good, a strong-
hold in the day of trou - ble; a stronghold
good; a strong-hold in the day of trou - ble; in the
*p*The Lord is good; a strong-hold in the day of

Cres. hold in the day of trou - ble; The Lord is good, a strong-
Cres. in the day of trou - ble The Lord is good, a strong-
Cres. day of trou - ble; The Lord is good, a strong-
Cres. trou - ble, of trou - ble; The Lord is good, a strong-

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. Dynamics include *Cres.* (Crescendo) and *f* (forte). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Decres. hold in the day of trou - ble; and He know - eth them that
Decres. hold in the day of trou - ble; and He know - eth them that
Decres. hold in the day of trou - ble; and He know - eth them that
Decres. hold in the day of trou - ble; and He know - eth them that .

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. Dynamics include *Decres.* (Decrescendo). The piano part continues with a similar rhythmic accompaniment.

Dim. trust in Him, He know - eth them that
Dim. trust in Him, He know - eth them that
Dim. trust in Him, He know - eth them that
Dim. trust in Him, He know - eth them that

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. Dynamics include *Dim.* (Diminuendo) and *p* (piano). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

trust in Him, and He know - eth them that
trust in Him, and He know - eth them that
trust in Him, and He know - eth them that
trust in Him, that trust, that
Cres. f Dim. p

- do. trust in Him. a tempo.
trust in Him. a tempo.
- do. trust that trust in Him.
- do. trust in Him. p a tempo.

Cres. Dim. Ritenuto. Dim.

No. 11. Met. ♩ = 152.

RECITATIVE.

AGITATO.

ELKANAH.

ANOFORTE. *fp*

AGITATO. *mf*

RECIT.

Hannah, why weepest thou; and why eat - est thou

HANNAH.

not; and why is thy heart grieved? Am not I bet - ter to thee than ten sons? My soul is cast

down within me; mine eye poureth out tears unto God: my tears have been my meat day and

ELKANAH

night. They that sow in tears, shall reap in joy. Be comforted: Hope thou in God.

Segue

No. 12 Met. $\text{♩} = 80.$

DUETTO.

ANDANTINO.

HANNAH.

ELKANAH.

PIANOFORTE.

pp

Where - fore is thy soul cast down? and why is

ANDANTINO.

it dis - qui - et - ed with - in thee? Hope thou in God, for thou shalt yet

praise Him— Him who is the health of thy coun - te - nance, and thy

God, and thy God, . . . and thy

Why, my soul, art thou cast down? And why art thou dis-

God.

p

qui - et - ed with - in me? Hope thou in God, for I shall yet praise Him,—

Hope in God, hope, for thou shalt yet praise Him,

Him who is the health of my coun - te - nance, and my God,

Hope in God, hope in God,

and my God, . . . and my God,

in thy God, . . . in thy God.

Hope thou in God; for
Hope thou in God for thou shalt yet praise Him.

I shall yet praise Him.
Him, who is the health of thy countenance

Him, who is the health of my countenance, Him, who is the health
Him who is . . . the

of my countenance and my God, my God. Hope thou in
health of thy countenance, and thy God, and thy God. Hope thou in

Ritenu- to.

God, for I shall yet praise Him, who is the health of my coun - - - te -

God, for I shall yet praise Him, who is the health of thy coun - - - te -

Ritenu- to.

a tempo.

nance, and my God. Hope thou in God, hope thou in God,

nance, and thy God. Hope thou in God, hope thou in God,

a tempo.

for I shall yet praise . . . Him. . . . Why, my

for thou shalt yet praise . . . Him. . . . Where - fore

pp

soul, art thou cast down; and why art thou dis - qui - et - ed within me?

is thy soul cast down, and why is it dis - qui - et - ed within thee?

Hope thou in God, for I shall yet praise Him, Him who is the health of my
Hope, for thou shalt yet praise Him, Him who

coun - te - nance, and my God, and my God, and
is the health of thy coun - te - nance, and thy God, and

my God, my health, and my God, and
thy God, thy health, and thy God, and

my God, and my God
thy God, and thy God

Rall. *p* *Rall.* *f*

No. 13.
Met. ♩ = 126. ALLEGRO.

CHORUS WITH SOLOS.

ELI.

PIANOFORTE.

mf

ALLEGRO.

The

vi - ol, the ta - bret, and the pipe!

SOPR. 1. For ev' - ry thing there is a sea - - - son; Each purpose

SOPR. 2. For ev' - ry thing there is a sea - - - son; Each purpose

ALTO 1. For ev' - ry thing there is a sea - - - son:

ALTO 2. For ev' - ry thing there is a

p

hath a time and rea - - son; There is a time to grant, a

hath a time and rea - - son; There is a time to grant, a

Each purpose hath a time and v rea - - son;

sea - - son; Each purpose

time to re - fuse, a time to gain, and a time, and a time to
time to re - fuse, a time to gain, and a time, and a time to
a time to gain, and a time to
hath a time and rea - son . . . a time to gain, and a

lose. Then let us eat, and drink, and play; For swift, for
lose. Then let us eat, and drink, and play; For swift, for
lose. Then let us eat, and drink, and play; For swift, for
time to lose. Then let us eat, and drink, and play; For swift, for

swift the moments fly; We know but this—we live to - day, To - morrow
swift the moments fly; We know but this—we live to - day, To - morrow
swift the moments fly; We know but this—we live to - day, To - morrow
swift the moments fly; We know but this—we live to - day, To - morrow

HOPHNI.
PHINEHAS.

Then let us eat, and drink, and play, For
Then let us eat, and drink, and play, For
we may die. Then let us drink, let us
we may die. Then let us drink, let us
we may die. Let us eat, let us drink, let us drink,
we may die. let us drink, let us drink,

CHORUS.

swift, for swift the mo - ments fly; We know but
swift, for swift the mo - ments fly; We know but
play, let us play, For swift the moments fly; We know but
play, let us play, For swift the moments fly; We know but
let us play, For swift the mo - ments fly; We know but
let us play For swift the mo - ments fly; We know, we know but

this— we live to - day, To - mor - row we may
 this— we live to - day, To - mor - row we may
 this— we live to - day, we live to - day, To - morrow we may
 this— we live, we live to - day, To - mor - row we may
 this—we live to - day, to - day, To - mor - row we may
 this— we live to - day, To - morrow we may die

die To - mor-row, to - mor-row we may die, To -
 die, To - mor-row, to - mor-row we may die, To .
 die, To - mor-row, to - mor-row we may die, To -
 die, We live to - day, To - mor-row we may die, We live to -
 die, We live to - day, To - mor-row, to - mor-row we may die, We
 To - mor-row, to - mor-row we may die, We live to -

Eli.

HOPHNI. My

PHINEHAS.

mor - row, to - mor - row we may die.

mor - row, to - mor - row we may die.

mor - row, to - mor - row we may die.

day, To - - mor - row we may die.

live, we live to - day, To - morrow we may die.

day, To - - mor - row we may die. There is a time to

CHORUS.

sons! my sons! I am pain - - - -

Let us

Let us

There is a time, a time for weep - - - -

There is a time, a time for weep - - - -

There is a time to laugh,

laugh, a time to laugh,

- ed at my ve - ry heart,
 drink, let us play,
 drink, let us play,
 - ing, A time to wake,
 - ing, A time to
 A time to wake, and a time for sleep - - -
 A time to wake, and a time for sleep - - -

They re - gard not the work
 let us drink, let us play!
Cres - cen - do. let us drink, let us play!
 and a time for sleep - - ing A time to
Cres - cen - do.
 wake, and a time for sleep - - ing, A time to
 ing, for sleep - ing, A time to rest,
 ing, for sleep - - ing, A time to rest,

of the Lord! and a time to
 and a time to
 rest, A time to hate, and a time to
 rest, a time to rove, and a time to
 a time to rove, A time to hate, a time to
 a time to rove, A time to hate, a time to

Cres. *Decres.*

HOPHNI.
 love.
 PHINEHAS.
 love.
 SOPR. 1.
 love. There's a time to laugh,
 SOPR. 2.
 love. There's a time to laugh, and a
 CHORUS.
 ALTO 1.
 love. There is a time to laugh, and a time for
 ALTO 2.
 love. There is a time to laugh, and a time for
 TENOR 1 & 2.
 CHORUS OF PRIESTS.
 f Woe un - - to them that rise up
 Bass 1 & 2.
 Woe un - - to them that rise up

ff

and a time for weep - ing, A time to
time for weep - ing, for weep - ing, A time to
weep - - - ing, A time to wake, and a time for
weep - - - ing, A time to wake, and a time for
ear - ly in the morn - - - ing, that they may
ear - ly in the morn - - - ing, that they may

wake, and a time for sleep - - - ing, A time to rest,
wake, and a time for sleep - - - ing, A time to rest,
sleep - - - ing, for sleep - - - ing, A time to
sleep - - - ing, for sleep - - - ing, A time to
fol - - - low, may fol - - - low strong drink!
fol - - - low, may fol - - - low strong drink!

and a time to rove, A time to
 a time to rove, to rove,
 rest, and a time, a time to rove, A time to hate,
 rest, and a time, a time to rove, A time to hate,
 Woe un - - - to them that con - ti - - - nue
 Woe un - - - to them that con - ti - - - nue

hate, a time to love, A time to rest, a time to
 a time to love, A time to rest, a time to
 A time to rest, a time to rove,
 A time to rest, a time to rove,
 un - - til night till wine in - - -
 un - - til night till wine in - - -

rove, a time to love, There's a time to
rove, a time to love, There's a time to
A time to hate, a time to hate, and a time to love,
A time to hate, a time to hate, and a time to love,
flame them, till wine in - - - flame
flame them, till wine in - - - flame

Then let us
Then let us eat, and drink, and play;
laugh, a time for weep - - - ing, A time to wake, a time for
laugh, a time for weep - - - ing, A time to wake, a time for
There's a time to wake, a time for sleep - - - ing,
A time to wake, and a time for
them!
them! *f* Woe un - - to them!

eat, and drink, and play, play, and drink, let us drink,
 Then let us play, and drink, let us
 sleep - ing, A time to rest, a time to rove, . . .
 sleep - ing, A time to rest, a time to rove, . . .
 a time for sleep - - ing, A time to hate, a time to
 sleep - - ing, And a time to hate, a time to
 f Woe! f Woe un - to

let us play, let us drink, A time to
 play, let us drink, A time to
 A time to hate, a time to love, and a time to
 A time to hate, a time to love, and a time to
 love, a time to love, and a time to
 love, a time to love, and a time to
 that rise up ear - - ly in the morn - - ing, that
 them. p

love, a time to love, Let us drink, let us drink, let us
 love, a time to love, Let us drink, let us drink, let us
 love, and a time to hate, *Cres.*
 love, and a time to hate, *Cres.*
 love, and a time to hate, *Cres.*
 love, and a time to hate, *Cres.*
 they may fol-low strong drink.

The first system of the musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of three staves each. The lyrics are: "love, a time to love, Let us drink, let us drink, let us love, a time to love, Let us drink, let us drink, let us love, and a time to hate, Cres. love, and a time to hate, Cres. love, and a time to hate, Cres. love, and a time to hate, Cres. they may fol-low strong drink." The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with dynamics ranging from *f* to *pp* and *Cres.*

love. Then let us eat, and drink, and play, let us
 love. Then let us eat, and drink, and play, let us
mf let us drink, for swift, for
mf *mf* let us drink, for swift, for
mf Let us eat, let us drink, let us play,
 Let us eat, let us drink, let us play,

The second system of the musical score consists of seven vocal staves and a piano accompaniment. The lyrics are: "love. Then let us eat, and drink, and play, let us love. Then let us eat, and drink, and play, let us mf let us drink, for swift, for mf mf let us drink, for swift, for mf Let us eat, let us drink, let us play, Let us eat, let us drink, let us play,". The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand, with dynamics including *f*, *mf*, and *p*.

drink, let us play, let us

drink, let us play, let us

swift the mo - ments fly, let us drink, eat, and play, *f*

swift the mo - ments fly, *f* let us drink, eat, and play, *f*

Then let us drink, eat, and play, let us

Then let us drink, eat, and play, let us

ff Woe . . . un - to them,

ff Woe . . . un - to them,

drink and play, let us drink and

drink and play, let us drink and

let us drink, let us play,

let us drink, let us play,

drink, let us play let us eat, let us

drink, let us play, let us eat, let us

Woe . . . un - to them

Woe . . . un - to them,

play let us drink and play, To - -

play let us drink and play, To - mor - row

let us eat, let us drink, let us eat, and

let us eat, let us drink, let us eat, and

drink, let us eat, let us drink, To - -

drink, let us eat, let us drink, To - -

Woe . . . un-to them that con - - ti - - - nue un - - til

Woe . . . un-to them that con - - ti - - - nue un - - til

mor - row we may die

we may die

drink; To - mor - row we may die

drink; To - mor - row we may die

mor - - row we may die

mor - - row we may die

night, till wine in - - flame them!

night, till wine in - - flame them!

Let us eat, and drink, For swift the mo - ments fly; To -
 Let us eat, and drink, For swift the mo - ments fly; To -
 We know but this—we live to - day, we live to - day, To - morrow we may
 We know but this—we live to - day, we live to - day, To - morrow we may
 We know but this— we live to - day, To - morrow
 let us eat, and drink, For swift the mo - ments fly, the
 Woe!
 Woe!
 mor - row we may die; Let us eat, let us drink, let us play; To -
 mor - row we may die; Let us eat, let us drink, let us play; To -
 die, to - mor - row we may die;
 die, to - mor - row we may die;
 we may die; let us play, to -
 mo - ments fly, let us drink, let us play,
 Woe!
 Woe!

mor - - - row we may die ; let us drink, let us
 mor - - - row we may die ; let us drink, let us
 Then let us eat, and
 Then let us eat, and
 mor - - - row we may die.
 Woe, woe un - to them!
 Woe, woe un - to them!

f *Cres.* *p*

play, let us drink, let us play,
 play, let us drink, let us play,
 drink and play, For swift, for swift the mo - ments fly,
 drink and play, For swift, for swift the mo - ments fly,
 let us drink, let us play, let us drink, let us
 let us drink, let us play, let us drink, let us
 Woe un - to them!
 Woe un - to

We know but this— we live to - day, To - mor - row
 We know but this— we live to - day, To - mor - row
 play; We know but this— we live to - day, To - mor - row
 play; We know but this— we live to - day, To - mor - row

unis. Woe un - - to them that con - ti - - nue till
unis. them! un - - to them that con - ti - - nue till

Then let us eat, and drink, and
 Then let us eat, and drink, and
 we may die. We know but this— we live to-day, we
 we may die. We know but this— we live to-day, we
 we may die. We know but this—
 we may die. Let us drink and play; for
 wine in - - flame them! Woe!
 wine in - - flame them!

play, For swift the mo - ments fly, the mo - ments fly; We
 play, For swift the mo - ments fly, the mo - ments fly; We
 live to - day, *Cres.* To - morrow we may die, to - morrow we may die.
 live to - day, *Cres.* To - morrow we may die, to - morrow we may die.
 we live to - day, *Cres.* To - morrow we may die.
 swift the mo - ments fly; the mo - ments fly;
 Woe!
 Woe! Woe!
Cres. *f*

know but this—we live to - day,
 know but this—we live to - day,
f We know but this—we live to -
f We know but this—we live to -
f We know but this—we live to -
f We know but this—we live to -
 know but this—we live to - day,
 know but this—we live to - day,

We know but this— we live to—

We know but this— we live to - day

day, To - - mor - - row we may die

day, To - - mor - - row we may die

day, To - - mor - - row we may die

day, To - - mor - - row we may die

f Woe un - - to them that con - ti - - nue, con-

f Woe un - - to them that con - ti - - nue, con-

day, To - - mor - - row we may die, to -

To - - mor - - row we may die, to -

to - - mor - - row we may die, may

to - - mor - - row we may die, may

to - - mor - - row we may die, may

ti - - - nue un - - - til night to drink till

ti - - - nue un - - - til night to drink till

mor - row we may die.
 mor - row we may die.
 die. Then let us eat, and drink, and
 die. Then let us eat, and drink, and
 die.
 die.
 wine in - - flame them! Woe un - to them!
 wine in - - flame them! Woe un - to them!
Secc. loco.
f p

Let us drink, let us play; let us drink, let us
 Let us drink, let us play; let us drink, let us
 play, and play;
 play, and play;
 Then let us eat, and let us drink, and play;
 Then let us eat, and let us drink, and play;
 Woe un - to them! Woe un - to
 Woe un - to them! Woe un - to
mf
f p

play, let us drink, let us play, To -

play, let us drink, let us play,

mf and let us play, For swift the mo - ments fly,

mf and let us play, For swift the mo - ments fly, *mf*

mf For swift, for swift the moments

For swift, for swift the moments

them! Woe un - to them!

them! Woe un - to them!

mf p De - cres - cen - do. *mf p* De - cres - cendo.

mor - row we may die,

To mor - row we may

let us eat, and drink,

let us eat, and drink,

fly; let us drink and play,

fly; *mf* let us drink and

Woe! Woe!

Woe! *mf* Woe!

mf *p*

p To - - mor - - row we may die. *pp*
die, To - - mor - - row we may die, may die *pp*
To - - mor - - row we may die *pp*
To - - mor - - row we may die, may die *pp*
To - - mor - - row we may die, may die *pp*
To - - mor - - row we may die, may die *pp*
play, To - - mor - - row we may die, may die *pp*
p Woe!
p Woe!
pp
Ped.

ppp
Attaca subito.

No 14.

RECITATIVE.

ELI

ANDANTE. RECIT

My sons! my sons! I can - not hold my

PIANOFORTE. pp

a tempo. Met. ♩ = 72.

peace: they make the Lord's peo - ple to trans - gress.

If one man sin against an - o - ther, the judge shall judge him:

but if a man transgress against the Lord, who shall entreat for him?

If

No. 15. Met. ♩ = 66.

AIR.

CANTABILE.

ELL. Thou should'st mark in - i - quities, O Lord, who, who shall

PIANOFORTE. *p*

stand? who, who shall stand? But there is for - give - ness, for -

- give - ness with Thee, that Thou may'st be fear - - -

Cres. *Dim.*

ed; that there is for - give - ness, for - give - ness with Thee, O Lord, If

Thou should'st mark in - i - quities, if Thou should'st mark in - i - quities, O Lord;

p

A who, who shall stand? who shall stand? But there is for - giveness, for -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a fermata over the first measure, followed by a melodic line. The piano accompaniment consists of chords and moving lines in both hands. A 'Cres.' marking is placed above the vocal line towards the end of the system.

give - ness with Thee, that Thou may'st be fear - - ed; but there is for -

The second system continues the vocal and piano parts. The vocal line has a fermata over the word 'ed'. The piano accompaniment provides harmonic support with chords and melodic fragments.

give - ness, O Lord, with Thee, but there is for - give - ness, for - give - ness with

The third system shows the vocal line with a fermata over 'ness' and a 'Dim.' marking above it. The piano accompaniment features a 'Dim.' marking below it. The music is in a minor key, indicated by the key signature.

Thee, that Thou may'st be fear - ed, be fear - -

The fourth system continues the vocal line with a fermata over 'ed' and the piano accompaniment. The vocal line ends with a fermata over the final note.

ed.

The fifth system shows the vocal line with a fermata over 'ed.' and the piano accompaniment. The piano part includes a 'pp' dynamic marking and a 'Ped.' marking at the bottom. The system concludes with a double bar line.

No. 16.

CHORUS OF LEVITES.

Met. ♩ = 100. ANDANTE.

TENOR. *f* O ye kin - dreds of the peo - ple; give unto the

BASS. *f* O ye kin - dreds of the peo - ple; give unto the

PIANOFORTE. *f*

Lord glo - ry and strength: Bring an of - fer - ing, and

Lord glo - ry and strength: Bring an of - fer - ing, and

come in - to His courts, bring an of - fer - ing, and come in - to His

come in - to His courts, bring an of - fer - ing, and come in - to His

CORALE. Met. ♩ = 50.

SOSTENUTO.

SOPR. *f* How mighty is Thy name . . . In all the earth, O Lord;

ALTO. How mighty is Thy name . . . In all the earth, O Lord;

TENOR. courts. How mighty is Thy name . . . In all the earth, O Lord;

BASS. courts. How mighty is Thy name . . . In all the earth, O Lord;

f

Thy praises all the heav'ns proclaim, And babes . . re - cord . Thy wonders

Thy praises all the heav'ns proclaim, And babes re - cord . Thy wonders

Thy praises all the heav'ns proclaim, And babes . . re - cord . Thy wonders

Thy praises all the heav'ns proclaim, And babes re - cord . Thy wonders

night and day, . The moon and stars I scan; And when the sun ap -

night and day, . The moon and stars I scan; And when the sun ap -

night and day, . The moon and stars I scan; And when the sun ap -

night and day, . The moon and stars I scan; And when the sun ap -

pears, I say, Lord, what is man? Great is the Lord!

pears, I say, Lord, what is man? Great is the Lord!

pears, I say, Lord, what is man? Great is the Lord!

pears, I say, Lord, what is man? Great is the Lord!

No. 17.

RECITATIVE AND CHORUS.

MAN OF GOD. I am come to sa - cri - fice to the Lord, A lamb with - out

PIANOFORTE.

a tempo.
Met. ♩ = 108. CHORUS OF LEVITES.

blem - ish. Give flesh to roast for the priest; for we will not have sod - den

ANDANTINO.

Cres. MAN OF GOD.

flesh of thee, but raw. What e - vil thing is this that ye do? Why of - fer ye pol - lu - ted

RECIT.

MAESTOSO.

of - fer - ings up - on mine al - tar? Saith the Lord of

Cres.

ALLEGRO. Met. ♩ = 126.

RECIT.

Hosts. Ye are de - part - ed out of the

SOPRANO. They have pro - fan - ed it!

ALTO. They have pro - fan - ed it!

TENOR. They have pro - fan - ed it!

BASS. They have pro - fan - ed it!

way: ye have caused many to stumble at the law: Ye have corrupted the covenant of

Le - vi. Therefore, the Lord hath made you contemptible and base before all the

ANDANTE MAESTOSO. Met. ♩ = 96.
people; And He will lift up an ensign to the nations afar; And behold, they shall

come with speed; quickly, quickly come!

CHORUS.

We are become a re - proach, a re - proach to our neighbours; a scorn and de-

We are become a re - proach, a re - proach to our neighbours; a scorn and de-

We are become a re - proach, a re - proach to our neighbours; a scorn and de-

We are become a re - proach, a re - proach to our neighbours; a scorn and de-

ri - - sion to them that are round a - bout us!

ri - sion to them that are round a - bout us!

ri - - sion to them that are round a - bout us!

ri - - sion to them that are round a - bout us!

ri - - sion to them that are round a - bout us!

ri - - sion to them that are round a - bout us!

ri - - sion to them that are round a - bout us!

ri - - sion to them that are round a - bout us!

No. 18

SOLO AND CHORUS OF PHILISTINES

Met. $\text{♩} = 126.$

MARZIALE.

f

SAPH.

Philis - tines, Philis - tines, hark, the trumpet sounding! Make your shields and

p

arrows bright; Let your steeds and chariots bounding, Speed ye quickly on to fight, War, war,

mf

war, war a - gainst the Is - - rael - ite!

Cres. *f*

TENOR 1 & 2.
BASS 1 & 2.

Speed us, speed us, speed us on to fight! Speed us,
Speed us, speed us, speed us on to fight! Speed us,
speed us, speed us on to fight! War a - gainst the Is - raelite!
speed us. speed us on to fight! War a - gainst the Is - raelite!
War a - gainst the Is - rael - ite! War a - gainst the Is - rael -
War a - gainst the Is - rael - ite! War a - gainst the Is - rael -
ite! War a - gainst the Is - rael - ite! Phi
ite! War a - gainst the Is - rael - ite!

lis - tines; arm; prepare for bat - tle! Gath and As - kelon, and

p
Stacc.

As - kelon u - nite! A - phek, A - phek, let your quivers rat - tle,

f

A - phek! A - phek! let your quivers rat - tle! Men of might,

p *f* *ff* *p*

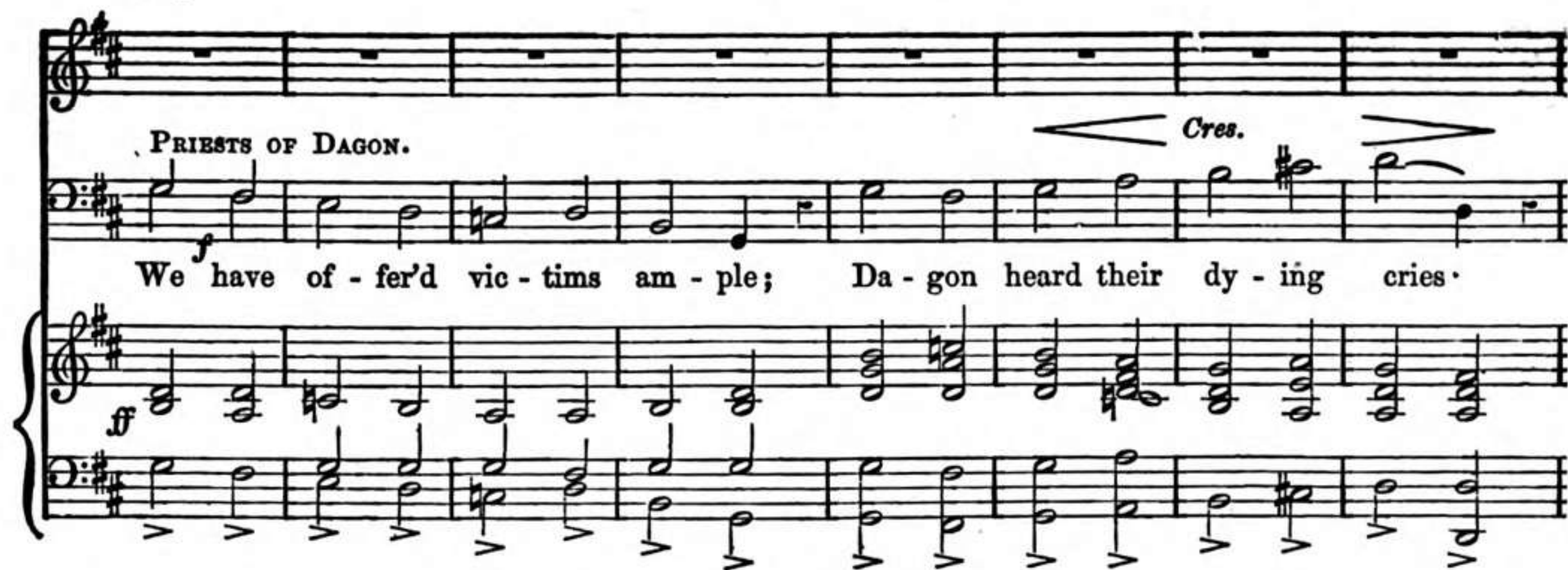
come, come forth and fight! War a - gainst the

ff *p* *f* *p*

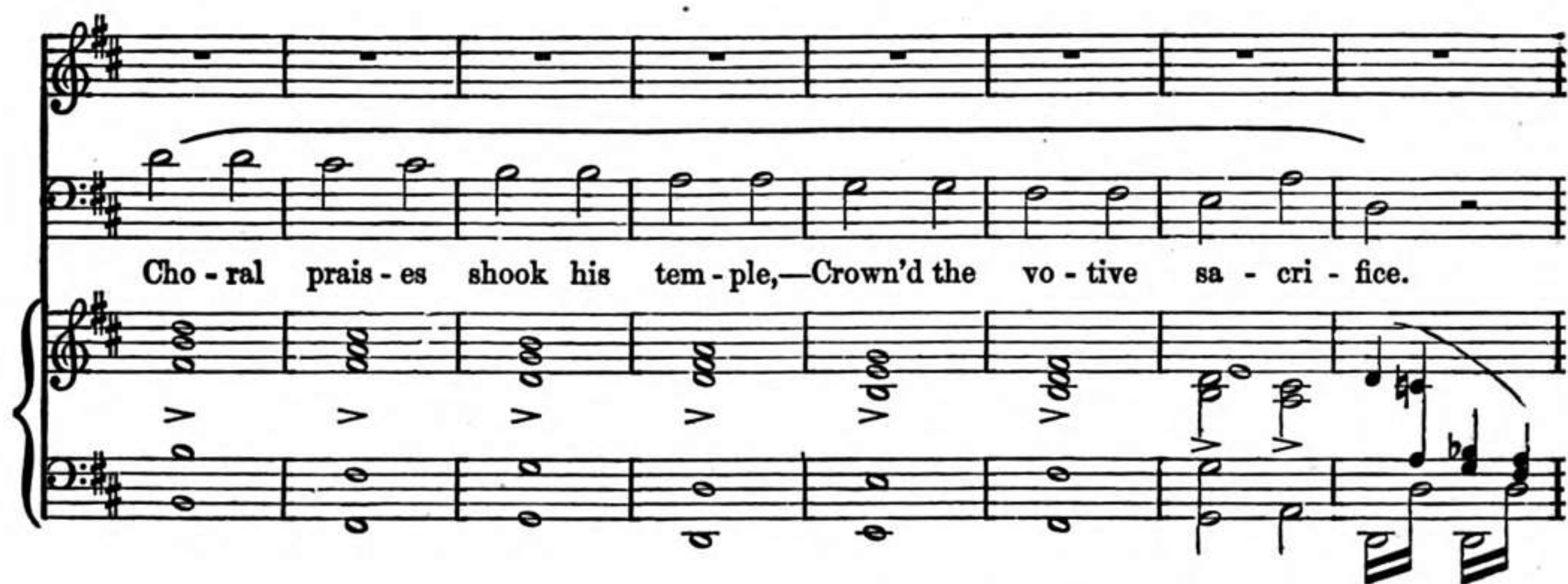
Is - - rael - ite! War a - gainst the Is - - rael - ite!

PRIESTS OF DAGON. *Cres.*

We have of - fer'd vic - tims am - ple; Da - gon heard their dy - ing cries.




Cho - ral prais - es shook his tem - ple, — Crown'd the vo - tive sa - cri - fice.



See! see his glan - ces in vi - vid flashes!

See! see his glan - ces in vi - vid flashes!

sf p sf p *Cres.*



See! see his glan - ces in vi - vid flashes,

See! see his glan - ces in - vi - vid flashes,

sf p sf p *Cres.*

D



Dart - ing

Dart - - - ing through the gloom of night!

Dart - ing, dart - ing through the gloom of night!

Hark! he speaks in thun - der - crash - es! Hark!

Hark! he speaks in thun - der - crash - es! Hark!

hark! he speaks in thun - der - crash - es, he speaks in thun - der -

hark! he speaks in thun - der - crash - es, he speaks in thun - der -

crashes, he speaks in thunder - - crash - - - es!

crashes, he speaks in thunder - - crash - . - - es!

Da - gon's aid will crown the fight ;

Da - gon's aid will crown the fight ;

f

Da - gon's aid will crown the fight.

Da - gon's aid will crown the fight.

Solo.

War against the Is - raelite!

War! War!

War a - gainst the Is - raelite!

War a - gainst the Is - raelite! Men of might, come,

War! War! War!

War! War! War!

pp *Cres - cen - do.*

come forth and fight, Phi - lis - tines, Phi -

War! War!

War! War!

ad lib.

lis - tines; when your foes as - sem - ble, I, of Gath, a man of might,

p *colla voce.*

I will de-fy them, I will de-fy them, they shall trem - ble, they shall

a tempo.

p *Cres.*

trem - - - ble when I lead you on to fight, when I lead you

p

ADAGIO.

Sop. on to fight! War! War!

ALTO. **ADAGIO.** War! War!

TENOR. War! War!

BASS. War! War!

ADAGIO. f

TEMPO 1° *ff*

War! a - - - gainst

SOPR. *ff*

ALTO. *ff*

TENOR. *ff*

BASS. *ff*

8va

TEMPO 1° *ff*

the Is - - - - - rael - - - - - ite!

SOPR.

ALTO.

TENOR.

BASS.

8va

the Is - - - - - rael - - - - - ite! *loco.*

SOSTENUTO. E TRANQUILLO.

ELI.

PIANOFORTE.

Hear my pray - er, O

Lord, and let my cry come un - to Thee! Hear, O hear my pray'r, O

Lord, and let my cry come un-to Thee! That which I see not, teach Thou

me: teach me, teach me to do Thy will, teach me, teach me to do Thy

Cres - cen - do.
will: for Thou, Lord, art my God, for Thou, Lord, art my

God!

Rall. e pp

No. 20.

MAN OF GOD.

RECIT. quasi a tempo.

E - li; thus saith the Lord: Where-fore spurn ye at my

sa - cri - fice, and at mine of - fer - ings which I have com - manded in my ha - bit - a - tion; and

honourest thy sons a - bove me with the chiefest of all the off - er - ings of Is - ra - el my

peo - ple? Therefore, the Lord God of Is - ra - el saith— "Be - hold! the

MAESTOSO. $\text{♩} = 88.$
a temp. Met. $\text{♩} = 88.$
p Sempre cres.

days come, that I will cut off thine arm, and the arm of thy fa - ther's

sino alla fine, ed accelerando il tempo gradatamente.

house: there shall not be an old man in thine house for e - ver. And this shall

be a sign un - to thee, that shall come up - on thy sons, on Hophni and Phi - nehas: in

one day they shall die - both of them. Woe is me

Cres - cen - do. ELI.

now! My heart with - in me is de - so - late! Re - ceive, I pray thee, the

RECIT. *p* MAN OF GOD.

LENTO. *p*

law from His mouth; and lay up His words in thine heart. I have

ELI.

sin - ned Oh, en - treat the Lord our God, that He may take a - way from me this

Segue.

CANTABILE. *Dol.*

MAN OF GOD. *Dol.*

ELL.

PIANOFORTE.

p *Cres - cen - do.* *p*

shine up-on Thy serv - ant; save him, save him for Thy

mer - - cies' sake!

Lord, cause Thy face . . . to shine up-on Thy

ser - vant; save me, save me for Thy mer - - cies'

En - ter not in - to judg - ment, in - to judgment with Thy ser - vant; for in Thy
 sake! En - ter not in - to judgment with Thy ser - vant; for in Thy

Cres - cen - do.
 sight shall no man liv - ing be jus - tified, no man living be
Cres - cen - do.
 sight shall no man liv - ing be jus - tified, no man living be

jus - tified. En - ter not in - to judg - ment,
 jus - tified. En - ter not in - to judg - ment, in - to judg - ment with Thy

Cres - cen - do.
 Lord, cause Thy . . . face . . . to shine up - on Thy
 ser - vant; Lord, cause Thy face to shine upon Thy

ser - vant; save him, save him for Thy mer - cies'

ser - vant; save me, save me for Thy mer - cies'

Cres.

Cres.

sake, for Thy mer - cies' sake, for Thy mer - - -

sake, for Thy mer - cies' sake, for Thy mer - - -

Dim.

Dim.

cies' sake!

cies' sake!

m f

Cres.

Cres.

p

p

No. 22. Met. $\text{♩} = 50.$

CORALE.

MOLTO MAESTOSO.

SOPRANO. *f* O make a joy - ful noise To God the Lord, ye lands

ALTO. *f* O make a joy - ful noise To God the Lord, ye lands

TENOR. *f* O make a joy - ful noise To God the Lord, ye lands

BASS. *f* O make a joy - ful noise To God the Lord, ye lands

PIANOFORTE. *f* MOLTO MAESTOSO.

. With glad - ness serve the Lord, and sing, Ye sa - cred bands. Ye

. . With glad - ness serve the Lord, and sing, Ye sa - cred bands. Ye

. . . With glad - ness serve the Lord, and sing, Ye sa - cred bands. Ye

. . . . With glad - ness serve the Lord, and sing, Ye sa - cred bands. Ye

know the Lord is God; That He hath made us all: We are His

know the Lord is God; That He hath made us all: We are His

know the Lord is God; That He hath made us all: We are His

know the Lord is God; That He hath made us all: We are His

peo-ple, come, like sheep, O - bey His call! O - - bey His call!

peo-ple, come, like sheep, O - bey His call! O - bey His call!

peo-ple, come, like sheep, O - bey His call! O bey His call!

peo-ple, come, like sheep, O - bey His call! O - bey His call!

No. 23. Met. ♩ = 96.

LENTO, ALLA CORALE.

ELI.

The Lord is in His ho - - ly tem - ple; let all the

earth keep silence be - fore Him.

pp

Ped.

cres - cen - do. de - cres - cen - do.

No. 24.

RECITATIVE.

HANNAH.

O - pen unto me the gates of righteousness; I will go in - to

PIANOFORTE.

f

them, I will go into them, and I will praise the Lord!

MAESTOSO.

Cres

No. 25 Met. ♩ = 132.
ALLEGRO CON BRIO.

AIR.

HANNAH.

I will extol Thee, O Lord, I will extol Thee, O Lord, for Thou hast lift - ed me

PIANOFORTE.

f

up, for Thou hast lift - ed me up, and hast not made my foes to re - jice o - ver me. I

mf *p*

up, for Thou hast lift - ed me up, and hast not made my foes to re - jice o - ver me. I

Cres. *Cres.*

cri - ed un - to Thee, and Thou hast heal - ed me, I cri - ed un - to Thee, and Thou hast

heal - ed me, Thou hast turn - ed my mourning, my mourning in - to dancing, in - to

dan - - - cing, and girded me with glad - ness, and girded me with glad - -

Cres - cen - do. - - - ness. I will ex - tol Thee, O Lord, for Thou hast

lift - ed me up, and hast not made my foes to re - 'oice *Cres - cen - do.*

... o - ver me, to re - joice . . . to re - joice o - ver me!

I

cried un - to Thee, and Thou hast healed me, I cried unto Thee, and Thou hast

heal - ed me: Thou hast turn - ed my mourn - ing, my mourning into dan - cing, my

mourning in - to dan - cing, my mourning in - to dancing, in - to dan - cing, and

gird - ed me with glad - ness, and girded me with glad-ness; to the end, that my

Cres - - cen - - - do.
glo - ry may sing praise to Thee. O Lord, my God, O

Lord, my God; I will give thanks, I will give thanks un - to Thee for

e - - - ver, for
p staccato.

e - - - ver, I will give thanks, I will give thanks, thanks, thanks, O

Lord, thanks, thanks, my God for

e - - - - ver! O Lord, my God, my God; I

will give thanks un - to Thee for . . e - - - - ver, for

Cres.

e - - - - ver!

Cres.

No. 26.

RECITATIVE.

ELI. HANNAH.

Why cam - est thou hi - ther? O my Lord, I am the

PIANOFORTE.

wo - man that stood by thee here pray - ing. I pray - ed for this child: and the

Lord hath granted me my pe - ti - tion. Therefore al - so, as long as he liveth, he shall be

ELI. HANNAH.

lent un - to the Lord. What is his name? I have

call - ed his name Sa - mu - el: be - cause I have ask - ed him of the Lord.

ALLA CORALE. CHORUS.

SOPRANO
Bless - ed is - he that com - eth in the name of the Lord. Sop. A-

ALTO
A-

TENOR
A-

BASS
A-

PIANOFORTE.
ALLA CORALE.

MAN OF GOD. MAESTOSO. Met. ♩ = 116.

RECIT.
men. Be - hold, the glo - ry of the Lord hath fill - ed the house. Ho-

CHORUS.
men. Ho-

men. Ho-

men. Ho-

men. Ho -

PIANOFORTE.
RECIT. MAESTOSO.

MAN OF GOD.

san - na, Ho - san - na, Ho - san - - - na! For

san - na, Ho - san - na, Ho - san - - - na!

san - na, Ho - san - na, Ho - san - - - na!

san - na. Ho - san - na, Ho - san - - - na;

PIANOFORTE.

No. 28. Met. ♩ = 84.

CHORUS.

ALLA BREVE.

SOPRANO. sanna, Ho-sanna, Hosanna in the High - - - - - *Cres* - - - - - do. - - - - - est! Ho-

ALTO. est!

TENOR. est!

BASS. est! Ho - san - na, Ho - san - na, Ho-

PIANOFORTE. *f*

sanna in the High - - - - - est!

Ho - san - na, Ho - san - na, Ho - sanna in the

sanna in the *Cres* High - - - - - cen - - - - - do. - - - - - est! Ho - sanna in the

Ho - san - - - - - na,

Ho - san - na, Ho - san - na, Ho - sanna in the High - -

Cres High - - - - - cen - - - - - do. - - - - - est! Ho - sanna in the High - -

High - - - - - est!

Ho - san - na, Ho - san - na, Ho - sanna in the High - est! Ho - san - -
 - - - - - est! Ho - san - - - - - na, Ho - san - - -
 - - - - - est! Ho - san - na, Ho -
 Ho - san - na, Ho - san - na, Ho - san - na, Ho -

na, Ho - sanna in the High *Cres* - cen - do. - - - - - est;
 na, Ho - san - - - na in the High - - - - - est;
 san - - na, Ho - san - na in the High - - - - - est; Ho -
 san - - na, Ho - san - na in the High - - est; Ho - san - na, Ho -
tr

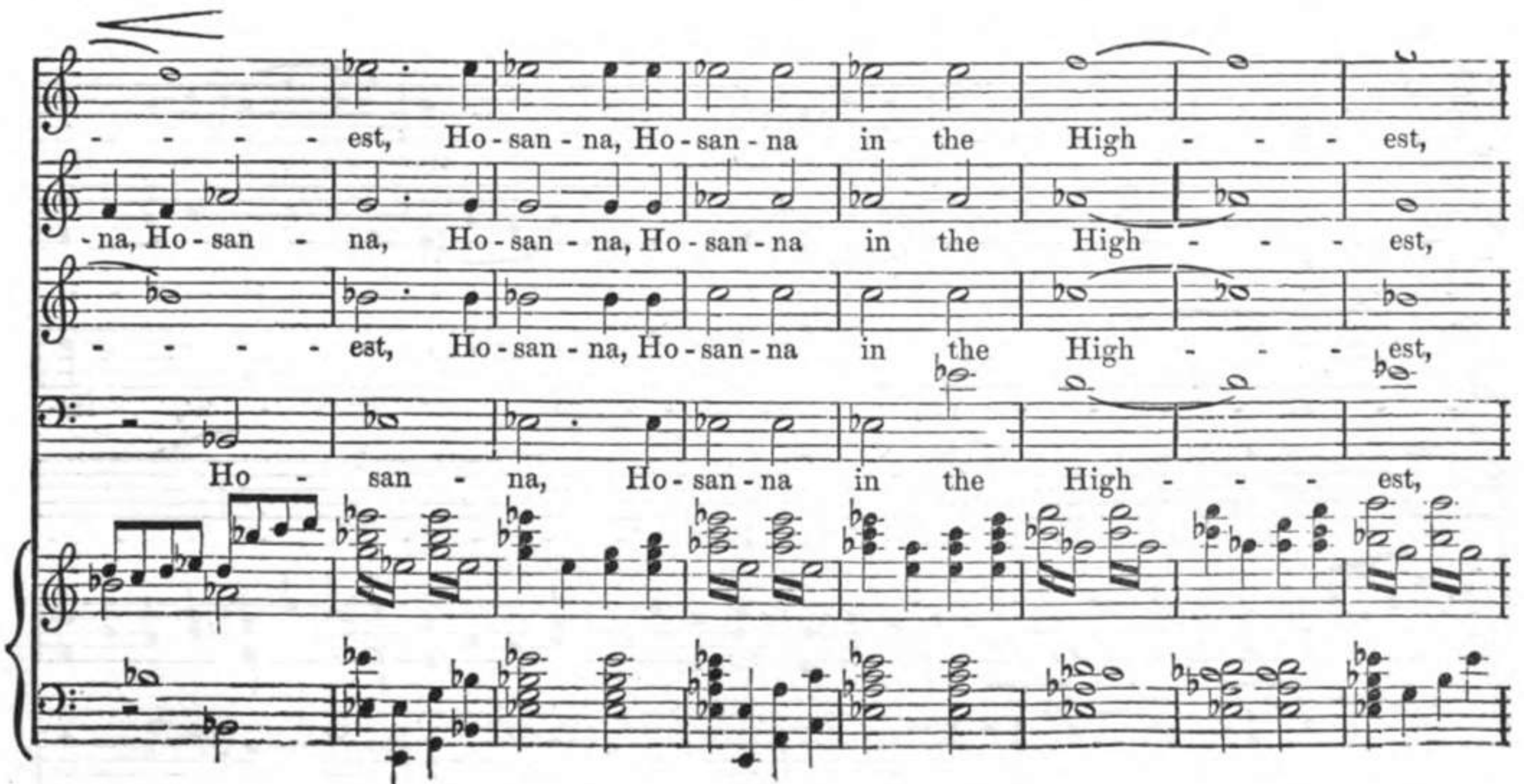
Ho - sanna in the High - - - - -
 Ho - san - na, Ho - san - - - - -
 san - na, Ho - san - na, Ho - san - na, Ho -
 san - na, Ho - sanna in the High *Cres* - cen - do - est, Ho - -



est, Ho - san - na, Ho - san - - - - na,
na, Ho - san - na, Ho - san - na, Ho - sanna in the
sanna in the *Cres* High - - - - est, Ho - sanna in the



Cres - - - - *cen* - - - - *do.* Ho - san - na, Ho - sanna, Ho - sanna in the High - -
High - - - - est, Ho - san -
High - - est, in the High - est, Ho - sanna in the High - -
Ho - san - na, Ho - san - na,



- - - - est, Ho - san - na, Ho - san - na in the High - - - - est,
- na, Ho - san - na, Ho - san - na, Ho - san - na in the High - - - - est,
- - - - est, Ho - san - na, Ho - san - na in the High - - - - est,
Ho - san - na, Ho - san - na in the High - - - - est,

in the High - - - est, Hosan -
in the High - - - est, Ho - san - na,
Ho - san - na, Ho-san - na, Hosanna in the High - -
in the High - - - est, Ho - sanna in the High - -

na, Ho - san - - - - - na, Ho -
Ho - san - na, Ho - san - na, Ho - sanna in the High - - - - - do.
- - - - - est, Ho - san-na in the High - - - - -
- - - - - est, Ho - - san -

san - na, Ho - san - na, Ho - sanna in the High-est, Ho - san - - na, Ho -
- - - est, Ho - san - - na, Ho - san - - na, Ho - san - -
- - - est, Ho - san - - na in the High - est, Ho -
na, Ho - san - - na in the High - - - - -

13

san - - - na, Ho - sanna in the Highest, Ho - sanna in the High-est, Ho-
na, Ho - san - na, Ho - san - - - na, Ho - sanna in the High-est, Ho-
san - - - na in the High - - - est, Ho - san - - - - -
est, Ho - sanna in the High - - - est, Ho - san - - - - na, Ho - san - -

Ped.

san-na in the *Cres - - - cen - - - do.* High
san - na in the High - - - - - est, Ho - san - - - na, Ho-
- na in the High - - - est, Ho - sanna in the High - est, Ho - sanna in the
na, Ho - san - na, Ho - san - - - na, Ho - sanna in the

- - - - - est; Ho-san - na, Ho-
san - - - na, Ho-san - na, Ho - san - - - na;
High - est, Ho-sanna in the High *Cres - - - cen - - - do.* est, Ho-san-na,
High - est, Ho-sanna in the High - - - - - est;

san - na, Hosan-na in the High - - - est, Ho-san-na,
 Hosanna, Ho - san - na in the High - - - est, Hosan-na
 Ho - san-na in the High - - - est, Hosan-na, Ho - san - na,
 Ho-san - na, Ho-san - na, Ho-san-na in the

Ho - san - na, Ho - san - na, Ho - san - na in the High - - -
 in the High - est, Ho - san - na, Ho - san - na in the High - - -
 in the High - est, Ho - san - na, Ho - san - na in the High - - -
 High - - est, Ho - san - na, Ho - san - na in the High - - -

est, Ho - san-na in the High - - - est, Ho - san - na, Ho-
 est, Ho - san-na, in the High - - - est, Ho - san - na, Ho-
 est, Ho - san-na, in the High - - - est, Ho - san - na, Ho-
 est, Ho - san-na in the High - - est, Hosan - na, Hosan - na, Hosan -
 Sva.
 p Cres.

san - na, Ho-san - na in the High

san - na, Ho-san - na in the High

san - na, Ho-san - na in the High

na, Hosan - na, Hosan - na, Hosan - na in the High

Sva.

Cres. *f*

est, Ho - san - na in the

est, in the

est, Ho - san - na in the

est, Ho - san - na in the

Sva.

High est!

High est!

High est!

loco. High est!

pesante.

END OF FIRST PART.

PART THE SECOND.

No. 29.

"THE MORNING PRAYER."

ANDANTE. Met. ♩ = 120.

Musical score for Samuel and Pianoforte. The score is in 2/4 time, key of B-flat major, and consists of four systems. The Samuel part is written in a single treble clef staff, while the Pianoforte part is written in grand staff notation (treble and bass clefs). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* and *p*.

The score is divided into four systems. Each system consists of a single staff for Samuel and a grand staff for the Pianoforte. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'ANDANTE' with a metronome marking of ♩ = 120. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* and *p*.

Lord, from my bed a - gain I rise, To of - - - fer up the

Sempre sotto voce.

sa - - cri - fice Of praise and prayer to Thee, the sa - - - cri-

fice Of praise and prayer to Thee: I laid me

Cres - cen - do.

down to sleep at night, I trusted in Thine arm of might; Thine

Cres - - cen - do.

arm pro-*tec*-ed me, Thine arm pro-*tec*-ed me, pro - *tec*t ed

This system contains the first two lines of music. The vocal line begins with an accent (^) and a crescendo hairpin. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

me. *Sva.* Up - hold thy ser - vant

mf *loco.*

This system contains the third and fourth lines of music. The vocal line has a fermata over the word "me" and then continues with "Up - hold thy ser - vant". The piano accompaniment includes a dynamic marking of *mf* and a *loco.* marking.

De - cres - cen - do.

through the day, Di - rect my steps in Wis - - dom's way,

This system contains the fifth and sixth lines of music. The vocal line features a decrescendo hairpin. The piano accompaniment continues with similar rhythmic patterns.

Let me not turn a - side, Let me not turn a - side, not turn a - side:

This system contains the seventh and eighth lines of music. The vocal line has accents (^) over the words "Let" and "not". The piano accompaniment concludes the piece with sustained chords.

Cres *cen* *do.*

Let me not walk where scorn - ers walk, And sin - ful men pro - fane - ly

p *Cres.*

talk; Still be my God, Still be my God, my God and

f p *Dim.*

guide, . . . my God and guide, . . . Still

p

Rall. *a tempo.*

be my God and guide! . . .

Rall. *p a tempo.*

No. 30.

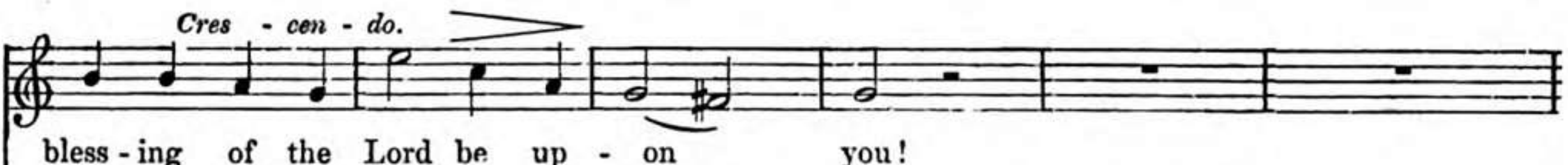
RECITATIVE.

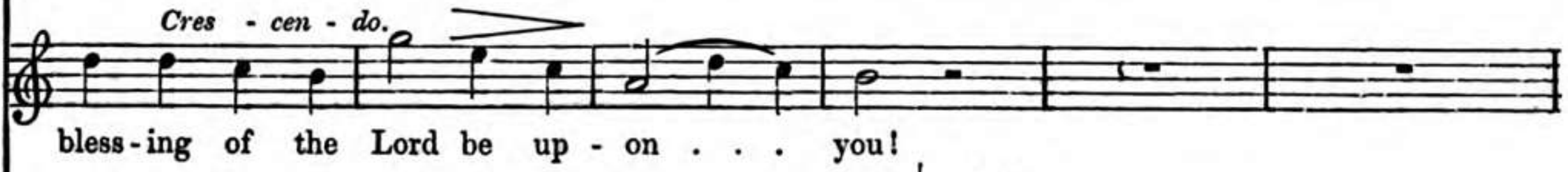
HANNAH. 


SAMUEL.  *Lento in misura.* The

ELKANAH. 

PIANOFORTE.  *Lento in misura.* The

Cres - cen - do.  bless - ing of the Lord be up - on you!

Cres - cen - do.  bless - ing of the Lord be up - on . . . you!
(Met. ♩ = 120.)

PIANOFORTE.  *mf*

RECIT.  My son, hear the in - struction of thy father:

RECIT.  And for - sake not the law of thy mother.

PIANOFORTE.  *p*

Met. ♩ = 112.
ALLEGRO MODERATO.

Trust in the Lord with all thine heart, and lean not un - to thine own un-der-

ALLEGRO MODERATO.

p

stand - - - ing.

In all thy ways ac - know - ledge Him; and

Then shalt thou safe - ly

He shall di - rect, shall di - rect thy paths. Then shalt thou safe - ly

tranneillo.

Cres - cen - do.

walk in the way; and thy foot shall ne - ver stum - - -

Cres - cen - do.

walk in the way; and thy foot shall ne - ver stum - - -

Cres - cen - do.

No. 31.

TRIO.

ALLEGRETTO. Met. ♩ = 116.

ble.

ble. *Cres - - cen - - do. De - ces - cen - do.*

p

ALLEGRETTO.

Thou shalt love the Lord thy God, with all thy heart, with

ali thy soul, with all thy might; and Him, on-ly Him, on-ly

Thou shalt love the Lord thy God.
I will love the Lord my
Him shalt thou serve. Thou shalt

God, with all my heart, with all my soul, with all my
love the Lord thy God, with all thy soul,

might; and Him, on - ly Him, on - ly Him will I serve.
and on - ly Him, and on - ly Him shalt thou serve with all thy

Thou shalt love the Lord thy God, with all thy
I will love the Lord my
heart and soul; Thou shalt love the Lord with

heart, with all thy soul, with all thy might, and Him, on - ly
God, with all my soul, and on - ly Him
all thy heart and soul, and on - ly

Him, on - ly Him shalt thou serve. With all thy heart,
will I serve. I will love the Lord with all my
Him, on - ly Him shalt thou serve. With all thy heart,

with all thy soul, and Him, on - ly Him, on - ly Him shalt thou
heart, with all my soul, and Him, on - ly Him will I serve.
with all thy soul, and Him, on - ly Him, on - ly Him shalt thou

serve. With all thy soul, with all thy might, and
With all my heart, with all my soul, with all my
serve. With all thy soul, with all thy might, and

Him, on - ly Him, on - ly Him shalt thou serve, and Him, on - ly
might, and Him, on - ly Him will I serve, and Him, on - ly
Him, on - ly Him, on - ly Him, shalt thou serve, and Him, on - ly

ral - - len -
ral - - len -
ral - - len -
ral - - len

p

*Ped. . . . **

- tan - - - do. *a tempo.*
Him, on - ly Him shalt thou serve.
- tan - - - do.
Him, on - ly Him will I serve.
- tan - - - do.
Him, on - ly Him shalt thou serve.
- tan - - - do.

mf a tempo.

Rall.

*Ped. . . . **

No. 32.

SOLO.

MODERATO. Met. ♩ = 116.

ELI.

PIANOFORTE.

p

Go in peace; and the blessing of the Lord, the blessing of the Lord be up-
 on you! Thy wife shall be as a fruit - ful vine, and like olive
 plants thy chil - - dren; Yea, thou shalt see thy chil - dren's chil -

QUARTET.

SENZA ACCOMPAGNIMENTO.

HANNAH.

SAMUEL.

ELKANAH. *Cres - cen - do. De - ces - cen - do.*

ELI.

We bless you in the
 We bless you in the name of the Lord, We bless you in the
 dren. We bless you in the

Accompaniment ad lib.

Cres - - cen - - do. De - cres - cen - do.

We bless you in the name of the Lord.

name of the Lord, We bless you in the name of the Lord.

Cres - - cen - - do. De - cres - cen - do.

name of the Lord, We bless you in the name of the Lord.

name of the Lord, We bless you in the name of the Lord.

Cres - - cen - - do. De - cres - cen - do.

ADAGIO. Met. ♩ = 72.

Hear them, Lord, in the day of trou - ble; God of Ja - cob, do

Hear them, Lord, in the day of trou - ble; God of Ja - cob, do

Hear them, Lord, in the day of trou - ble; God of Ja - cob, do

Hear them, Lord, in the day of trou - ble; God of Ja - cob, do

ADAGIO.

Cres - cen - do. De - - cres - - cen - - do.

Thou de - fend them: O pre - serve them, and keep them a - - live;

Cres - cen - do. De - - cres - - cen - - do.

Thou de - fend them: O pre - serve them, and keep them a - - live;

Cres - cen - do. De - - cres - - cen - - do.

Thou de - fend them: O pre - serve them, and keep them a - - live;

Cres - cen - do. De - - cres - - cen - - do.

Thou de - fend them: O pre - serve them, and keep them a - - live;

Let them be bless - ed up - on the earth, be bless - ed up -
Let them be bless - ed up - on the earth, be bless - ed up -
Let them be bless - ed up - on the earth, be bless - ed up -
Let them be bless - ed up - on the earth, be bless - ed up -

LENTO.
on the earth, up - on the earth!
on the earth, up - on the earth!
on the earth, up - on the earth!
on the earth, up - on the earth!

LENTO. *a tempo.*
p
Ped.

No. 33.

MARCH OF ISRAELITES.

MARZIALE
RELIGIOSO.

Met. $\text{♩} = 22$

mf

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *mf* (mezzo-forte). The right hand contains a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment.

Third system of musical notation, marked *f* (forte). The right hand contains a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment.

Fourth system of musical notation, continuing the piece. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment.

Fifth system of musical notation, marked *p* (piano) and *p e stacc.* (piano e staccato). The right hand contains a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment.

Sixth system of musical notation, continuing the piece. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment.

Seventh system of musical notation, continuing the piece. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment.

Cres - cen - do.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several accents (^) and a crescendo hairpin. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It features similar notation to the first system, with a melodic line in the treble clef and accompaniment in the bass clef. The music maintains a steady rhythmic flow.

Cres - cen - do.

The third system includes a second crescendo hairpin labeled "Cres - cen - do." The notation continues with melodic and harmonic development across the two staves.

f e stacc.

The fourth system begins with a forte dynamic marking (*f*) and a staccato marking (*e stacc.*). The upper staff features chords with slurs, while the lower staff continues with a rhythmic accompaniment.

The fifth system shows further progression of the piece. The melodic line in the treble clef continues with various intervals and rests, supported by the bass clef accompaniment.

The sixth system maintains the established musical style, with clear melodic and harmonic lines in both staves. The notation includes various note values and rests.

The seventh system concludes the musical content on this page. It features a final melodic phrase in the treble clef and a corresponding accompaniment in the bass clef.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^). The lower staff is in bass clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^).

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^). The lower staff is in bass clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^).

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^). The lower staff is in bass clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^).

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^). The lower staff is in bass clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^).

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^). The lower staff is in bass clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^).

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^). The lower staff is in bass clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^).

The seventh system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^). The lower staff is in bass clef and contains a series of notes, including a half note with an accent (^) and a quarter note with an accent (^). The word "Ritenuito." is written below the lower staff.

No. 34.

RECITATIVE.

ELI.

Hear, O Is - ra - el; ye go forth this day to fight a - gainst your

PIANOFORTE.

p

e - ne - mies. Let not your hearts faint; fear not, do not tremble, nei - ther be ye

a tempo. MODERATO. Met. ♩ = 88

ter - ri - fied be - cause of them: for the Lord, your God, is

p Cres - cen - do.

RECIT.

He that go - eth with you, to fight for

V De - cres - cen - do.

you a - gainst your foes, and save you.

No. 35

CHORUS.

MAESTOSO. Met. ♩ = 88.

SOPRANO.
Hold not Thy peace, and be not still, O God; for lo! Thine enemies

ALTO
Hold not Thy peace, and be not still, O God; for lo! Thine enemies

TENOR.
Hold not Thy peace, and be not still, O God; for lo! Thine enemies

BASS.
Hold not Thy peace, and be not still, O God; for lo! Thine enemies

PIANOFORTE.
MAESTOSO.
f

make a tu - mult; and they that hate Thee, have lifted up the head,

make a tu - mult; and they that hate Thee, have lifted up the head, and they that

make a tu - mult; and they that hate Thee, have lifted up the head, and

make a tu - mult; and they that hate Thee, have lifted up the head,

mf
Ped.

and they that hate Thee, have lift - ed up the head; they have taken

hate Thee, and they that hate Thee, have lift - ed up the head; they have taken

they that hate Thee, that hate Thee, have lift - ed up the head; they have taken

and they that hate Thee, have lift - ed up the head; they have taken

Cres. *f*

coun - cil a - gainst Thy peo - ple, they have ta - ken coun - cil a - gainst Thy

coun - cil a - gainst Thy peo - ple, they have ta - ken coun - cil a - gainst Thy

coun - cil a - gainst Thy peo - ple, they have ta - ken coun - cil a - gainst Thy

coun - cil a - gainst Thy peo - ple, they have ta - ken coun - cil a - gainst Thy

peo - ple; and they that hate Thee, have lift - ed up the head; they have ta - ken

peo - ple; and they that hate Thee, have lift - ed up the head; they have ta - ken

peo - ple; and they that hate Thee, have lift - ed up the head; they have ta - ken

peo - ple; and they that hate Thee, have lift - ed up the head; they have ta - ken

Riten^o. ALLEGRO. Met. ♩ = 132. *f*

coun - cil a - gainst thy peo - - ple. O God,

coun - cil a - gainst thy peo - - ple. O God,

coun - cil a - gainst thy peo - - ple. O God,

coun - cil a - gainst thy peo - - ple. O God,

Riten^o. ALLEGRO. *ff*

make them like a wheel, as the stubble before the wind, as the

make them like a wheel, as the stubble before the wind, as the

make them like a wheel, as the stubble before the wind, as the

make them like a wheel, as the stubble before the wind, as the

stubble before the wind; like a rolling thing before the

stubble before the wind; like a rolling thing before the

stubble before the wind; like a rolling thing before the

stubble before the wind; like a rolling thing before the

whirl-wind! As the fire burneth a wood, As the fire burneth a

whirl-wind! As the fire burneth a wood, As the fire burneth a

whirl-wind! As the fire burneth a wood, As the fire burneth a

whirl-wind! As the fire burneth a wood, As the fire burneth a

K

wood, as the fire burn-eth a wood, and as the flame set-teth the mountains on fire, the
wood, as the fire burn-eth a wood, and as the flame set-teth the mountains on fire, the
wood, as the fire burn-eth a wood, and as the flame set-teth the mountains on fire, the
wood, as the fire burn-eth a wood, and as the flame set-teth the mountains on fire, the

moun - - - tains on fire, the moun - - tains on fire, the
moun - - - tains on fire the moun - - tains on fire, the
moun - - - tains on fire, the moun - - tains on fire, the
moun - - tains on fire, the moun - - tains on fire, the

mountains on fire, the mountains on fire, the moun - tains on fire, the
mountains on fire, the mountains on fire, the moun - tains on fire, the
mountains on fire, the mountains on fire, the moun - tains on fire, the
mountains on fire, the mountains on fire, the moun - tains on fire, the

moun - tains on fire.

moun - tains on fire.

moun - tains on fire.

moun - tains on fire.

TEMPO GIUSTO. Met. ♩ = 84.

So per-se-cute them with Thy tem-pest, and make them, and

f e stacc.

TEMPO GIUSTO.

f e marcato.

make them a - fraid with Thy storm. So per-se-cute them with Thy tem - pest,

K 2

f
So perse-cute them with Thy tem-pest, and
make them, and make them a-fraid with Thy storm. So perse-cute them with Thy tem-pest,
and make them a-fraid with Thy storm. So per-se-cute them, and

f
So per-se-cute them with Thy
make them, and make them a-fraid with Thy storm. So per-se-cute them with Thy
and make them a-fraid with Thy storm. So per-se-
make them a-fraid with Thy storm. So perse-cute them with Thy

tem-pest, and make them, and make them a-fraid with Thy storm. So per-se-
tem-pest, and make them a-fraid with Thy storm. So per-se-cute them,
cute them, make them a-fraid, a-fraid with Thy storm.
tem-pest, So per-se-cute them with Thy tem-pest, So per-se-cute them,

cute them with Thy tem - pest, and make them, and make them a - fraid, a -

So per - se - - cute them with Thy tem - pest, make them a - fraid, . . a -

So per - se - - cute them with Thy tem - pest, make them a - fraid, . . a -

fraid with Thy storm.

So per - se - - cute them with Thy tem - pest, and make them, and

fraid with Thy storm. and make them a - fraid, a -

fraid with Thy storm. So per - se - - cute them with Thy tem - pest, and

So per - se - - cute them with Thy tem - pest,

make them a - fraid with Thy storm. So perse - cute them

fraid, a - fraid with Thy storm. So per - se - - cute them with Thy tem - pest,

make them a - fraid with Thy storm.

with Thy tem - pest, so per - se - cute them
with Thy tem - pest, so per - se - cute them
with Thy tem - pest, with Thy tem - pest, so per - se - cute them
so per - se - cute them with Thy tem - pest, so per - se - cute them

with Thy tem - pest: so per - se - cute them with Thy tem - pest, and
with Thy tem - pest: so per - se - cute them,
with Thy tem - pest: so per - se - cute them with Thy tem - pest, and
with Thy tem - pest:

make them, and make them a - fraid with Thy storm. So per - se - cute them
make them a - fraid, a - fraid with Thy storm. So per - se -
make them, and make them a - fraid with Thy storm.
So per - se - cute them

with Thy tem - pest,
 - cute them with Thy tem - pest, and make them, and make them a - fraid with Thy
 So per - se - cute them, and make them a - fraid with Thy
 with Thy tem - pest, and make them a - fraid with Thy storm.

So per - se - cute them with Thy tem - pest, so per - se -
 storm, So per - se - cute them, so per - se -
 storm. So per - se - cute them with Thy tem - pest, so per - se -
 So per - se - cute them with Thy tem - pest, so per - se -

- cute them with Thy tem - pest, so per - se - cute them with Thy
 - cute them with Thy tem - pest, so per - se - cute them with Thy
 - cute them with Thy tem - pest, so per - se - cute them with
 - cute them, with Thy tem - pest, so per - se - cute them with Thy

tem - pest; .
tem - pest; So perse - cute them,
Thy tem - pest; So perse - cute them,
tem - pest So perse - cute them, so perse - cute them,
Ped.

So per - se - cute them, and make them a - fraid, a - fraid . . .
so per - se - cute them, and make them a - fraid, a - fraid
and make them a - fraid, a - fraid . . .
so per - se - cute them, and make them a - fraid, a - fraid

with Thy storm! So perse - cute them
with Thy storm! So perse -
with Thy storm! So
with Thy storm! So perse - cute them

with Thy tem - pest, per - - se - - cute them with Thy tem - pest,
 cute . . . them, so per-se - cute them with Thy tem - - pest,
 per - - se - - cute them, so per-se - - cute them with Thy tem - pest,
 with Thy tem - pest, so per-se - - cute them with Thy tem - pest,

and make them a-fraid with Thy storm, and make
 and make them a-fraid with Thy storm, and make
 and make them a-fraid with Thy storm, and make
 and make them a-fraid with Thy storm, and make

them a - fraid, make them a - fraid with Thy storm; with Thy storm,
 them a - fraid, make them a - fraid with Thy storm;
 them a - fraid, make them a - fraid with Thy storm; so per - se - - cute them
 them a - fraid, make them a - fraid with Thy storm; so per - se - - cute them

so per-se - - cute them with Thy tem - pest, and make them

so per-se - - cute them with Thy tem - pest, and make them a - -

with Thy tem - pest, and make them

with Thy tem - pest, and make

Ped

a - - - fraid with Thy storm!

fraid, a - - - fraid with Thy storm!

a - - - fraid with Thy storm!

them a - - - fraid with Thy storm!

Ritenuato.

Ritenuato.

MARZIALE RELIGIOSO. Met. $\text{♩} = 88$.

God and King of Ja - cob's na - tion, Oft our fa - thers sang Thy praise;

God and King of Ja - cob's na - tion, Oft our fa - thers sang Thy praise;

God and King of Ja - cob's na - tion, Oft our fa - thers sang Thy praise;

God and King of Ja - cob's na - tion, Oft our fa - thers sang Thy praise;

MARZIALE RELIGIOSO.

ff e stacc.



They a - - scrib - ed their sal - va - tion To Thy deeds in an - cient days.

They a - - scrib - ed their sal - va - tion To Thy deeds in an - cient days

They a - - scrib - ed their sal - va - tion To Thy deeds in an - cient days.

They a - - scrib - ed their sal - va - tion To Thy deeds in an - cient days.



All their foes were backward driv - en, Not by their own arm and sword

All their foes were backward driv - en, Not by their own arm and sword;

All their foes were backward driv - en, Not by their own arm and sword;

All their foes were backward driv - en, Not by their own arm and sword;



All their vic - - to - ries were giv - en, - Won for them by Thee, O Lord!

All their vic - - to - ries were giv - en, - Won for them by Thee, O Lord!

All their vic - - to - ries were giv - en, - Won for them by Thee, O Lord!

All their vic - - to - ries were giv - en, - Won for them by Thee, O Lord!

Fight for us, great God of bat - - tles; Thine and Is - - rael's

Fight for us, great God of bat - - tles; Thine and Is - - rael's

Fight for us, great God of bat - - tles; Thine and Is - - rael's

Fight for us, great God of bat - - tles; Thine and Is - - rael's

foe shall fall! O fight for us, great God of bat - tles,

foe shall fall! Fight for us, > great God of bat - tles,

foe shall fall! Fight for us, O fight for us,

foe shall fall! Fight for us, O fight for

fight for us, great God of bat - tles, Thine and Is - rael's foe shall

fight for us, O fight for us, great God, and Is - rael's foe shall

fight for us, great God of bat - tles, Thine and Is - rael's foe shall

us great God of bat - tles, Thine and Is - rael's foe shall

fall! O fight for us, . . . great God of bat-tles. fight for
 fall! Fight for us, O fight for us . . .
 fall! Fight for us, great God of bat-tles, fight for
 fall! Fight for us, O fight for us, . . . fight for

us, O fight for us. . . . Thine and Is - rael's foe shall fall, Thine and
 . . . great God of bat - tles; Thine and Is - rael's foe shall fall, Thine and
 us, great God of bat - tles; Thine and Is - rael's foe shall fall, Thine and
 us, great God of bat - tles; Thine and Is - rael's foe shall fall, Thine and

Rite - - - - - nu - - - - - to.
 Is - rael's foe shall fall, Thine and Is - rael's foe shall fall!
 Is - rael's foe shall fall, Thine and Is - rael's foe shall fall!
 Is - rael's foe shall fall, Thine and Is - rael's foe shall fall!
 Is - rael's foe shall fall, Thine and Is - rael's foe shall fall!

Rite - - - - - nu - - - - - to.

RECITATIVE.

No. 36. Met. ♩ = 96.

ANDANTINO
TRANQUILLO.

SAMUEL. RECIT.

len - - tan - - do. It is a good thing to give thanks un - to the Lord, and to sing

Lento. praises un - to Thy name, O most High; *RECIT.* to show forth thy lov - ing

ANDANTE. kindness in the morning, and Thy faithful-ness ev' - ry night. Bless-ed are

they that dwell in Thy house; for a day in Thy courts is bet - ter than a

thousand. I had rather be a door-keep-er in the house of my

a tempo. colla voce. De - cres - cen - do.
 God, than to dwell in the tents of wick - - - ed - ness.

Cres - cen - do.

pp a tempo. colla voce. Cres - cen - do.

No. 37.

THE EVENING PRAYER.

ANDANTINO. Met. ♩ = 96. *Cres - cen - do.*

SAMUEL. *ten.* This night I lift my heart to Thee, Whose dwelling is in heaven a-

PIANOFORTE. *pp*

bove; O, deign to hear and an - swer me, My Fa - - ther— God of love! Art

f p

Thou not, Lord, in ev' - ry place; Is there a thing be - neath Thy

care? Though An - gels on - ly see Thy face, Yet Thou, O Lord, art

Cres - cen - do.

ev' - ry - where, Yet Thou, O Lord, art ev' - ry - where O,

give Thine An - gels charge to keep Their wings spread o - ver me this

Cres - cen - do.

night; Let them de - fend me, let them de - fend me— let me sleep,

Cres - cen - do.

Cres - cen - do.

let me sleep, Till dark - ness, till dark - - ness melts in light!

Cres. *p* *pp* *poco-*

(He lies down)

Bless the Lord, my soul; O, bless the Lord;

a-poco con Sordino e rall.

and all that is with - in me,

p bless His ho - ly name! *pp* Bless the Lord, O

ppp

(He falls asleep)

my soul, bless . . .

lunga pausa.

No. 38. CHORUS OF ANGELS.

SOSTENUTO.

AN ANGEL.

The Lord is thy keep - er!

PIANOFORTE.

Met. ♩ = 80.

CHORUS.

ALLEGRETTO.

1ST SOPRANO.

2ND SOPRANO.

1ST ALTO.

2ND ALTO.

PIANOFORTE.

No e - vil shall be - fall thee, Dear ob - ject of His

No e - vil shall be - fall thee, Dear ob - ject of His

No e - vil shall be - fall thee, Dear ob - ject of His

No e - vil shall be - fall thee, Dear ob - ject of His

choice; This night our Lord will call thee, In a still small

choice; This night our Lord will call thee, In a still small

choice; This night our Lord will call thee, In a still small

choice; This night our Lord will call thee, In a still small

Cres - cen - do.

Cres - cen - do.

Cres - cen - do.

Cres - cen - do.

Cres - cen - do.
 voice, In a still small voice. Thy God saith, they that
Cres - cen - do.
 voice, In a still small voice. Thy God saith, they that
Cres - cen - do.
 voice, In a still small voice. Thy God saith, they that
Cres - cen - do.
 voice, In a still small voice. Thy God saith, they that

Cres - cen - do.
 fear Him Shall heart and soul re - jice; Then sleep, to wake and
Cres - cen - do.
 fear Him Shall heart and soul re - jice; Then sleep, to wake and
Cres - cen - do.
 fear Him Shall heart and soul re - jice; Then sleep, to wake and
Cres - cen - do.
 fear Him Shall heart and soul re - jice; Then sleep, to wake and

Cres. p

hear Him, In a still small voice, . . . Then sleep, then
 hear Him, In a still small voice, Then sleep, then
 hear Him, In a still small voice, Then sleep, then
 hear Him, In a still small voice, Then sleep, then

L 2

De-cres-cen-do.

sleep . . . to wake . . . and hear Him, In a still small
 sleep . . . to wake and hear Him, In a still small
 sleep . . . to wake and hear Him, In a still small
 sleep . . . to wake . . . and hear Him, In a still small

De-cres-cen-do.
De-cres-cen-do.
De-cres-cen-do.

voice, *p* In a still small voice, *pp* In a still small
 voice, *p* In a still small voice, *pp* In a still small
 voice, *p* In a still small voice, *pp* In a still small
 voice, In a still small voice, In a still small

pp *Cres - cen - do.* *pp*
Ped. p

voice, *ppp* In a still small voice
 voice, *ppp* In a still small voice
 voice, *ppp* In a still small voice
 voice, *ppp* In a still small voice

ppp *Cres - cen - do. De - cres - cen - do.*

No. 39.

RECITATIVE.

ALLEGRO. Met. ♩ = 138.

A MESSENGER.

Woe un-to

PIANOFORTE.

ALLEGRO.

p *Cres.* *f*

us; for we are spoiled! Is - ra - el is smitten be - fore the Phi-

listines: They have slain of our ar - my in the field, a - bout four thousand

No. 40.

CHORUS WITH SOLOS.

ALLEGRO GIUSTO. Met. ♩ = 112.

SOPRANO.

ALTO.

TENOR.
MESSENGER.

CHORUS.

men!
BASS.

Woe un - to

ALLEGRO GIUSTO.

Woe un - to us; we are
Woe un - to us; we are spoil - ed! Woe un - to
us; we are spoil - ed! Woe un - to
Woe un - to us; we are spoil - ed,

spoil - ed, we are spoil - ed! Woe un - to
us; we are spoil - - - - ed!
us; we are spoil - - - - ed!
we are spoil - ed! Woe un - to us; we are

us; we are spoil - ed! Woe un - to us; we are
Woe un - to us, un - to us; we are
Woe un - to us; we are spoil - ed! Woe, we are
spoil - ed! Woe un - to us; we are

spoil - - - ed!

spoil - - - ed! Where - fore hath the

spoil - - ed! Where - fore hath the Lord smit - ten us to -

spoil - - - ed!

Where - fore hath the Lord smitten us to -

Lord smitten us to - day be - fore the Phi - lis - - tines?

day be - fore the Phi - lis - - tines? Where - fore

Where - fore hath the Lord smitten us to - day be - fore the Phi -

day be - fore the Phi - lis - - tines, be - fore the Phi -

be - fore the Phi - lis - - tines, be - fore the Phi -

hath the Lord smitten us to - day be - fore the Phi -

lis - - tines? smit - ten us to - day be - fore the Phi -

lis - tines? Where-fore hath the Lord smit - ten us to -

lis - tines? Where-fore hath the Lord smit - ten us to -

lis - tines? Where-fore hath the Lord smit - ten us to -

lis - tines? Where-fore hath the Lord smit - ten us to

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The lyrics are: "lis - tines? Where-fore hath the Lord smit - ten us to -".

- - day, smit - ten us to - day be - fore the Phi-

- - day, smit - ten us to - day be - fore the Phi-

- - day, smit - ten us to - day be - fore the Phi-

- - day, smit - ten us to - day be - fore the Phi-

The second system continues the vocal and piano parts. The lyrics are: "- - day, smit - ten us to - day be - fore the Phi-".

lis - tines? Woe un - to us! Woe un - to

lis - tines? Woe un - to us! Woe un - to

lis - tines? Woe un - to us! Woe un - to

lis - tines? Woe un - to us! Woe un - to

The third system concludes the page with the lyrics: "lis - tines? Woe un - to us! Woe un - to".

us!

us!

HOPHNI.

us! Let us take the Ark, the Ark of the Lord out of PHINEHAS.

us! Let us take the Ark, the Ark of the Lord out of

Shi - loh to the camp; that when it com - eth there, it may

Shi - loh to the camp; that when it com - eth there, it may

CHORUS.

O

CHORUS.

O

CHORUS.

save us, it may save us from the hand of our e - nemies! O

CHORUS.

save us, it may save us from the hand of our e - nemies! O

God, when Thou went - est forth be - fore Thy peo - - ple, when Thou didst

God, when Thou went - est forth be - fore Thy peo - - ple, when Thou didst

God, when Thou went - est forth be - fore Thy peo - - ple, when Thou didst

God, when Thou went - est forth be - fore Thy peo - - ple, when Thou didst

The first system contains four vocal staves and a piano accompaniment. The lyrics are: "God, when Thou went - est forth be - fore Thy peo - - ple, when Thou didst". The piano part features a steady accompaniment with some dynamic markings like accents and a *mf* marking.

march through the wil - der - ness, the earth

march through the wil - der - ness, the earth

march through the wil - der - ness, the earth

march through the wil - der - ness, the earth

The second system continues the vocal lines and piano accompaniment. The lyrics are: "march through the wil - der - ness, the earth". The piano part includes a *f* (forte) dynamic marking and features more active accompaniment.

shook, the earth shook, the hea - vens al - so

shook, the earth shook, the hea - vens al - so

shook, the earth shook, the hea - vens al - so

shook, the earth shook, the hea - vens al - so

The third system concludes the vocal lines and piano accompaniment. The lyrics are: "shook, the earth shook, the hea - vens al - so". The piano part continues with a consistent accompaniment.

drop - ped at the pre - - sence of God; even Si - na - i it -
drop - ped at the pre - - sence of God; even Si - na - i it -
drop - ped at the pre - - sence of God; even Si - na - i it -
drop - ped at the pre - - sence of God; even Si - na - i it -

self was mo - - ved, e - - ven Si - na - i it - self was mo - -
self was mo - - ved, e - - ven Si - na - i it - self was mo - -
self was mo - - ved, e - - ven Si - na - i it - self was mo - -
self was mo - - ved, e - - ven Si - na - i it - self was mo - -

ved at the pre - sence of God, the God of Is - - ra - el, the
ved at the pre - sence of God, the God of Is - - ra - el, the
ved at the pre - sence of God, the God of Is - - ra - el, the
ved at the pre - sence of God, the God of Is - - ra - el, the

God of Is - ra - el. O God, when Thou went - est forth be - fore Thy peo - ple, when

God of Is - ra - el. O God, when Thou went - est forth be - fore Thy peo - ple, when

God of Is - ra - el. O God, when Thou went - est forth be - fore Thy peo - ple, when

God of Is - ra - el. O God, when Thou went - est forth be - fore Thy peo - ple, when

Thou didst march through the wil - der - ness, the earth

Thou didst march through the wil - der - ness, the earth

Thou didst march through the wil - der - ness, the earth

Thou didst march through the wil - der - ness, the earth

shook, the earth shook, the hea - vens al - so

shook, the earth shook, the hea - vens al - so

shook, the earth shook, the hea - vens al - so

shook, the earth shook, the hea - vens al - so

drop - ped at the pre - sence of God; even Si - na-i it -
drop - ped at the pre - sence of God; even Si - na-i it -
drop - ped at the pre - sence of God; even Si - na-i it -
drop - ped at the pre - sence of God;

self was mov - - ed, e - ven Si - na-i it - self was mov - -
self was mov - - ed, e - ven Si - na-i it - self was mov - -
self was mov - - ed, e - ven Si - na-i it - self was mov - -
e - ven Si - na-i it - self was mov - -

ed at the pre - sence of God, the God of
ed at the pre - sence of God, the God of
ed at the pre - sence of God, the God of
ed at the pre - sence of God, the God of

Is - ra - el, the God of Is - ra - el, mo - ved at the
Is - ra - el, the God of Is - ra - el, mo - ved at the
Is - ra - el, the God of Is - ra - el, mo - ved at the
Is - ra - el, the God of Is - ra - el, mo - ved at the

pre - sence of God, the God of Is - - ra - el.
pre - sence of God, the God of Is - - ra - el.
pre - sence of God, the God of Is - - ra - el.
pre - sence of God, the God of Is - - ra - el.

Save us, O God of our sal-
Save us, O God, O God of our sal-
Save us, O

Save us, O God, and ga - ther us to - ge - ther;
 va - tion! Save us, and ga - ther us to - ge - ther;
 va - tion! Save us, and ga - ther us to -
 God of our sal - va tion! Save us, and

Save us, O God, Save, and de - li - - - - ver
 Save us, Save, and de - li - - - - ver
 ge - ther, O God, Save, and de - li - - - - ver
 ga - ther us to - ge - ther; Save, and de - li - - - - ver

us from the hea - then! Save us, O God,
 us from the hea - then! Save us, O God
 us from the hea - then! Save us, O God,
 us from the hea - then! Save us, O God,

save us, O God,
save us, O God,
save us, O God,
save us, O God,

save us, save us, O God,
save us, save us, O God,
save us, save us, O God,
save us, save us, O God,

save us, O God! . . .
save us, O God! . . .
save us, O God! . . .
save us, O God! . . .

No. 41.

RECITATIVE.

TEMPO GIUSTO. Met. ♩ = 108.

ELI.

PIANOFORTE.

TEMPO GIUSTO.

ral - len - tando.

RECIT. *a tempo.*

When shall I a - rise, and the night be gone?

RECIT.

I am full of

toss - ings to and fro, un - to the dawn - ing of the day!

tremolo.

pp *Cr es cen do. Di mi nu en do.*

Hor - ror hath ta - ken hold up - on me, because the wicked forsake Thy law.

Cres - cen - do.

p LENTO.

SAMUEL. POCO ANDANTE. ELI.

My fa - ther, here am I. I call - ed not; lie

a tempo.

p

POCO ANDANTE.

Met. ♩ = 132.

down to sleep a - gain.

p *pp*

When I say— My bed shall com - fort

me, my couch shall ease my com-plaint; Thou sea - - rest

me with dreams, O God; and ter - ri - fi - est me through vi - sions! . .

Cres - cen - do.

pp

SAMUEL.

My fa - ther, here am I; for thou didst

RECIT *pp*

ELI.

call. I call - ed not, my son; lie down a - gain.

pp *a tempo.*

RECIT. quasi a tempo.

God speak - eth once; yea,

twice; yet man per - cei - veth it not: In a

dream,— a vi - sion of the night, when deep sleep fall - eth down on

men. **SAMUEL.** Here am I; for thou didst call me,— “Sa - mu - el,

ELI. ANDANTE. Sa - mu - el.” God in His ho - li - ness hath spo - - ken!

Met. ♩ = 100. *p* ANDANTE.

Cres - - - *cen* - - - *do. p*

RECIT. Go; lie down a - gain; and it shall be, if He call thee, that thou shalt

LENTO.
SAMUEL.

Eli. Speak, Lord, for thy ser- vant hear - eth.

say— Speak, Lord, for thy ser- vant hear- eth.

pp
Lento. Met. ♩ = 74.

Eli. RECIT.
The Lord hath re - veal - ed Him-self to him.

trem.

God spake to Ja - - cob in a dream by night.

a tempo.

RECIT.
My heart pant - eth, my strength fail - eth;

p

the light of mine eyes is gone!

p

Segue.

No 42.

CHORUS OF LEVITES.

TENOR.

BASS.

PIANOFORTE.

Met. ♩ = 84.
MARZIALE, LENTO.

p e *stacc.*

Cres - - - - - *cen* - - - - - *do.*

Lord, which stand by night in the courts of the house of our God.

mp

Bless the Lord, bless the Lord, O

mf

Cres - - - - - *cen* - - - - - *do.* Bless the Lord,
house of Aa - ron!

Cres - - - cen - - - do.

bless the Lord, O house of Le - - vi!

f Praise ye the Lord, praise ye the Lord! . . . ELI.

Praise ye the Lord, praise ye the Lord! . . . Watchmen, RECIT.

a tempo. CHORUS.

The morn - ing is gone forth: be - hold, the

CHORUS.

watch - men, what of the night? The morn - ing is gone forth: be - hold, the

p

day is come! . . .

day is come! . . .

p

No. 43.

RECITATIVE.

ELI.

I wait for the Lord: my soul doth wait, more than they that

PIANOFORTE.

col canto. p

a tempo.

watch for the morn - ing. Samuel! Samu - el, my

p

SAMUEL. ELI.

son! Here am I, my fa-ther! What is the thing that the Lord h'ath said to thee?

quasi a tempo.

I pray thee, hide it not from me; May God do so to thee, and al - so

pp p

more, if thou hide any-thing from me of all that He hath said to thee. The Lord

SAMUEL.

a tempo. MAESTOSO. Met. ♩ = 92.

said,— “Be - hold; I will per - form a - gainst

pp tremolo. accelerando il tempo sino alla fine, e cres. sempre

a tempo.
MAESTOSO.

E - - li, all I have spo - ken con - cern - ing his

house, For I have told him, that I will judge his house for

e - - ver; for the in - i - qui - ty he know - - eth:

be - cause his sons made them - selves vile; and

ELI.

he res - train - ed them not." It is the

p *Cres.* *Cres.* - - cen - - do. *De* - - *cres* - *cen* - do.

RECIT.

Lord! Let Him do what seem - eth Him good,

p

Met. ♩ = 138.
ALLEGRO NON TROPPO.

p *Cres.*

Cres.

Segu.

No. 44.

AIR.

ANDANTE AGITATO. Met. ♩ = 96.

ELI.

PIANOFORTE.

p

Al - though my house be not with

God; Yet He hath made with

me an e - - - ver - last - ing co - - - ve - nant, an

e - - - ver - last - ing co - - - ve - nant, in all things,

De - cres - cen - do.

all things or - - - der - ed sure.

All my sal - va - - - tion,

De - cres - en - do.
all my de - sire is this; All my sal -

va - - - tion, all my de - sire is this; Al -

though He make . . . it not to

grow, Al - though He make it

not to grow, Al - though my house be

not with God; yet He hath made with me an

Cres - cen - do.
e - - ver - last - - ing co - - ve - nant, in all things

or - - der - ed, or - - - - der - ed sure,

or - - - der-ed sure.

The first system of music features a vocal line in a soprano clef and a piano accompaniment in grand staff. The vocal line has a dotted line under 'or' and a long dash under 'der-ed'. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

All my sal - va - - - tion, all my de - sire is

The second system continues the vocal line with 'All my sal - va - - - tion, all my de - sire is'. The piano accompaniment maintains its rhythmic pattern.

this, All my sal - va - - - tion,

The third system begins with 'this, All my sal - va - - - tion,'. The piano accompaniment features a crescendo hairpin.

all my de - sire is this, all my sal -

De - cres - cen - do.

The fourth system contains 'all my de - sire is this, all my sal -' and the instruction '*De - cres - cen - do.*' above the vocal line. The piano accompaniment continues with a decrescendo hairpin.

va - - - - - tion, all my de - sire is this; Al -

The fifth system concludes with 'va - - - - - tion, all my de - sire is this; Al -'. The piano accompaniment ends with a final chord.

A
Cres - - - *cen* - - - *do.* *De* - - *cres* - *cen* - *do.*
 though He make it not to

Cres - - - *cen* - - - *do.* *De* - - *cres* - *cen* - *do.*

grow, all my de - sire is this, al - - - -

Cres - - - *cen* - - - *do.*

Cres - - *cen* - - *do.* *De* - - *cres* - - *cen* - - *do.*
 though, al - - though He

De - - *cres* - - *cen* - *do.*

make it not to grow.

ral - *len* - *tan* - *do.*

No. 45.

CHORUS.

ANDANTINO. Met. ♩ = 104.

SOPRANI.

ALTI.

TENORI.

BASSI.

PIANOFORTE.

ANDANTINO.

p

f p

La - ment with a dole - ful la - men - ta - tion! A -

La - ment with a dole - ful la - men - ta - tion! A -

las, for the day that we have sin - ned! La - ment with a dole - ful

las, for the day that we have sin - ned! La - ment with a dole - ful

la - - men - - ta - tion! A - - las, for the day that we have

la - - men - - ta - tion! A - - las, for the day that we have

sin - - ned! The crown is fal - - len from our head, The

sin - - ned! The crown is fal - - len from our head, The

crown is fal - - len from our head!

crown is fal - - len from our head!

Howl. . . .

Howl. . . .

Howl, howl, O gate;
Howl, Howl, O gate;
howl, O gate; cry, cry, O
howl, O gate; cry, cry, O

cry, cry, O ci - - ty! *ff* cry,
cry, cry, O ci - - ty! cry,
ci - - ty! *ff* cry, cry, O ci - - ty!
ci - - ty! cry, cry, O ci - - ty!

cry, O ci - - ty! *fff* cry,
cry, O ci - - ty! *fff* cry,
cry, cry, O *fff* ci - - ty!
cry, cry, O ci - - ty!

fff

cry, howl, O gate, cry,
 cry, howl, O gate, cry,
 howl, O gate, cry, cry,
 howl, O gate, cry, O cry, O

Cres - cen - do.
 ci - - - ty! Cres - cen - do. Ah!
 ci - - - ty! Cres - cen - do. cry!
 ci - - - ty! Cres - cen - do. cry!
 ci - - - ty! cry!

mf *p*

No. 46.

RECITATIVE.

ELI.

What mean - eth the noise of this

PIANOFORTE.

pp e tremolo.

SAMUEL.

tu - mult? Is - ra - el is fled be - fore the Phi - lis - tines; and there has been

al - so a great slaughter among the peo - ple: and thy two sons—Hophni and Phi-

ELI.

ne - has are— dead! And the Ark— the Ark— the Ark of

SAMUEL. *Cres - cen - do. ALLEGRO. a tempo. Met. ♩ = 138.*

God? The Ark of God— is ta - - ken!

Cres. ff ALLEGRO. a tempo.

CHORUS. *ff* Help! help! . . . LENTO. SAMUEL.

Help! . . . There is no help for him— E - li is dead!

Help! help! . . .

LENTO. *p* *ff*

No. 47.

CHORUS. GRAVE. Met. ♩ = 52.

pp The glo - ry is de - part - ed from Is - ra - el; for the Ark of

pp The glo - ry is de - part - ed from Is - ra - el; for the Ark of

pp The glo - ry is de - part - ed from Is - ra - el; for the Ark of

pp The glo - ry is de - part - ed from Is - ra - el; for the Ark of

GRAVE.

God is ta - - ken! SAMUEL. RECIT.

God is ta - - ken! Blow the trum - pet; sanc - ti - fy a fast; and

God is ta - - ken!

God is ta - - ken!

call a so-lemn as-sem-bly! Let the

MAESTOSO. f

priests, the mi-nis-ters of the Lord, weep, weep be-tween the porch and the

al-tar: for thus saith the Lord, "Turn ye e-ven to me with all your

ANDANTE. Met. ♩ = 96.

p ANDANTE.

heart; with fast-ing, with weep-ing, and with mourn-ing: then will the

RECIT.

Lord be jea-lous for His land; and pi-ty, and pi-ty His peo-ple.

LARGO.

LARGO.

No 48.

CHORUS.

ALLEGRO MODERATO. Met. ♩ = 112.

SOPRANO. Blessed be the Lord, the Lord God of Is - ra - el, from e - ver - last - ing to

ALTO. Blessed be the Lord, the Lord God of Is - ra - el, from e - ver - last - ing to

TENOR. Blessed be the Lord, the Lord God of Is - ra - el, from e - ver - last - ing to

BASS. Blessed be the Lord, the Lord God of Is - ra - el, from e - ver - last - ing to

PIANOFORTE. *f*

ALLEGRO MODERATO.

e - ver - last - ing; Bless - ed be the Lord, the Lord God of Is - ra - el,

e - ver - last - ing; Bless - ed be the Lord, the Lord God of Is - ra - el, from

e - ver - last - ing; Bless - ed be the Lord, the Lord God of Is - ra - el, from

e - ver - last - ing; Bless - ed be the Lord, from

from e - ver - last - ing to e - ver - last - ing, from e - ver - last - ing to

e - ver - last - ing to e - ver - last - ing, from e - ver - last - ing to

e - ver - last - ing to e - ver - last - ing, from e - ver - last - ing to

e - ver - last - ing to e - ver - last - ing, from e - ver - last - ing to

e - - ver - last - ing. Blessed be the Lord, the Lord God of Is - ra - el, from

e - - ver - last - ing. Blessed be the Lord, the Lord God of Is - ra - el, from

e - - ver - last - ing. Blessed be the Lord, the Lord God of Is - ra - el, from

e - - ver - last - ing. Blessed be the Lord, the Lord God of Is - ra - el, from

e - ver - last - - ing to e - - ver - last - - - - -

e - ver - last - - ing to e - - ver - - - last - - - - -

e - ver - last - - ing to e - - ve - - - last - - - - - ing.

e - ver - last - - ing to e - - ver - - - last - - - - -

No. 49. A TEMPO GIUSTO. Met. ♩ = 138.

ing.

ing.

Hal - le - lu - jah, Amen. Hal - le - lu - jah, Halle - - lu - - jah, A - - - men.

ing. Hal - le - lu - jah,

A TEMPO GIUSTO.

Sves ad lib

Hal - le - lu - jah,

Halle - lu - jah, Halle - lu - jah, A - men. Hal - le

Amen. Halle - lu - - jah, Halle - - lu - jah, A - - - - - men.

Amen. Halle - lu - - jah, Halle - - lu - jah, A - - - men.

Hal - le - lu - jah,

lu - - jah, Halle - lu - - - jah, Halle - - lu - - jah,

Halle - lu - - - jah, Halle - lu - - - jah, A - - - - - men. Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, A - - - men. Hal - le - lu - jah,

A - men. Hal - le - lu - jah, Halle - lu - jah, A - - - men.

Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le -

lu jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - -

Amen. Halle - lu - - jah, A - - - - -

men. Halle - lu - - jah, A - - - - - men, A - -

Halle - lu - - jah, Halle - lu - - jah, Hal - le - lu - - - - jah, Hal - le -

jah, Halle - lu - - - jah, A - - men, Hal - le - lu - - - - jah, Hal - le -

- - - - men. Hal - - - le - lu - jah, Hal - le - lu - jah, A - - - -

men, A - - - - -

lu - - - jah, Hal - - la - - - - lu - - - jah,

lu - - - jah, A - - men. A - - men. Hal - le - lu - -

men. Halle - lu - jah, A - - men. Halle - lu - -

men. Halle - lu - jah, Halle - lu - jah, A - - - -

Hal - le - lu - jah, A - men. Halle - lu - jah, A - - men. A - - - -

jah, Halle - lu - jah.

jah. Hal-le - lu - - jah, Hal-le - lu - jah, A - -
 men. Hal-le - lu - jah, Hal-le - lu - - jah, A - - -
 men. Hal-le - lu - jah, Hal-le - lu - - jah, A - -
 Hal - le - lu - jah, A - men. Hal - le - lu - - - - jah,

men, A - - men. A - - -
 A - - men. A - - men. A - -

men. Hal - le - lu - jah,
 men. Hal - le - lu - jah, Amen. Hal - le - lu - jah, Halle-
 - - men. A - - - men. Hal - le - lu - jah, A - - -
 men. A - - - - - men. Halle - lu - -
 Ped.

Hal - le - lu - jah, Amen. Halle - lu - jah, Halle - lu - jah.
 lu - jah, Halle - lu - jah, A - men. Hal - le -
 - - - - - men. Halle - lu - jah, Hal - le - lu - jah, Halle - lu - jah,
 jah, Halle - lu - - - - - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

lu - jah, Hal *Cres.* - - - - - *f* le - lu - jah,
 Hal *Cres.* - - - - - *f* le - lu - jah,
 lu - jah, *Cres.* Hal - - - - - *f* le - lu - jah,
Cres. Hal - - - - - *f* le - lu - jah,
Cres. *f*

This musical score is for a piece titled "No. 49." on page 190. It is written in G major (one sharp) and 4/4 time. The score consists of three systems, each with five staves. The top four staves of each system are for vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff in each system is for the piano accompaniment, with a grand staff (treble and bass clefs). The lyrics "A - men." are written below the vocal staves, with dashes indicating the placement of the words. The piano part features a rhythmic accompaniment with chords and melodic lines. The piece concludes with a final cadence in the piano part.

First system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "A - - - - - men. A - - - - -", "A - - - - - men,", "A - - - - - men.", and "A - - - - - men." The bottom staff is a piano accompaniment with a complex, flowing melodic line.

Second system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "men A - -", "men A - -", "men A - -", and "men A - -". The bottom staff is a piano accompaniment.

Third system of musical notation. It consists of five staves. The top four staves are vocal parts with lyrics: "men A - - - - - men.", "men A - - - - - men.", "men A - - - - - men.", and "men A - - - - - men.". The bottom staff is a piano accompaniment.

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INDEX.

PART I.

no.		PAGE	no.		PAGE
1	Overture	1	16	Chorus of Levites . O ye kindreds	70
2	Recitative . Blow up the trumpet	5	17	Recitative and Chorus I am come to sacrifice	77
3	Chorus and Solo Let us go to pray	5	18	Solo and Chorus of } Philistines, hark !	75
4	Recitative . Behold ! I have brought	16		Philistines	
5	Air with Chorus Let the people praise Thee	16	19	Air Hear my prayer, O God	84
6	Chorus Blessed be the Lord	20	20	Recitative Eli, thus saith the Lord	85
7	Recitative . Unto Thee, O Lord	28	21	Duetto Lord, cause Thy face	88
8	Prayer Turn Thee unto me	28	22	Corale O make a joyful noise	91
9	Recitative . Woman, how long wilt thou ?	31	23	Solo { The Lord is in His holy	
10	Chorus The Lord is good	32		temple	92
11	Recitative . Hannah, why weepest thou ?	39	24	Recitative Open unto me the gates	93
12	Duetto Wherefore is thy soul cast down	40	25	Air I will extol Thee, O Lord	93
13	Chorus with Solos For every thing there is a season	45	26	Recitative Why camest thou hither ?	98
14	Recitative . My sons ! my sons !	67	27	Solo and Chorus Blessed is he that cometh	99
15	Air If Thou should'st mark	68	28	Chorus Hosanna in the Highest	101

PART II.

29	The Morning Prayer Lord, from my bed	108	40	Chorus Woe unto us, for we are spoiled	149
30	Recitative . My mother, bless me	112	41	Recitative . When shall I arise ?	161
31	Trio Thou shalt love the Lord	114	42	Cho. of Levites Bless ye the Lord	166
32	Solo and Quartet . We bless you	119	43	Recitative . I wait for the Lord	168
33	March of Israelites	122	44	Air Although my house	171
34	Recitative . Hear, O Israel	126	45	Chorus Lament with a doleful lamentation	176
35	Chorus Hold not Thy peace	127	46	Recitative What meaneth the noise	180
36	Recitative . It is a good thing	142	47	Chorus The glory is departed	181
37	The Evening Prayer This night I lift my heart	143	48	Chorus Blessed be the Lord	188
38	Chorus of Angels . No evil shall befall thee	146	49	Chorus Hallelujah, Amen	184
39	Recitative . Woe unto us	149			