

# HANDEL'S

ORATORIO,

# SAMSON,

(COMPOSED IN THE YEAR 1744.)

IN VOCAL SCORE, WITH A SEPARATE ACCOMPANIMENT FOR THE ORGAN  
OR PIANO-FORTE.

ARRANGED BY

VINCENT NOVELLO.

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MOS-ETR

# SAMSON.

## PERSONS REPRESENTED.

SAMSON.  
MICAH, *his friend.*  
MANOAH, *his father.*  
DALILA, *his wife.*

HARAPHA, *a giant of Gath.*  
ISRAELITISH MESSENGER.  
ISRAELITISH WOMAN.  
PRIESTS OF DAGON.

VIRGINS, *attendant upon Dalila.*  
ISRAELITES, *friends of Samson.*  
ISRAELITISH VIRGINS.  
PHILISTINES.

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## ARGUMENT.




**PART I.**—Samson, blind and captive to the Philistines, being relieved from his toil by a festival in honour of Dagon their god, comes forth into open air.—The priests of Dagon sing in praise of their idol.—Samson bemoaning his condition, is visited by his friends and his father Manoah, who join in bewailing his degradation.—Samson acknowledging the justice of his punishment, predicts that Dagon will not be allowed to triumph over the God of Israel.—Micah and his friends express a hope that Samson's prediction may be verified.—Samson, however, declares his hopes to be gone, his nature declining, and his life drawing to a close.—Upon which, his friends recount to him the joy and peace that his spirit will realize in the eternal world.

**PART II.**—Micah and the Israelites call upon God to have pity on Samson.—Dalila, his wife, then appears, and pretending penitence and submission, entreats him to go home with her. He refuses to listen to her entreaties; a scene of mutual recrimination ensues, and they separate. His friends assert the ordained subjection of his wife to the husband.—Harapha, a giant of Gath, then approaches, attracted by the fame of Samson's prodigious might, and boasts how he would have overcome him had he encountered him before his captivity.—Samson dares him to a trial now, which he refuses, and is taunted by Samson with cowardice.—Micah proposes, as a test of who is the supreme God, that Harapha should call upon Dagon, to try his power over Samson.—The Israelites prostrate themselves before Jehovah, and supplicate His delivering aid.—Harapha calls upon Dagon, and the worshippers of that idol appeal to him for protection and succor; after which, the Israelites and Philistines jointly, but in opposition to each other, celebrate the majesty, power, and supremacy of their respective deities.

**PART III.**—Harapha is sent by the Philistine lords to bid Samson attend their festival, to exhibit his strength before them, which at first he refuses to do.—His friends, perplexed for his safety, call upon God for help.—Samson, persuaded inwardly that this was from God, yields to go along with Harapha, who comes again with great threatenings to fetch him.—Samson departs, invoking the aid of that Spirit with which he had formerly been inspired.—His friends cheer him on, and declare him to be fulfilling the call, and under the guidance of Heaven. Manoah returns to tell his friends his hopes of obtaining Samson's release. The Priests of Dagon are heard to celebrate the praises of their idol for subduing their foe.—Micah and Manoah hear the shouts of joy, and the latter again manifests his paternal solicitude for Samson.—An appalling, loud, and confused noise is heard, succeeded by wailings and cries for help.—An Israelitish messenger arrives in breathless haste, and relates to the relations and friends of Samson the fearful news of his having pulled down the Philistine temple, and buried his enemies and himself in its ruins.—Micah, and the Israelites, lament his fall.—A Dead March is heard, and his body approaches on its way to the tomb; and Manoah and Micah and the Israelites, perform the funeral rites.

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## PREFACE.

At page 28 of this volume, a note refers to certain passages in various parts of *Samson*, which are distinguished by  and which were omitted in the edition published by Walsh. The plates for Walsh's edition were corrected by Handel himself, so that the omissions must have been known to him, and were, doubtless, in conformity with his wishes, and it was, therefore, with some hesitation that the passages in question were admitted into the present edition; but as the Oratorio may be readily performed in conformity with Handel's wishes, by omitting all the passages enclosed between these marks,  (which marks the beginning) and  (which marks the end), showing what was originally left out, it was at length decided to insert the passages in the present volume, which might otherwise have been considered incomplete.

It is not, perhaps, generally known that the original manuscript scores of Handel's Oratorios, in the hand-writing of the Composer, and also the copies made by his amanuensis, Mr. Smith, were purchased by His late Majesty King George III. and that they are now the property of Her Majesty the Queen, who has most graciously granted access to them for the purpose of a careful examination and comparison of the originals with the copy prepared for the present editions.

The words of the Oratorio of *Samson* are chiefly selected from Milton's *Samson Agonistes*, and the compilation is supposed to have been made by Newburgh Hamilton, who added what was necessary to make a connected dramatic Oratorio. In Handel's original score there are long continuations of the words for recitatives, written between two staves, to which Handel has not added music, and some few which have music, but which have been crossed through with the pen, and are not copied in the score made by Mr. Smith. A minute transcript of these recitatives was made with the intention of reprinting them in this place, but they would occupy much space without corresponding interest; some of them are foolish and trifling: thus, instead of the short recitative, page 190, "Heaven, what noise," &c., there comes; "That cry from slaughter of one foe could not ascend! What shall we do?—stay here? or run and see?" &c. &c. Handel was apparently induced to adapt music to much more of these recitatives than he afterwards found effective for performance; and it is to be regretted that the zeal of after editors should have replaced what Handel so evidently rejected, especially as Dr. Clark Whitfeld has done in his edition of Handel, where the recitatives are given without the slightest indication of where the omissions may be made, but the whole are printed without comment.

# OVERTURE.

ACCOMP.

Met. = 88

*Pomposo. f*

The musical score is written for piano accompaniment in a 3/4 time signature with a key signature of one sharp (F#). The tempo and dynamics are marked as *Pomposo. f*. The score consists of seven systems of two staves each. The first system includes the tempo and dynamic markings. The second system has an *8va.* marking below the bass staff. The third system features triplets in the treble staff. The fourth system continues with triplets. The fifth system also features triplets. The sixth system includes a trill (*tr*) in the treble staff. The seventh system has an *8va.* marking below the bass staff. The score concludes with a double bar line and repeat dots.

607463

8ves. 8ves. 8ves.

8ves.

8ves.

8ves.

8ves. 8ves. 8ves. 8ves.

8ves.

Adagio. Segue Fugue.

*Allegro.*

Met. 92 = ♩

Musical notation for the first system, featuring a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a forte (f) dynamic and a fermata over the first measure. The bass line is mostly silent in this system.

Musical notation for the second system, showing the continuation of the treble and bass lines with various rhythmic patterns and accidentals.

Musical notation for the third system, featuring dense sixteenth-note passages in the treble and a steady bass line.

Musical notation for the fourth system, continuing the intricate melodic and harmonic development.

Musical notation for the fifth system, showing a change in texture with more sustained notes in the bass.

Musical notation for the sixth system, featuring rapid sixteenth-note runs in the treble.

Musical notation for the seventh system, concluding with a final cadence. The word "8ves." is written below the bass line.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex, rhythmic melody in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, continuing the piece. It includes four measures of repeated eighth notes in the bass clef, each marked with "8ves." below the staff.

Third system of musical notation, featuring a more active treble clef line and a bass line with a single "8ves." marking at the end of the system.


Fourth system of musical notation, showing a continuation of the melodic and harmonic development. A single "8ves." marking is present at the beginning of the system.

Fifth system of musical notation, featuring a piano (*p*) dynamic marking in the treble clef. The music continues with intricate rhythmic patterns.

Sixth system of musical notation, marked with a forte (*f*) dynamic. The treble clef line is filled with dense, sixteenth-note passages.

Seventh system of musical notation, marked with an *Adagio* tempo change. It includes a trill (*tr*) in the treble clef and an "8ves." marking in the bass clef. The system concludes with a double bar line.

MENUET.

Mot. 100 = 

8va.

D.C. al Segno Sino al Fine.

Scene before the Prison of Gaza, SAMSON blind and in chains.

## No. 2.

## RECIT.—THIS DAY A SOLEMN FEAST.

RECIT.—SAMSON.

VOICE. This day, a solemn feast to Dagon held, relieves me from my

task of ser-vile toil; Un-willing-ly their su-persti-tion yields this

rest! to breathe heav'n's air, fresh blow-ing pure and sweet.

ACCOMP.

## No. 3.

## CHORUS OF THE PRIESTS OF DAGON.

## AWAKE THE TRUMPET'S LOFTY SOUND.

CHORUS.—*Allegro.*

TREBLE.

ALTO.

TENOR.  
(Sve. lower.)

BASS.

ACCOMP.

*Allegro.—Met. 144. =*

Awake the trumpet's lofty

Awake the trumpet's lofty

sound ; A -  
 sound ; Awake the trumpet's lofty  
*Trumpets.* A -

wake, **Awake,** A - wake the trumpet's lofty sound ; The joy - ful  
 sound ; **Awake,** A - wake the trumpet's lofty sound ; The joy - ful  
 sound ; **Awake,** A - wake the trumpet's lofty sound ; The joy - ful  
 wake, **A - wake** the trumpet's lofty sound ; The joy - ful

sa - cred fes - tival comes round, when Da - gon, king of all the  
 sa - cred fes - tival comes round, when Da - gon, king of all the  
 sa - cred fes - tival comes round, when Da - gon, king of all the

earth, of all the earth is crown'd.

earth, of all the earth is crown'd.

earth, of all the earth is crown'd.

earth, of all the earth is crown'd.

A - wake, awake, a -

The sacred joy - - ful, joy - - - - - ful fes - tival comes round.

The sacred joy - - ful fes - - - - - tival comes round.

The sacred joy - - ful, joy - - ful sacred fes - tival comes round.

wake, The sacred joy - - ful fes - - - - - ti-val comes round,

Awake, awake, The sacred joy - - ful fes - tival comes round,

Awake, awake, The sacred joy - - ful fes - - - - - tival comes round,

Awake, awake, Awake, a -

When Da-gon, king of all the earth, of all the earth, is crown'd,  
 When Da-gon, king of all the earth, of all the earth, is crown'd, When Da-gon,  
 When Da-gon, king of all the earth, of all the earth, is crown'd, When Da-gon,  
 - wake, When Dagon, king, When Dagon,

Awake the trumpet's lof - ty sound;  
 king. . . . of all the earth, is crown'd, A-wake the trumpet's lof - ty sound;  
 king of all the earth, is crown'd, A-wake the trumpet's lof - ty  
 king of all the earth, is crown'd, A-wake the

The joy-ful, sa - - cred fes - ti - val comes round.  
 The joy-ful, joy - - ful, sa - - cred fes - ti - val comes round.  
 sound; The joy-ful, sa - - cred fes - ti - val comes round.  
 trumpet's lofty sound; The joy-ful, sa - - cred fes - ti - val comes round.

When Da-gon, king of all the earth, of all the earth, is crown'd, The sa-cred, joy - - ful

When Da-gon, king of all the earth, of all the earth, is crown'd, The sa-cred,

When Da-gon, king of all the earth, of all the earth, is crown'd,

The sa-cred, joy -

8ves.

fes - ti - val comes round, The joy - ful fes - ti - val comes round. A -

joy - - - ful fes - ti - val comes round.

The sa - cred, joy - - - ful, joy - - - ful fes - ti - val comes round.

ful, joy - - - ful, sa - - - cred, joy - - - ful fes - - - ti - val comes round.

wake, A - wake the trumpet's lof - ty

A - wake the trumpet's lof - ty sound, A - wake the trumpet's lof - ty

A - wake the trumpet's lof - ty sound, A - wake the trumpet's lof - ty

wake,

sound ; The joy - ful sa - - cred fes - ti - val comes round,

sound ; The joy - ful sa - - cred fes - ti - val comes round,

sound ; The joy - ful sa - - cred fes - ti - val comes round,

8ves.

When Dagon, king of all the earth, of all the earth, is crown'd.

When Dagon, king of all the earth, of all the earth, is crown'd.

When Dagon, king of all the earth, of all the earth, is crown'd.

8ves.

No. 4.

ARIA.—YE MEN OF GAZA.

ARIA.—PHILISTINE WOMAN.

TREBLE VOICE.

*Andante.*

ACCOMP.  
Met. 112 = ♩

*Andante.*

*mf*

Violin.

Ye men of Ga - za hith - ther bring

(Voice alone.)

The mer - ry, mer - ry pipe and pleas - ing string,.....

(Voice alone.)

*p*

..... The mer - ry, mer - ry pipe, ..... Ye

men of Ga - za, hith - er bring The mer - ry pipe and pleas - ing string, Ye men of

Ga - za, hith - er bring The merry pipe and pleas - ing string.

Ye men of Ga - za, hith - er bring The merry

pipe, The merry, merry pipe, .....

.... Ye men of Ga - za, hith - er bring The merry pipe and pleasing string.

The sol - emn hymn and

*p*

cheer - ful song; Be

*mf* *p*

8va.

Da - - gon prais'd by ev' - - ry tongue.

*mf*

Ye men of Ga - - za, hith - - er bring

*p* *mp*

The merry, mer-ry pipe and pleasing string, The merry, merry

*p*

pipe And pleas - ing string, The merry, merry pipe,.....

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

..... The merry pipe, The merry, mer-ry pipe and pleas -

The second system continues the vocal line with a dotted quarter note followed by eighth notes. The piano accompaniment features a prominent eighth-note pattern in the right hand. Trills (tr) are marked above the vocal line in the final two measures.

ing string.

The third system shows the vocal line with a trill (tr) over a dotted quarter note. The piano accompaniment continues with a steady eighth-note accompaniment. A mezzo-forte (mf) dynamic marking is present in the piano part.

The sol - emn hymn and cheer - ful song.....

The fourth system features a vocal line with a dotted quarter note followed by eighth notes. The piano accompaniment has a dynamic marking of piano (p) in both hands.

... Be Da - - gon prais'd by ev' - ry tongue, Be Dagon prais'd by ev'ry

The fifth system shows the vocal line with a dotted quarter note followed by eighth notes. The piano accompaniment continues with a consistent eighth-note accompaniment.

tongue, Be Dagon prais'd by ev'-ry tongue, Be Dagon prais'd, ... ..

Be Da - gon prais'd by ev' - - ry

*Adagio. tr*

*mp* *Adagio. (with voice.)*

*Tempo 1mo.*

tongue.

*Tempo 1mo.* *Violin Solo.*

*mf*

*f Tutti.*

No. 5.

CHORUS.— AWAKE THE TRUMPET'S LOFTY SOUND.

CHORUS.— *Allegro.*

TREBLE.

Awake the trumpet's lofty sound, The joyful

ALTO.

Awake the trumpet's lofty sound, A - wake the trumpet's lofty sound; The joyful

TENOR.  
(*vo. lower.*)

Awake the trumpet's lofty sound, A - wake the trumpet's lofty sound; The joyful

BASS.

ACCOMP.

*Allegro. — Met. 144. =*

sa - - cred fes - tival comes round, When Dagon, king of all the earth, of all the earth is

sa - - cred fes - tival comes round, When Dagon, king of all the earth, of all the earth is

sa - - cred fes - tival comes round, When Dagon, king of all the earth, of all the earth is

8ves.

crown'd.

crown'd.

crown'd.

Pedals.

LOUD AS THE THUNDER'S AWFUL VOICE.

ARIA. \* PRIEST.

*Allegro.*

TENOR  
VOICE.

ACCOMP.

Met. 88 = ♩

The musical score is written for Tenor Voice and Piano Accompaniment. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Allegro*. The piano part starts with a forte (*f*) dynamic. The vocal line includes lyrics: "Loud as the thun - der's aw - ful voice,....." and "Loud as the thun - der's aw - ful voice,.....". The piano accompaniment features intricate patterns, including trills (*tr*) and dynamic changes to piano (*p*) and mezzo-forte (*mf*). The score concludes with the lyrics "In notes of tri-umph, In notes of triumph, notes of praise,.....".

\* This Aria is occasionally omitted.

In notes of triumph, notes of praise,

*tr* *tr*

So high great Da - gon's name we'll raise, so high great Da - gon's name we'll

*tr*

raise, That heav'n and earth may hear how we re - joice,

That heav'n and earth may

*mf* *p*

hear how we re-joice, That

heav'n and earth may hear..how we rejoice.

Loud as the thun - der's aw - ful voice, . . . . . In notes of triumph,

notes . . . of praise, . . . . . In notes of triumph, . . . . . notes of praise,

So high great Da - gon's name we'll raise, . . . . .

. . . . . that heav'n and earth may hear how we re-joice,

..... That heav'n and earth may

hear how we rejoice, how we rejoice, .....

..... That heav'n and earth may

hear how we re-joice.

*f* *tr*

*tr* *tr* *tr*

No. 7. CHORUS.—AWAKE THE TRUMPETS LOFTY SOUND.

CHORUS.— *Allegro.*

TREBLE. Awake the trumpet's lofty sound, The joyful

ALTO. Awake the trumpet's lofty sound, A - wake the trumpet's lofty sound, The joyful

TENOR. (Svs. lower.) Awake the trumpet's lofty sound, A - wake the trumpet's lofty sound; The joyful

BASS.

ACCOMP. *Allegro.— Met. 144. =*

sa - - cred fes - tival comes round, When Dagon, king of all the earth, of all the earth is

sa - - cred fes - tival comes round, When Dagon, king of all the earth, of all the earth is

sa - - cred fes - tival comes round, When Dagon, king of all the earth, of all the earth is

crown'd.

crown'd.

crown'd.

Pedals.

No. 8.


ARIA.—THEN FREE FROM SORROW.

ARIA. PHILISTINE WOMAN.

VOICE.

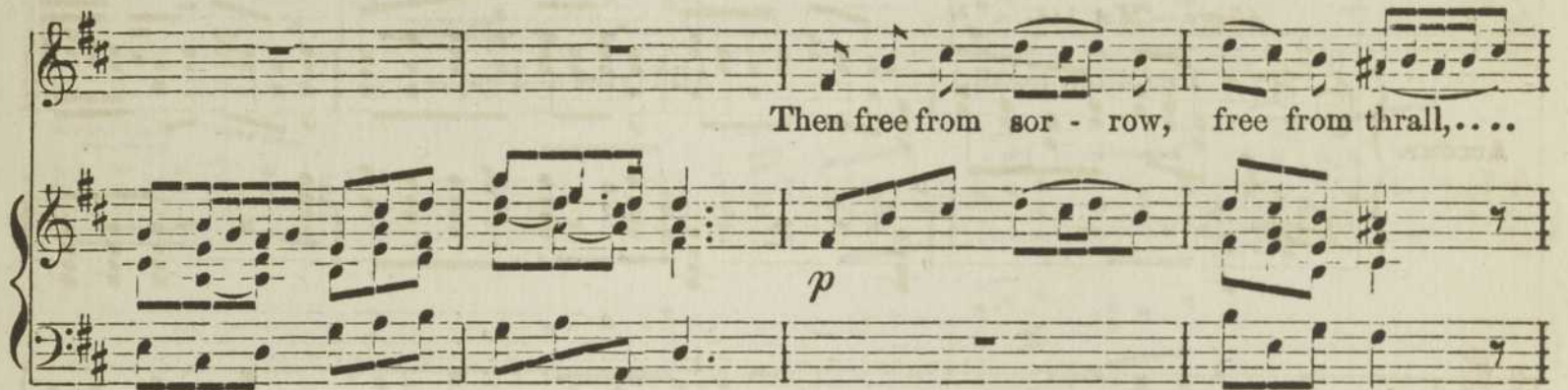
ARIA. *Allegro moderato.*

ACCOMP.

Met. 116 = 



The first system of music features a voice line and a piano accompaniment. The voice line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The tempo is marked 'Allegro moderato'. The piano part begins with a dynamic marking of *mf*.



The second system continues the music. The voice line has the lyrics "Then free from sor - row, free from thrall,....". The piano accompaniment includes a dynamic marking of *p*.



The third system continues the music. The voice line has the lyrics "Then free from sor - row, free from thrall,....". The piano accompaniment includes dynamic markings of *mp* and *p*.



The fourth system continues the music. The voice line has the lyrics "All blythe and gay, .... With sports and play,....". The piano accompaniment includes dynamic markings of *mp* and *p*.



The fifth system continues the music. The voice line has the lyrics "We'll cel - e - brate ..... his fes - ti - val." and includes a trill (*tr*) over the word "celebrate". The piano accompaniment includes dynamic markings of *p* and *mf*.

Then free from sorrow,

free from thrall, All blythe and gay,....

With sport and play..... We'll cel - e - brate his

fes - ti - val. With sports and play,.....

..... All blythe and gay,..... We'll cel - e - brate his

fes - ti - val. Then free from sor - row, free from thrall,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'fes - ti - val. Then free from sor - row, free from thrall,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *mf* is present in the piano part.

We'll cel - e - brate his fes - ti - val; All blythe and . . . . gay, With sports . . . . and play, We'll

The second system continues the vocal line and piano accompaniment. The lyrics are 'We'll cel - e - brate his fes - ti - val; All blythe and . . . . gay, With sports . . . . and play, We'll'. The piano accompaniment includes dynamic markings of *p* (piano) in both the right and left hands.

cel - e - brate, . . . . . We'll cel - e - brate his

The third system shows the vocal line and piano accompaniment. The lyrics are 'cel - e - brate, . . . . . We'll cel - e - brate his'. The piano accompaniment features a more active eighth-note pattern in the right hand.

fes - ti - val.

The fourth system shows the vocal line and piano accompaniment. The lyrics are 'fes - ti - val.'. The piano accompaniment includes a dynamic marking of *mf* in the right hand.

The fifth system shows the piano accompaniment for the final part of the page. It consists of a grand staff with treble and bass clefs, continuing the eighth-note accompaniment pattern.

No. 9.

RECIT.— WHY BY AN ANGEL.

RECIT.— SAMSON:

VOICE.

Why by an an - gel was my birth fore-told? As in a fi - ery column as -

RECIT.





ACCOMP.

- cending From off the al - tar in my parents' sight; Why was my nurture order'd and prescrib'd, As of a

per - son se - pa - rate to God, If I must die betray'd, and captiv'd, thus, The scorn and gaze of

foes? O cru - el thought, My griefs find no re - dress; they in - ward

prey, Like gau - gred wounds, im - me - di - ca - ble grown.

\* The Passage commencing at this mark  and ending at , was omitted in Walsh's Score of "Samson," published in Handel's time, and was also left out in several subsequent editions: some later copies of "Samson" however contain it, and as Handel's original manuscript has the passage, it is here retained. Similar passages occur in other Recitatives, all of which are pointed out in the same manner, and should curtailment be thought advisable, the marks   will indicate a ready means. A few remarks on Handel's probable wishes will be found at the end of the work.

## No. 10.

## ARIA.—TORMENTS, ALAS! ARE NOT CONFIN'D.

## ARIA.—SAMSON.

*Largo.*

VOICE.

*Largo e staccato.*

ACCOMP.

Met. 66 = ♩



Tor - - ments, a - las! are not.. con -

(Voice alone.)

- fin'd To heart, or head, or breast, To

heart, or head, or breast;

Torments, a - las! are not con - - fin'd To heart, or

head, or breast; But will a se - cret pas - sage find In -

- to the ve - ry in - most mind,

With pains in - tense op-press, That rob the soul it - self of rest,

That rob the soul it - self.....

..... of rest; That rob the soul it - self of rest.

With pains in - tense op-prest, That rob the

soul it - self of rest, With pains in-tense op-

- prest, That rob the soul it - self of rest.

*Adagio.* *Tempo lmo.*

*Adagio.* *mp* *Tempo lmo.*  
(With the voice.)

## No. 11.

## RECIT.—O CHANGE BEYOND REPORT.

RECIT.—MICAHA.

VOICE. *RECIT.*

O change beyond re - port, thought, or be-lief! See how he

ACCOMP. *RECIT.*

*p*

lies with lan - guish'd head unprop'd, A - bandon'd! past all hope!

Can this be he? He-ro-ic Samson? whom no strength of man, Nor fu - ry of the

fiercest beast could quell? Who tore the li-on, as the li-on tears the kid! Ran weapon - less on armies clad in

i - ron, Useless the temper'd steel, or frock of mail.

No. 12.

AIR.—O MIRROR OF OUR FICKLE STATE.

AIR. MICAH.

Largo.

VOICE.

O mir - ror of our .... fic - kle state, O

ACCOMP.

Largo.

Voice alone.

Met. 66 = ♩

mir - ror of our .... fic - kle state, In birth, in strength, in deeds, how great! In birth, in

strength, in deeds, how great! O mir - ror .... of .... our

fic - kle state,

In birth, in strength, in deeds, how great!

In birth, in strength, ..... in deeds, how great,

From highest glo - ry fall'n so low,

Sunk in the deep abyss of woe,..... Sunk in the

deep..... a - byss of woe, From highest glo - ry fall'n so

low, Sunk in the deep abyss of woe,..... Sunk in the deep a - byss of woe,

Sunk in the deep abyss of woe,.....

Sunk in the deep a - byss of woe,..... From highest



glo - ry fall'n so low,..... Sunk in the deep a-byss of woe,.....

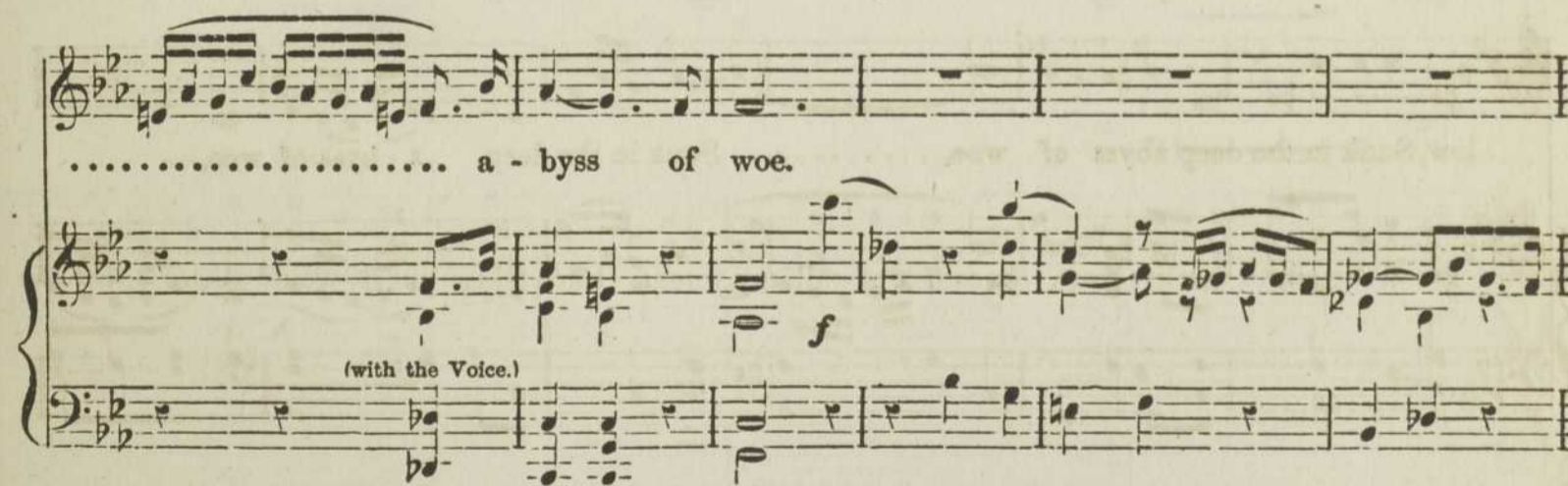


..... Sunk in the deep.....



..... a - byss of woe.

(with the Voice.)

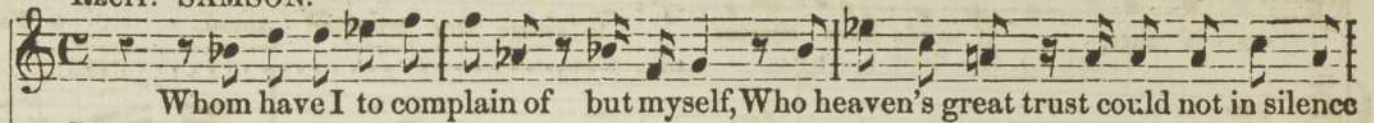


## No. 13.

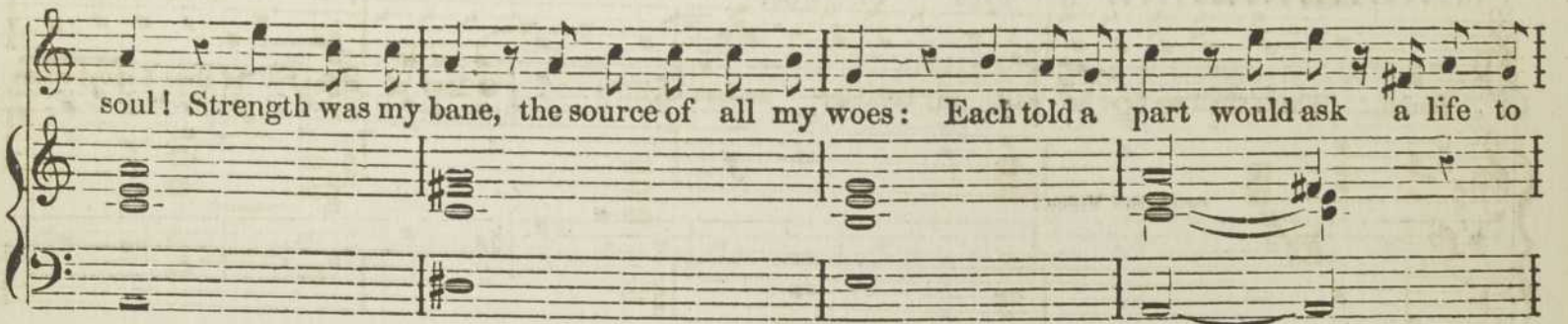
## RECIT.—WHOM HAVE I TO COMPLAIN.

RECIT. SAMSON.

VOICE.



ACCOMP.



MICAH.

wail.

Matchless in might! once Israel's glory, now her grief! We come (thy friends well known) to



vis - it thee, If words have charms to swage thy troubled mind, We'll pour their

**SAMSON.**  
balm in - to its fes - ter'd wounds. Welcome, my friends! Experience teaches now, how coun - terfeit

the coin of friendship is, that's on - ly in the superscription shown. In the warm sunshine of our prosp'rous

days, friends swarm, But in the winter of ad - ver - si - ty, draw in their heads: tho' sought, not to be

**MICAH.** found, Which shall we first be - wail, thy bondage or lost sight? **SAMSON.** O loss of sight! of thee I most com -

- plain. O worse than beg - ga - ry, old age, or chains! My ve - ry soul in real darkness dwells!

No. 14.

AIR.—TOTAL ECLIPSE.

AIR. SAMSON.  
*Larghetto e Staccato.*

VOICE.

*Larghetto e Staccato.*

ACCOMP.

Mct. 72 =

To - tal eclipse! no sun, no moon! All dark,.... All dark.... amidst the blaze of noon!

Voice alone.

O glo - rious light! no cheering ray To

glad my eyes with wel - come day: To - tal eclipse! no sun, no moon! All

Voice alone.

dark..... amidst the blaze of noon! Why thus depriv'd thy prime decree, Sun, moon, and stars are

dark to me. Sun, moon, and stars, Sun, moon, and stars, are dark to me. Sun, moon, and

stars, Sun, moon, and stars are dark to me.

No. 15. RECIT.—SINCE LIGHT SO NECESSARY IS.

ACCOMPANIED RECIT.—MICAHL  
Largo.

VOICE.

Since light so ne-ces-sa-ry is to life, That in the soul 'tis almost life it-

ACCOMP.

Met. 72 = ♩

- self, Why to the tender eye is sight confin'd so ob-vi-ous, And so easy to be quench'd?

Why not as feeling, Thro' all parts diffus'd, That we might look at will thro' ev' - - - ry pore?

Adagio. (with the voice.)

No. 16.

CHORUS.—O, FIRST CREATED BEAM.

TREBLE.

CHORUS. *A tempo ordinario.*

ALTO.

TENOR. (Sve. lower.)

BASS.

CHORUS. *A tempo ordinario.*

ACCOMP.

Met. 66 = ♩

8va.

*Allegro.*

and light was o - - ver all, and light, and

word, "Let there be light!" and light was o - - ver all, and light, and

word, "Let there be light!" and light was o - ver all, and light, and

*Allegro.* 80 = ♩

Pedals 8va.

*Andante.*

light was o - - - ver all! O, first cre-a - ted beam! and thou, great

light was o - ver all! O, first cre-a - ted beam! and thou, great

light was o - ver all! O, first cre-a - ted beam! and thou, great

*Andante.* 66 = ♩

*Allegro.*

*f*

word, and thou, great word, and light was o - ver  
 word, and thou, great word, "Let there be light!" and light was o - - ver  
 "Let there be light!" and light was o - ver

*Allegro. 80=*

*f*

all, and light, and light was o - - ver all, and light, and  
 all, and light, and light was o - ver all, and light, and  
 all, and light, and light was o - ver all, and light, and

light was o - ver all, o - ver all, and light was o - ver  
 light was o - - ver all, o - ver all, and light was o - ver  
 light was o - - ver all, o - ver all, and light was o - ver

all! One heav'nly blaze shone round this earthly ball, shone

all; One heav'nly blaze shone round this earthly ball, shone

all; One heav'nly blaze shone round this earthly ball, shone

round this earth-ly ball. To thy dark servant, To thy dark

round this earth-ly ball.

round this earth-ly ball. To thy dark servant, To thy dark servant

ser-vant life by light af-ford,.....

To thy dark ser-vant, To thy dark servant life by

life by light af - ford,.....

To thy dark ser-vant, To thy dark ser-vant life by light af -

life by light af - ford, To thy dark ser - vant,  
 light, by light af - ford, To thy dark ser - vant, life by  
 To thy dark ser - vant, To thy dark ser - vant,  
 ford, by light af - ford, To thy dark ser - vant, To thy dark

life by light af - ford,..... by light af -  
 light af - ford, life by light af - ford, by light af - ford, by light af -  
 by light,..... by light af - ford, by light af - ford, by light af -  
 ser - vant, life, life by light af - ford, by light af - - -

ford, To thy dark ser - vant, To thy dark ser - - vant,  
 ford, To thy dark ser - vant, To thy dark ser - vant, life  
 ford, To thy dark ser - vant, To thy dark ser - vant, by light  
 ford,..... To thy dark ser - vant, To thy dark ser - vant, life

life ..... by light af - - ford, .....  
 .... by light af - ford, To thy dark ser - vant, To thy dark  
 life by light af - ford, To thy dark servant, life by light af -  
 .... by light af - ford, To thy dark ser - vant,

.... To thy dark ser - vant, life by light, .... by light af - -  
 ser - vant, life by light..... af - ford, ..... by light af -  
 - ford,  
 To thy dark ser - vant, To thy dark ser - vant, life by light, by light af - -  
 8va. 8va.

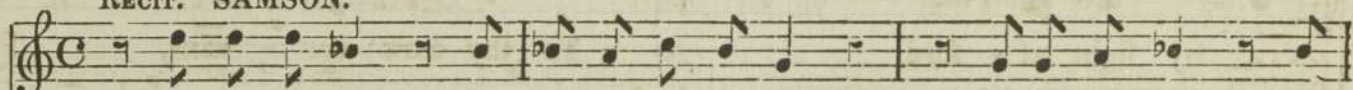
ford, To thy dark ser - vant, life by light af - ford.  
 ford, To thy dark ser - vant, life, life by light af - ford.  
 To thy dark ser - vant, life by light af - ford, life by light af - ford.  
 ford, To thy dark ser - - vant, life by light af - ford.

## No. 17

## RECIT. — YE SEE, MY FRIENDS.

RECIT. SAMSON.

VOICE.



Ye see, my friends, how woes enclose me round; But had I sight, how

RECIT.

ACCOMP.



could I heave my head For shame? Thus for a word, or tear, di-vulge To a false woman

\* MICAH.

God's most secret gift, And then be sung, or proverb'd for a fool. The wis-est men have

err'd, and been deceiv'd by fe-male arts. De-ject not then thyself, who hast of griefs a load;

Yet men will ask, Why did not Samson rath-er wed at home? In his own

\* See note, p. 27.

## SAMSON.

tribe are fair - er, or as fair. O that I had! A - las! fond

wish too late! That specious monster Da-li - lah my snare! myself the cause, Who

## MICAH.

vanquish'd by her tears, gave up my fort of si-lence to a woman. Here comes thy rev'rend sire, Old

## SAMSON.

Ma - no-ah, with careful steps, and locks as white as down. A - las! a - noth-er grief

## MANOAH.

that name a - wakes, Brethren, and men of Dan, say where is my son,

MICAH.

Samson, fond Israel's beast? In - form my age. As sig - nal now in  
 low de - ject - ed state, As in the height of pow'r: See where he lies!

No. 18.

RECIT.— O MISERABLE CHANGE.

ACCOMPANIED RECIT.— MANOAH.

*Largo.*

VOICE.

O mis - er - a - ble change! Is this the man Renown'd a - far,

*Largo.*

ACCOMP.  
Met. ♩=92.

the dread of Israel's foes; Who with an angel's strength their armies quell'd,

Himself an army: now un - equal match To guard his breast against the coward's spear.

No. 19.

ARIA.— GOD OF OUR FATHERS.

ARIA. *Larghetto.*

VOICE.

ACCOMP.  
Met. ♩ = 66.

The first system of music shows the vocal line and piano accompaniment. The vocal line is a whole rest. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked *Larghetto*. The piano part begins with a series of chords and moving lines in both hands.

The second system of music includes the vocal line with lyrics: "God . . . . . of our fathers, what is". The piano accompaniment continues. Dynamics include *p* (piano) and *mp* (mezzo-piano). A marking "(Voice alone.)" is placed below the piano part during the vocal phrase.

The third system of music includes the vocal line with lyrics: "man? So proud, so vain, so great in sto - ry." The piano accompaniment continues. A dynamic marking of *f* (forte) is present.

The fourth system of music includes the vocal line with lyrics: "God . . . . . of our fathers, what is man? So proud, so vain, so". The piano accompaniment continues. A dynamic marking of *p* (piano) is present. A marking "(Voice alone.)" is placed below the piano part during the vocal phrase.

The fifth system of music includes the vocal line with lyrics: "great . . . in sto-ry, So great . . . . .". The piano accompaniment continues. There are triplets marked with a '3' above the notes in the vocal line.

*tr* *tr*  
 . . . in sto - ry,

The first system of music features a vocal line with two trills (tr) and a piano accompaniment. The piano part includes several triplet markings (3) and a dynamic marking of *f* (forte).

His fame a blast, his life a span, A bubble at the height of

*tr*  
*p*

The second system continues the vocal line and piano accompaniment. It features a trill (tr) and a dynamic marking of *p* (piano).

*tr*  
 glo - ry, at the height of glo - ry,

The third system continues the vocal line and piano accompaniment. It features a trill (tr) and triplet markings (3) in the piano part.

His fame a blast, his life a span, A

*p*

The fourth system continues the vocal line and piano accompaniment. It features a dynamic marking of *p* (piano).

bubble at the height of glo - ry,

The fifth system continues the vocal line and piano accompaniment. It features triplet markings (3) and a dynamic marking of *f* (forte).

Oft he that is exalt - ed high, Unseemly

*p*

falls in human eye. Oft he that is ex - alt - ed high..... Unseemly

falls, Unseemly falls in human eye, Unseem-ly falls,..... Unseem - ly

falls in hu - man eye, Unseem-ly falls..... in hu - man eye.

## No. 20.

## RECIT.—THE GOOD WE WISH FOR.

ACCOMPANIED RECIT.—MANOAH.

VOICE. *The good we wish for often proves our bane. I pray'd for children,*

ACCOMPANIED RECIT.

ACCOMP. *p*

*and I gain'd a son; Ard such a son, as all men hail'd me happy. But who'd be now a*

*fa - ther in my stead? The blessing drew a scorpion's tail be - hind; This plant (select and*

*sacred, for a while the Mir - a - cle of all,) was in one hour ensnared, As -*

*- saulted, overcome, led bound, his foe's de - ri - sion, Captive, poor, and blind.*

*f*

*p*

8va.

No. 21.

AIR.—THY GLORIOUS DEEDS INSPIR'D MY TONGUE.

AIR. MANOAH.

VOICE.

ACCOMP.

Met. 100 = ♩

The first system of music features a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass clefs, with a key signature of one flat. The music is in common time (C). The piano part begins with a forte (f) dynamic and includes several trills (tr) and triplet markings (3).

The second system continues the piano accompaniment. It features two staves, treble and bass clefs, with a key signature of one flat. The music is in common time. The piano part includes trills (tr) and triplet markings (3).

The third system includes the voice line and piano accompaniment. The voice line has a treble clef and a key signature of one flat. The piano accompaniment has two staves, treble and bass clefs, with a key signature of one flat. The music is in common time. The piano part includes a piano (p) dynamic marking and a trill (tr).

Thy

glo - rious deeds in - spir'd my tongue, Whilst airs of joy from thence did flow, Whilst

The fourth system continues the piano accompaniment. It features two staves, treble and bass clefs, with a key signature of one flat. The music is in common time.

airs of joy from thence did flow,.....

The fifth system continues the piano accompaniment. It features two staves, treble and bass clefs, with a key signature of one flat. The music is in common time. The piano part includes triplet markings (3).

Whilst airs of joy.....

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 rest followed by a series of eighth notes. The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The key signature has one flat, and the time signature is 7/8.

..... from thence did flow.....

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted note followed by eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. The dynamics and key signature remain consistent with the first system.

Thy glo-rious deeds, Thy glo-rious deeds in - spir'd my tongue, Thy

The third system shows the vocal line with a dotted note and eighth notes. The piano accompaniment continues with eighth notes and rests. The key signature and time signature are maintained.

glo-rious deeds in - spir'd my tongue, Whilst airs of joy from thence did flow,.....

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dotted note and eighth notes. The piano accompaniment features eighth notes and rests. The key signature and time signature are maintained.

..... Whilst airs of joy,.....

The fifth system shows the vocal line with a dotted note and eighth notes. The piano accompaniment continues with eighth notes and rests. The key signature and time signature are maintained.

..... from

thence did flow,.....

..... Thy glo - rious deeds in - spir'd my tongue, Whilst

airs of joy.... from thence did flow.

*tr*

*f*

*tr*

*tr*

$\frac{3}{4}$

Largo. MET. 80 = ♩

To sor - rows now I tune... my song, And set my harp to notes of

Largo. Met. 80. = ♩

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'To sor - rows now I tune... my song, And set my harp to notes of'. The piano accompaniment starts with a piano (*p*) dynamic marking. The time signature is 3/4 and the key signature has one flat.

woe; To sor - rows now I tune my song, And set my harp

The second system continues the vocal line with the lyrics 'woe; To sor - rows now I tune my song, And set my harp'. The piano accompaniment continues with similar harmonic support.

to notes of woe, to notes of woe, to notes

The third system features the vocal line with the lyrics 'to notes of woe, to notes of woe, to notes'. The piano accompaniment provides a steady accompaniment.

of woe; And set my harp to notes of woe; And set my harp

The fourth system continues with the vocal line lyrics 'of woe; And set my harp to notes of woe; And set my harp'. The piano accompaniment includes some rests in the vocal line.

to notes of woe.....

The fifth system concludes the vocal line with the lyrics 'to notes of woe.....'. The piano accompaniment features a piano (*p*) dynamic marking and a trill (*tr*) in the upper staff.

## No. 22.

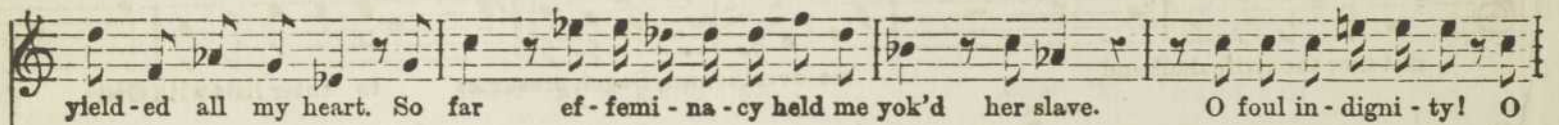
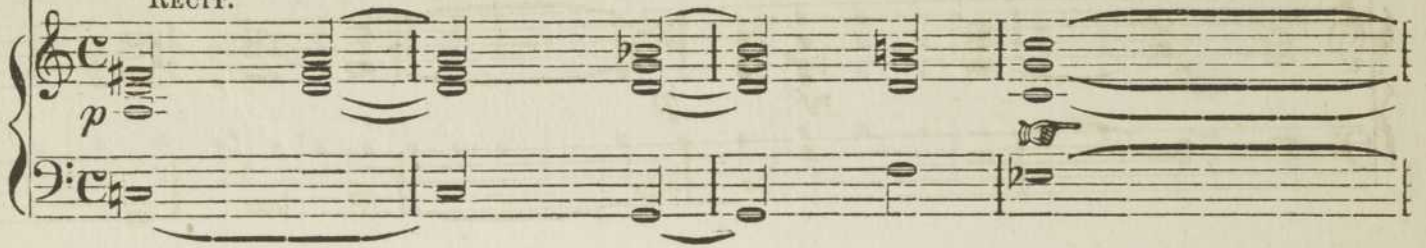
## RECIT.—JUSTLY THESE EVILS.

RECIT.—SAMSON.

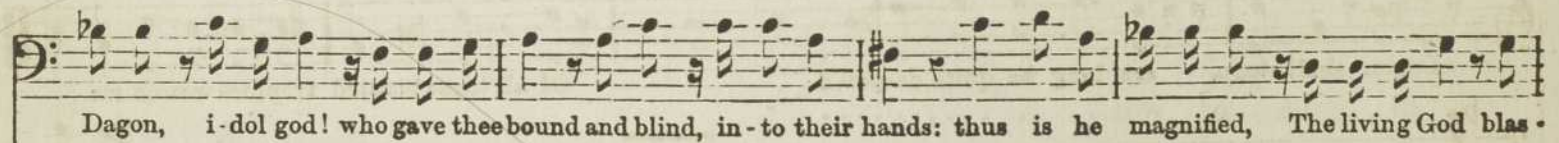
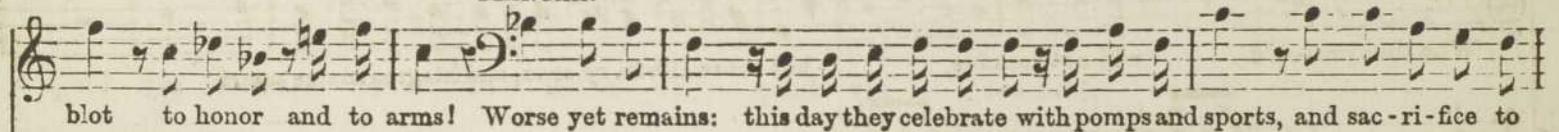
VOICE.



ACCOMP.



MANOAH.



## SAMSON.

-phem'd and scorn'd by that i - dol - atrous rout. This have I done, this pomp, this honor brought to i - dol Dagon ;

## No. 23, Accompanied.

But to Israel shame, and our true God disgrace. My griefs for this for-bid mine eyes to close, or thoughts to rest.

But now the strife shall end ; me overthrown, Dagon presumes to enter lists with God ;

Who thus provok'd will not connive, but rouse His fu-ry soon, and his great name assert.

Dagon shall stoop, ere long be quite despoil'd Of all those boasted trophies won on me.

No. 24. AIR.—WHY DOES THE GOD OF ISRAEL SLEEP?

AIR.—SAMSON.  
*Allegro.*

VOICE.

ACCOMP.  
Met. 84 = ♩

The first system of music shows the beginning of the piece. It consists of a vocal line and a piano accompaniment. The piano part starts with a forte (*f*) dynamic and a tempo marking of *Allegro*. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system continues the piano accompaniment. It features a piano (*p*) dynamic and includes several trills (*tr*) in the right hand. The bass line continues with a steady rhythmic pattern.

The third system continues the piano accompaniment. It features a forte (*f*) dynamic and includes several trills (*tr*) in the right hand. The bass line continues with a steady rhythmic pattern.

The fourth system begins with the vocal line. The lyrics are: "Why does the God of Is - rael sleep?". The piano accompaniment is marked *p* (piano) and includes the instruction "(Voice alone.)".

The fifth system continues the vocal line. The lyrics are: "A - rise with dreadful sound, A - rise, a - rise, a -". The piano accompaniment is marked *f* (forte).

- rise with dreadful sound, arise with dreadful sound,..... with dreadful sound, A-

*p* *f*

- rise, a-rise with dreadful sound, with dread - - ful sound, A-rise, a -

- rise, A-rise with dreadful sound, with dreadful sound, And

*p*

clouds encompass'd round,..... And clouds encompass'd round,.....

..... Then shall the heathen hear thy

*tr*

thun - - - der, Then shall the hea-then hear thy thun - - -

der,.... thy thun - der deep.

The

tem-pest of thy wrath now raise, In whirlwinds them pursue, Full

fraught with vengeance due, In whirlwinds them pursue,..... In

whirl winds them pursue, them pur - sue, them pursue, Full fraught with vengeance due, Full

fraught with ven - geance due,

Till shame and trouble all .....

..... thy foes shall seize. Till shame, till shame and

trouble, Till shame and trouble all thy foes shall seize, Till shame and

trouble all thy foes shall seize,..... Till

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs). The piano part features several trills (tr) in the right hand. The lyrics are: "trouble all thy foes shall seize,..... Till".

shame and trouble all..... thy foes

This system contains the next two staves of music. The vocal line continues with the lyrics: "shame and trouble all..... thy foes". The piano accompaniment continues with trills in the right hand.

..... shall seize. Why

This system contains the third and fourth staves of music. The vocal line has a long rest followed by the lyrics: "..... shall seize. Why". The piano accompaniment continues with a dynamic marking of *f* (forte).

does the God of Is - rael sleep? A -

This system contains the fifth and sixth staves of music. The vocal line has the lyrics: "does the God of Is - rael sleep? A -". The piano accompaniment has a dynamic marking of *p* (piano).

- rise with dread - ful sound, A - rise, a - rise, a-rise with dreadful sound, And

This system contains the seventh and eighth staves of music. The vocal line has the lyrics: "- rise with dread - ful sound, A - rise, a - rise, a-rise with dreadful sound, And". The piano accompaniment has dynamic markings of *f* (forte) and *p* (piano).

clouds encompass'd round,..... encompass'd round, Then shall the heathen hear thy

The first system of music features a vocal line with a long melisma on the word "round". The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a similar rhythmic accompaniment. Dynamics include a forte (*f*) section and a piano (*p*) section.

thun - der deep ; The tem-pest of thy wrath now raise, In whirl - winds them pur -

The second system continues the vocal line with the lyrics "thunder deep; The tempest of thy wrath now raise, In whirlwinds them pursue". The piano accompaniment features a more active right-hand part with sixteenth-note patterns. A forte (*f*) dynamic is indicated.

- sue, them pursue; Full fraught with ven - - - - -

The third system shows the vocal line with the lyrics "sue, them pursue; Full fraught with vengeance". The piano accompaniment includes trills (*tr*) in the right hand. The music is in a minor key.

- geance due, Till

The fourth system continues with the lyrics "vengeance due, Till". The piano accompaniment features a trill (*tr*) in the right hand. The vocal line has a long note on "Till".

shame and trouble, Till shame and

The fifth system concludes with the lyrics "shame and trouble, Till shame and". The piano accompaniment features multiple trills (*tr*) in the right hand. The vocal line has a long note on "shame".

trou-ble, all..... thy foes shall seize.

Till shame and trouble all thy foes shall seize.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a trill on the word 'trou-ble', followed by a dotted line for 'all.....' and then 'thy foes shall seize.' The piano accompaniment includes trills and dynamic markings such as *f* and *p*.

No. 25.

RECIT. — THERE LIES OUR HOPE.

RECIT. MICAH.

VOICE.

There lies our hope, True pro-phet may'st thou be, That God may

The vocal line for the recitative section is written in a single staff with a common time signature. It contains the lyrics: 'There lies our hope, True pro-phet may'st thou be, That God may'.

ACCOMP.

RECIT.

The piano accompaniment for the recitative section consists of two staves. It begins with a dynamic marking of *p* and features simple harmonic accompaniment.

vin-di-cate his glorious name, Nor let us doubt whether God is Lord, or Da-gon.

The second system of music continues the recitative with a vocal line and piano accompaniment. The vocal line includes the lyrics: 'vin-di-cate his glorious name, Nor let us doubt whether God is Lord, or Da-gon.' The piano accompaniment provides harmonic support.

No. 26. CHORUS.—THEN SHALL THEY KNOW.

CHORUS. *Allegro moderato.*

TREBLE.

ALTO.  
Then shall they know, that he whose name Je - ho - vah is, a -

TENOR. (8ve. lower.)  
Then shall they know, that he whose

BASS.

ACCOMP. Met. 88 = *ORGAN.*

Then shall they know, that he whose

- lone, O'er all the earth..... but one, O'er all the earth, O'er

name Je - ho - vah is, a - lone, O'er all the earth but one, O'er all the

Then shall they know, that he whose name Je - ho - vah is, a -

8va.

name Je - ho - vah is, a - lone, O'er all the earth but one, Then

all the earth but one, O'er all the earth but one,

earth but one, O'er all the earth but one,

- lone, O'er all the earth but one, Then shall they

Pedals.

\* This is specially marked to be led off by the Organ, in Handel's score; and as the other parts are marked TUTTI, the full organ, (without reeds,) will be most appropriate.

shall they know, that he whose name..... Je -

Then shall they know, that he whose

Then shall they know, that he..... whose name, that he whose

know, that he whose name..... Je -

8va.

- ho - vah is, a - lone, O'er all the earth.... but

name... Je - ho - vah is, a - lone, O'er all the earth but

name Je - ho - vah is, a - lone, O'er all the earth but

- ho - vah is, a - lone, O'er all..... the earth but

8va.

one,

one, Was ev - er the most

one, Was ev - er the most high, and still the same, and still the same,.....

8va.

Was ev - er the most high, and  
 high, and still the same, and still the same, .....  
 ..... and still the same, .....

still the same, and still the same, Was  
 .... and still the same,  
 and still the same, and still the same, ..... and still the same, ....  
 Was ev - er the most high, and still the same,

*Sua.*

ev - - er the most high, .... and still the same,  
 Was ev - er the most high, and still, and still the same, .....  
 ..... and still the same, and still, and still the same, .....  
 and still the same, ..... and still the same, Was

*Ped. Sua.*

and still the same, ..... and still the same; Then shall they know, that

..... Was ev - - er the most high, and still the same; Then shall they know, that

..... Was ev - er the most high, and still the same; Then shall they know, that

ev - er the most high, and still the same;..... Then shall they know, that

8va.

he whose name Je - ho - vah is, a - lone, O'er all the earth but

he whose name Je - ho - - - vah is, a - lone, O'er all the earth but

he whose name Je - ho - vah is, a - lone, ..... O'er all the earth but

he whose name Je - ho - vah is, a - lone, O'er all the earth but

one, Was ev - er the most high, ..... Was ev - er the most

one, and still the same, Was ev - er the most high, ..... and still the same,

one, and still the same, ..... and still the same, Was ev - er the most

one, and still the same, ..... and still the same, ..... and still the same, .....

high,.... and still the same; Je - ho - vah is a - lone, O'er  
 and still the same, and still the same; Je - ho - vah is, a - lone, O'er  
 high,..... and still the same; Je - ho - vah is, a - lone, O'er  
 ..... and still the same; Je - ho - vah is, a - lone, O'er

8va.

all the earth but one, and still the same,..... and still  
 all the earth but one, Was ev - er the most high, and still, and  
 all the earth but one, Was ev - er the most high, ..... and

8va.

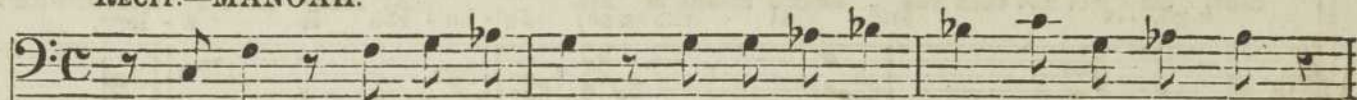
..... the same, was ev - - er the most high, and still the same.  
 still the same, was ev - er the most high, and still the same.  
 still the same, was ev - - er the most high, and still the same.

## No. 27.

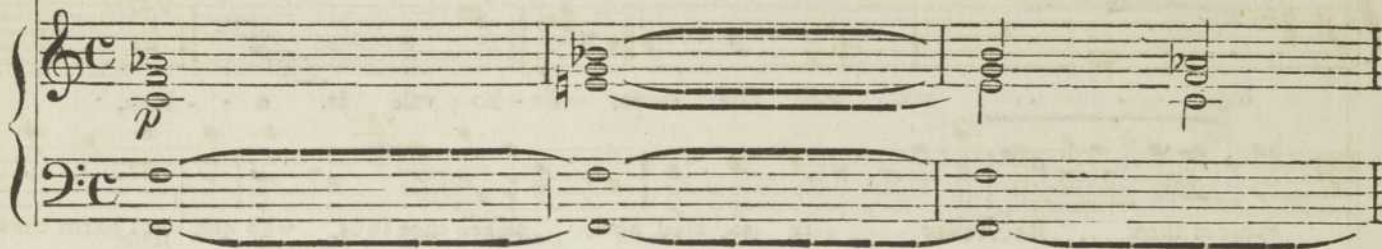
## RECIT.—FOR THEE, MY DEAREST SON.

## RECIT.—MANOAH.

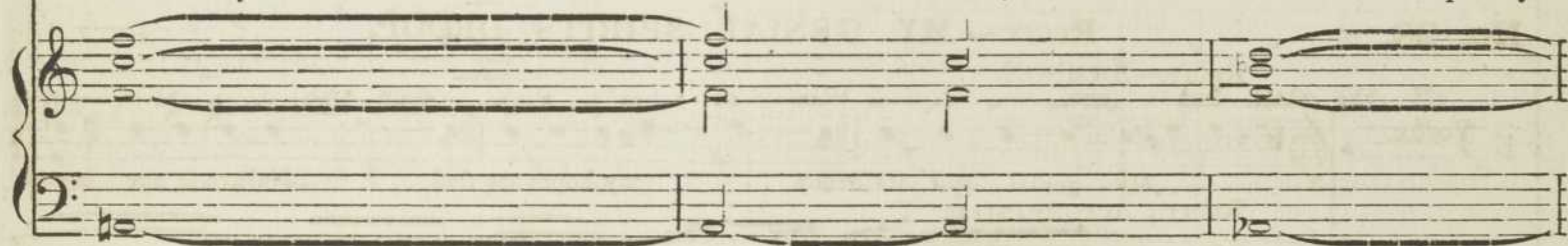
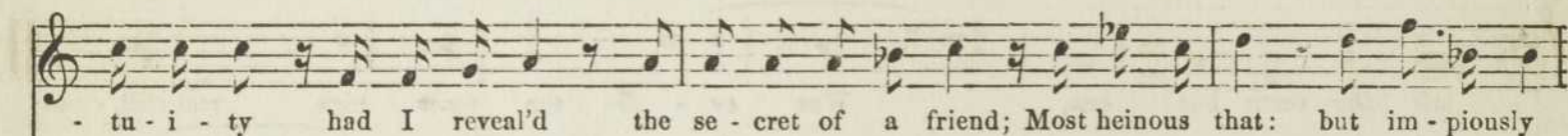
VOICE.



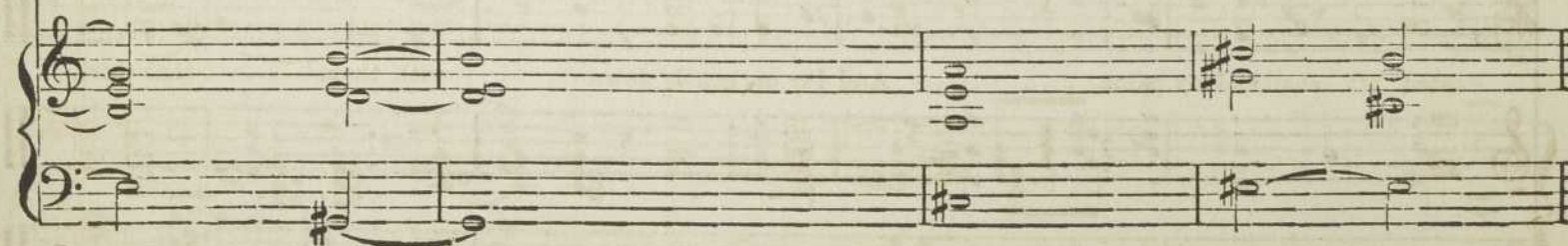
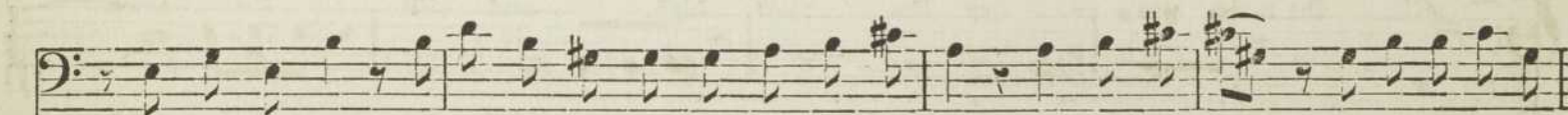
ACCOMP.



## SAMSON.



## MANOAH.



debt; Re - ject not then the offer'd means of life. Al - ready have I treated with some lords to

ransom thee. Re - venge is sa - cred now, to see thee thus, who can - not harm thee more.

**SAMSON.**  
Why should I live? Soon shall these orbs to doub - le dark - ness yield.

**No. 28.**

**RECIT.—MY GENIAL SPIRITS DROOP.**

RECIT.—SAMSON.

VOICE.

My genial spir - its droop, my hopes are fled, Nature in me seems

RECIT., ACCOMPANIED.

wea - ry of herself; My race of glory run, and race of shame, Death in - vo -

- cated oft shall end my pains, And lay me gently down with them ..... that rest.

No. 29.

Air.—THEN LONG ETERNITY.

Adagio. MICAH.

tr

VOICE.

Then long ..... e - ter - ni - ty shall greet,.... shall

ACCOMP.

Adagio.

p

greet..... your bliss; then long ..... e -

Andante. Met. 88. =

- ter - ni - ty shall greet your bliss ; No more of

tr

Andante. Voice alone.

earth - ly joys, No more..... of earthly joys,.....

p

..... so false and vain! so false and vain!

No more of earthly joys,.....

..... so false..... and

vain, No more, No more of earth - ly joys,.... so false.. and vain.

No. 30.

AIR.—JOYS THAT ARE PURE.

AIR. MICAH.

*Larghetto.*

VOICE.

ACCOMP.

*Larghetto.*

Met. 84 = ♩

Joys that are pure, sin - cere-ly good, shall then o'er-take,.....

..... Shall then o'ertake.....

The first system of music features a vocal line in the upper staff with three trills (tr) and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#).

..... you as a flood.

The second system continues the vocal line and piano accompaniment. The piano part includes several triplet markings (3) in the right hand.

Joys that are pure, Sin-cere - ly good, Shall then o'er-take.....

(Voice alone)

The third system is marked '(Voice alone)' and shows the vocal line without piano accompaniment. The piano part resumes in the lower staves.

..... you as a flood.

*mf*

The fourth system continues the vocal line and piano accompaniment. The piano part includes triplet markings (3) and a mezzo-forte (*mf*) dynamic marking.

Where truth and peace do ev - er.... shine, With love that's

*p*

The fifth system concludes the vocal line and piano accompaniment. The piano part includes a piano (*p*) dynamic marking and a trill (tr) in the right hand.

per - fect-ly di - vine, With love that's per - fect ly di - vine, .....

..... Where truth and peace do ev - er shine, With love that's

per - fect-ly di - - vine, .... With love .... that's per - - - fect - ly di -

- vine, .... With love that's per - fect - ly di - vine, .....

Where truth and peace do ever shine.

With love that's per - fect - ly di - vine, With love that's per - fect!y, per -

Adagio. fect - ly di - vine.

No. 31. CHORUS.\*—THEN ROUND ABOUT THE STARRY THRONE.

CHORUS. *A tempo ordinario.*

TREBLE. *mf* Then round a - out the star - ry throne,.....

ALTO. *mf* Then round a - bout the star - ry throne,.....

TENOR. (Sve. lower.) *mf* Then round a - bout the star - ry throne,.....

BASS. *mf*

CHORUS. *A tempo ordinario.*

ACCOMP. *mf*

8va.

\* This is usually first performed as a QUARTET by the principal singers, and afterwards repeated in CHORUS.

Of him who ev - er rules a - - lone, Your  
 Of him who ev - er rules a - - lone, Your heav'n - ly  
 Of him who ev - er rules a - - lone, Your heav'n -

heav'n - - ly guid - ed soul shall climb, Your heav'n - - ly guid - ed soul shall  
 guid - - - ed soul, ..... Your heav'n - - ly guid - - - ed  
 - - ly guid - - - ed soul, ..... Your heav'n - - ly guid - - - ed  
 Your heav'n - - ly guid - - ed soul, ..... Your heav'nly guid - - -

climb, Your heav'nly guid - - - ed soul shall climb; Of  
 soul, ..... Your heav'nly guid - ed soul shall climb; Of  
 ed soul shall climb; Of  
 ed soul shall climb; Of

all this earth - ly gross - ness quit, With  
 all this earth - ly gross - ness quit, With  
 all this earth - ly gross - ness quit,  
 all this earth - ly gross - ness quit,

glo - ry crown'd..... for ev - er sit,  
 glo - ry crown'd..... for ev - er sit,  
 With glo - - - - ry crown'd for ev - er, for ev - er sit, And  
 With glo - ry crown'd ..... for ev - er sit,

And triumph over death, and thee, O time! and  
 triumph over death, and thee, O time! And tri - - - umph over death, and thee, O time! ....  
 And

And triumph o - ver death and thee, O time!

thee,.....O time!..... and thee, O time! and thee,.. O time! With glo-ry crown'd, ..

..... and thee, O time! and thee, O time! With glo - ry crown'd,.....

triumph o - ver death and thee, O time! and thee, O time! With glo-ry crown d, ...

8 va.

With glo - ry crown'd..... for e - - - ver, for -

..... with glo - ry crown'd,..... With glo - ry crown'd for -

..... With glo - ry crown'd,..... With glo - ry crown'd for -

..... With glo - ry crown'd,..... for -

8va.

e - ver sit, And triumph o - ver death,.... And

e - ver sit, And triumph o - ver death and

e - ver sit, And triumph o - ver death and thee, O time! And triumph o - ver

e - ver sit, for e - - - ver sit, And tri - - - umph

Pedals.

triumph o - ver death and thee, O time! And triumph o - ver death and  
 thee, O time! and thee, O time! With glo - ry crown'd, and  
 death, o - ver death and thee, O time! And triumph o - ver death,  
 o - ver death and thee, O time! With glo - ry crown'd,...

*Ped.*

thee, O time! With glo - ry crown'd, for  
 triumph o - ver death and thee, O time! and thee, O time! and  
 And triumph o - ver death, and triumph o - ver death and  
 ..... for e - ver sit, And triumph o - ver death and

*8va.*

e - ver sit, and tri - umph o - ver death and thee, and thee, O time!  
 thee, O time! and tri - umph o - ver death and thee, and thee, O time!  
 thee, O time! and tri - umph o - ver death and thee, and thee, O time!

*Adagio.*

[END OF THE FIRST PART.]

## PART THE SECOND.

SAMSON, MICAH, and Chorus of Israelites.

No. 32.

RECIT.—DESPAIR NOT THUS.

RECIT.—MANOAH.

VOICE.

Despair not thus! You once were God's delight, His destin'd from the womb,

by him led on To deeds above the nerve of mortal arm. Under his eye abstemious you grew

SAMSON.

up, Nor did the dancing ruby, sparkling, out-pour'd, Allure you from the cool crystalline stream. Where

-e'er the liquid brook or fountain flow'd, I drank, nor envied man the pleasing grape. But

what a - vail'd this temp'rance, not complete, Against an - oth - er ob - ject more en - ti - cing?

## MANOAH.

I laid my strength in lust's las-civious lap. Trust yet in God! Thy father's timely care Shall

The first system of the musical score for 'MANOAH.' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

prosecute the means to free thee hence. Meantime, all healing words from these thy friends admit.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

## No. 33.

## AIR.—JUST ARE THE WAYS OF GOD TO MAN.

AIR.—MANOAH.  
*Allegro.*

VOICE.

The first system of the musical score for 'No. 33.' shows the vocal line in a bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The line contains several rests.

*Allegro.*

ACCOMP.

Met. 88 = ♩

The piano accompaniment for the first system of 'No. 33.' is in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes. A tempo marking of 'Allegro' is placed above the treble staff.

The piano accompaniment for the second system of 'No. 33.' continues the rhythmic pattern in the grand staff.

Just are the ways of God to man, Let none his

The third system of the musical score shows the vocal line in a bass clef with a key signature of two flats and a common time signature. The lyrics are written below the vocal line. The piano accompaniment continues in the grand staff. Dynamic markings 'p' (piano) and 'mf' (mezzo-forte) are visible in the piano part.

se - cret actions scan, Let none his se-cret actions scan; Just are the

*mf* *p*

ways of God to man, Let none his se - cret ac - tions scan, Let none his secret

ac - - - - - tions scan;

*mf*

For all is best, tho' oft we doubt, Of what his

*p* *mf*

wisdom brings a - bout, For all is best, tho' oft we doubt, Of what his wisdom, what his

wisdom brings a - bout.

*mf*

Still his un - search - a - ble dispose, Bless - es the righteous in the close.

*p*

Blesses the righteous, Blesses the righteous, Bless - es the

righteous in the close, Still his un - search - - - a - ble dis -

- pose. Blesses the righteous, Bless - - -

es the righ - - teous in the close.

No. 34.

RECIT.—MY EVILS HOPELESS ARE.

RECIT. SAMSON.

VOICE.

My e-vils hopeless are! One prayer re-mains, A speedy death to close my mi - se-ries.

RECIT.

ACCOMP.

RECIT.—RELIEVE THY CHAMPION.

RECIT. MICAH.

VOICE.

Relieve thy champion, image of thy strength, And turn his la-bors to a peaceful end.

ACCOMP.

No. 35.

AIR.—RETURN, O GOD OF HOSTS.

*Largo.*  
AIR. MICAH.

VOICE.

The first system of music features a voice staff at the top and a piano accompaniment consisting of two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked *Largo*. The accompaniment begins with a mezzo-piano (*mp*) dynamic and includes a trill (*tr*) in the right hand. The voice staff contains a whole rest, indicating the start of the vocal line.

ACCOMP.

Met. 60 = ♩

Re-turn, Re - turn, O

God.... of Hosts! O God, Re - turn, O God of Hosts! Be -

- hold, be-hold Thy ser - vant in dis-tress,..... be-hold Thy

servant in dis - tress; Return, O God! be - hold..... Thy ser -

RE-TURN O GOD O HOSTS

- - vant in distress, Return, O God! Re-turn, O God of Hosts!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a rest followed by the lyrics 'vant in distress, Return, O God! Re-turn, O God of Hosts!'. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *p*.

be-hold, be - hold, be - hold, be-hold thy servant, Thy ser - vant in distress,

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'be-hold, be - hold, be - hold, be-hold thy servant, Thy ser - vant in distress,'. The piano accompaniment features a more active melody in the right hand. Dynamic markings include *f* and *p*.

behold, behold Thy servant, Thy servant in distress, . . . . . Return, Re - turn, O

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'behold, behold Thy servant, Thy servant in distress, . . . . . Return, Re - turn, O'. The piano accompaniment includes a section with a dense texture of chords in the right hand. Dynamic markings include *f* and *p*.

God! Return, O God of Hosts! behold, be - hold, Thy ser-vant in.. distress.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'God! Return, O God of Hosts! behold, be - hold, Thy ser-vant in.. distress.'. The piano accompaniment features a steady bass line and a melody in the right hand. A dynamic marking of *mf* is present.

The fifth system consists of piano accompaniment for the final part of the piece. It features a melody in the right hand with a trill (*tr*) and a bass line in the left hand. A dynamic marking of *p* is present, and the system concludes with the word 'Fine'.

His migh - ty griefs, his mighty griefs re - dress ; His mighty

griefs, his mighty griefs,..... his mighty griefs redress ;

Nor by the heathen be they told, nor by the heathen be they told.

His mighty griefs ..... re - dress, Nor by the

heathen, by.. the heathen be they told, nor by the hea - then be.... they told.

\* This second part of the Air is usually omitted.

*Dal Segno.* §

No. 36. SOLO AND CHORUS.—TO DUST HIS GLORY THEY WOULD TREAD

CHORUS. *Largo.*

TREBLE

Musical staff for Treble voice with lyrics: To dust his glory they would tread, And number him amongst the dead,

SOLO.—MICAH.

SOLO. MICAH.

Musical staff for Solo voice (Micah) with a whole rest.

ALTO.

Musical staff for Alto voice with lyrics: To dust his glory they would tread, And number him amongst the dead, And

TENOR. (Sv. lower.)

Musical staff for Tenor voice with lyrics: To dust his glory they would tread, And number him amongst the dead,

BASS.

Musical staff for Bass voice with lyrics: To dust his glory they would tread, And number him amongst the dead,

CHORUS. *Largo.*

ACCOMP.

Met. 72 =

Musical staff for Accompaniment (Piano) with lyrics: CHORUS. *Largo.*

8va.

Musical staff for Treble voice with lyrics: amongst the dead,..... a - mongst the dead. And

Musical staff for Treble voice with a whole rest.

Musical staff for Alto voice with lyrics: number him amongst the dead,..... And number him amongst the dead, And

Musical staff for Tenor voice with lyrics: And number him, And number him amongst the dead, And

Musical staff for Bass voice with lyrics: And number him, And number him amongst the dead, And

Musical staff for Accompaniment (Piano) with lyrics: number him amongst the dead.

Musical staff for Treble voice with lyrics: number him amongst the dead. SOLO.

Musical staff for Treble voice with lyrics: Return, return, O God of Hosts! Behold, behold Thy

Musical staff for Treble voice with lyrics: number him amongst the dead.

Musical staff for Treble voice with lyrics: number him amongst the dead.

Musical staff for Bass voice with lyrics: number him amongst the dead.

Musical staff for Accompaniment (Piano) with lyrics: SOLO.

To dust his glory they would tread, And number him amongst the  
 servant in distress, Be - hold,..... behold, O God of Hosts,.....

To dust his glory they would tread, And number him amongst the

CHORUS. SOLO.  
 (Voices alone.)

dead, SOLO. And number him amongst the dead. SOLO.  
 Behold thy servant, thy servant in distress! O God, behold! To dust his glory they would

dead, And number him amongst the dead,

SOLO. SOLO.

8VA.

CHORUS. To dust his glory they would  
 tread, To dust his glo - ry they would tread, And num - ber him amongst the dead.

To dust his glory they would  
 To dust his glory they would

CHORUS.  
 (With the Voice.)

8VA.

tread, And num - ber him a-mongst the dead, And number him amongst the

tread, And num - ber him a-mongst the dead, And number him amongst the

tread, And num - ber him a-mongst the dead, And number him amongst the

tread, And num - ber him a-mongst the dead, And number him amongst the

dead, *pp* And num - ber him a - mongst the dead. *dim.*

dead, *pp* And num - ber him a - mongst the dead. *dim.*

dead, *pp* And num - ber him a - mongst the dead. *dim.*

*pp* *mf* *dim.*

*p*

## No. 37.

## RECIT.—BUT WHO IS THIS.

RECIT.—MICAH.

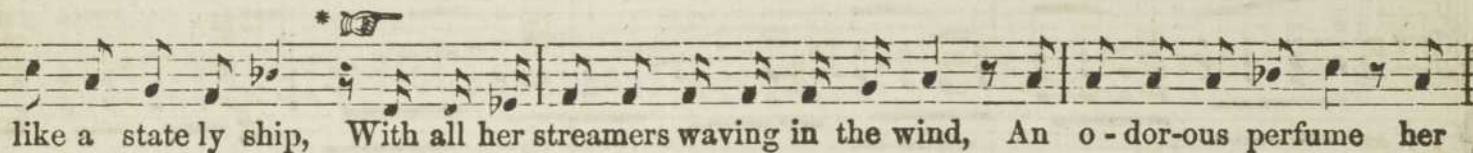
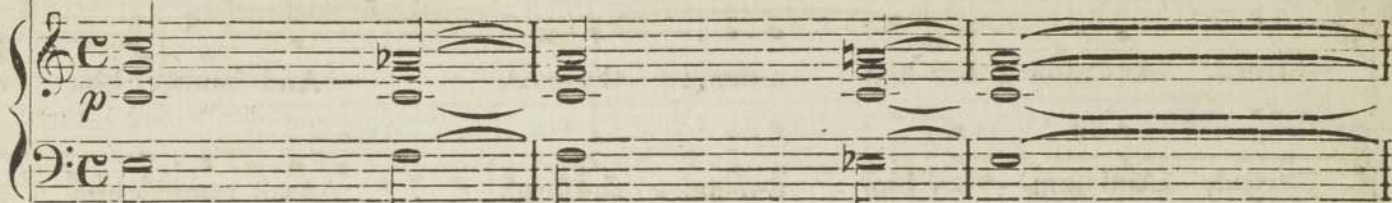
VOICE.



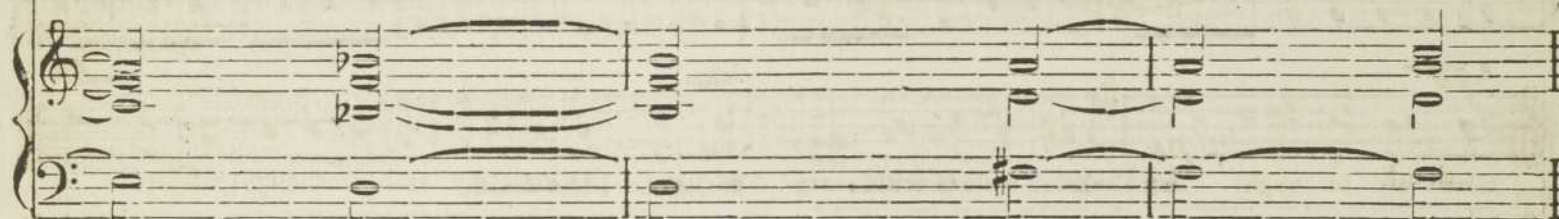
But who is this, that so bedeck'd and gay, Comes this way sailing

RECIT.

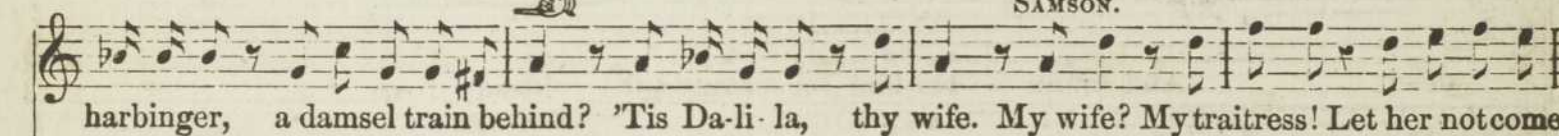
ACCOMP.



like a state ly ship, With all her streamers waving in the wind, An o - dor - ous perfume her



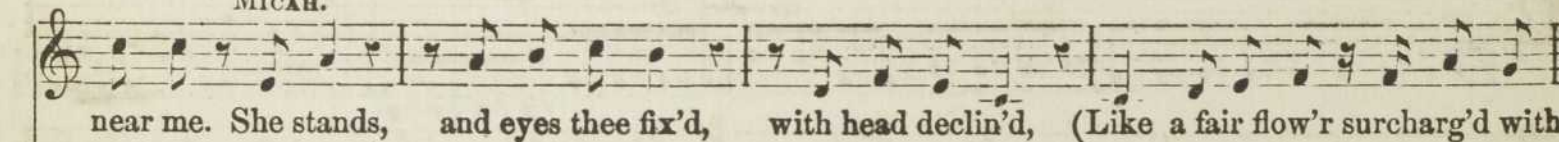
SAMSON.



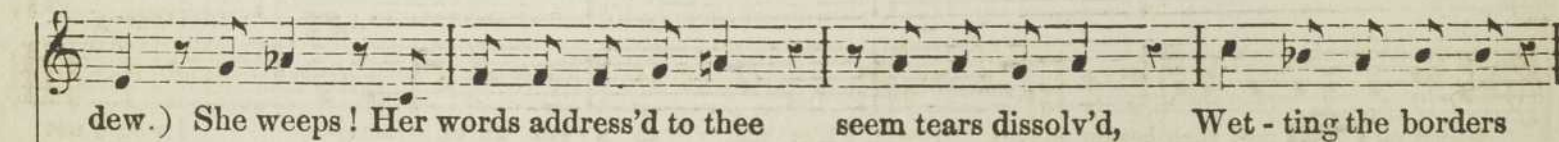
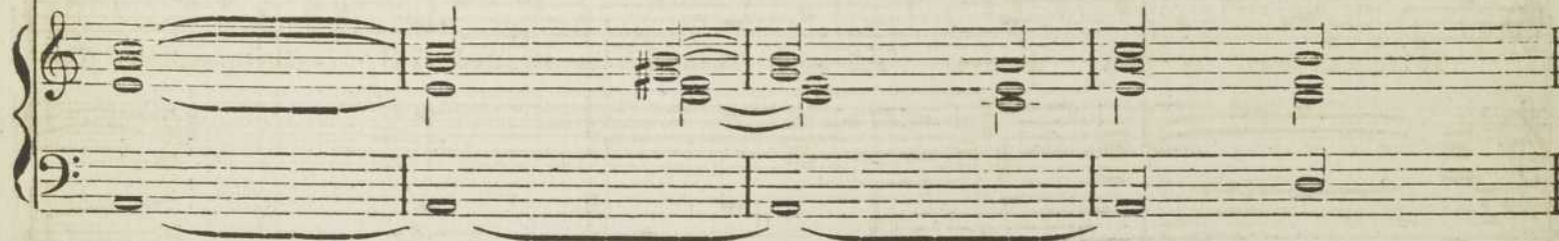
harbinger, a damsel train behind? 'Tis Da-li-la, thy wife. My wife? My traitress! Let her not come



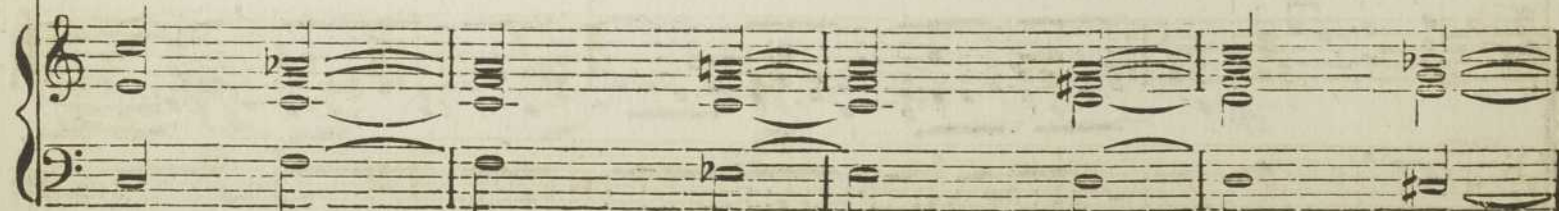
MICAH.



near me. She stands, and eyes thee fix'd, with head declin'd, (Like a fair flow'r surcharg'd with



dew.) She weeps! Her words address'd to thee seem tears dissolv'd, Wet - ting the borders



## DALILA.

of her silk - en veil. With doubtful feet, and wav'ring res - o - lution I come, O Samson!

dreading thy displeasure. But conjugal af - fection led me on, Prevailing o - ver fear and tim'rous doubt,

Glad if in ough't my help or love could serve to ex - pi - ate my rash, unthought misdeed.

## SAMSON.

Out, thou hy - se - na! 'Twas mal - ice brought thee here! These are the arts of woman, false, like thee,

To break all vows, re - pent, deceive, sub - mit; Then with in - structed skill again transgress. The

wisest men have met such bosom snakes, Beguil'd like me, to a - ges an ex - ample. I would not

lessen my offence, yet beg to weigh it by it - self. What is it then but curi - os - i - ty? A small female

fault — greedy of secrets but to publish them. Why would you trust a woman's frailty then, And

SAMSON.

to her importu - ni - ty your strength? A mutual weakness mutual pardon claims. How cunningly the

sorceress displays Her own transgressions to upbraid me mine! I to myself was false ere thou to

me. Bitter reproach! but true. The pardon, then, I to my fol - ly give: take thou to thine.

No. 38.

AIR.— WITH PLAINTIVE NOTES.

*Larghetto.*  
AIR.— DALILA.

VOICE

The first system of music features a voice staff with a whole rest and an accompaniment staff. The accompaniment begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It starts with a dynamic marking of *mp* and includes several trills marked with *tr*.

ACCOMP.

Met. 72 = ♩

The second system continues the accompaniment with a treble clef, two sharps, and common time. It features a series of eighth-note patterns with trills in the upper register.

The third system shows the accompaniment continuing with similar eighth-note patterns and trills. A dynamic marking of *p* appears towards the end of the system.

With plaintive notes and

*Voices alone.*

The fourth system contains the vocal line with the lyrics: "am - 'rous moan, Thus coos the tur - tle left alone;". The accompaniment continues with a dynamic marking of *mp* and includes trills.

The fifth system features the vocal line with the lyrics: "With plaintive notes, and am - - 'rous moan, With plain - tive notes, And". The accompaniment continues with a dynamic marking of *p*.

am - 'rous moan, Thus coos, thus coos..... the

turtle left a - lone, Thus coos, thus coos the tur - tle left a - lone,..... Thus

coos,..... Thus coos..... the tur - tle left a - lone,

With plain - tive notes and

am - 'rous moan, Thus coos the tur - tle, Thus coos, thus coos the

turtle left alone; Thus, thus, thus coos..... the tur - - - tle, Thus

coos, ..... Thus coos the tur-tle, the turtle left a-lone, .

Voice alone.

..... Thus

*p* *mp*

*Adagio.*

coos, Thus coos the tur-tle left a-lone,

*tem. 1mo.* *tr* *tr* *tr* *tr*

(With the Voice.) *mf*

*Adagio.*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Like me, a-verse to each de-light, She

*tr* *p* *tr* *tr*

wears the te - - dious wi - dowed night, She wears the te - - dious

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

wid - ow'd night; Like me averse To each delight, She wears the te - dious

widow'd night. But when her ab - sent

mate returns, With dou - bled rap - tures then she burns, she burns, . . . With

dou - bled rap - tures then she burns.

But when her ab - sent mate returns, With

doubled rap - tures, With doub - - - led raptures

then.... she burns, then..... she burns; With doub - led raptures, With


doub - - led rap - tures,

With doubled rap - tures then.... she burns.

*With the Voice.* *mf*

No. 39.

RECIT.—ALAS! TH' EVENT WAS WORSE.

\*  RECIT.—DALILA.

VOICE.

Alas! th' event was worse than I fore-saw. Fearless at home of partners in my

ACCOMP.

love, 'twas jealousy did prompt to keep you there both day and night, Love's pris'ner, wholly mine.

No. 40.

RECIT.—DID LOVE CONSTRAIN THEE?

RECIT.—SAMSON.

VOICE.

Did love constrain thee? No! 'Twas raging lust. Love seeks for

ACCOMP.

love: thy treason sought my hate! In vain you strive to cov - er shame with shame.

Once join'd to me, tho' judg'd your country's foe, Parents and all were in the husband lost.

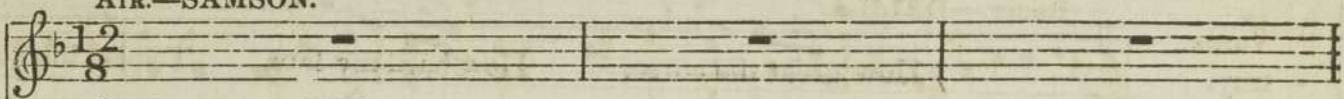
\* See note, p. 23.

## No. 41.

## AIR.—YOUR CHARMS TO RUIN LED THE WAY.

## AIR.—SAMSON.

VOICE.

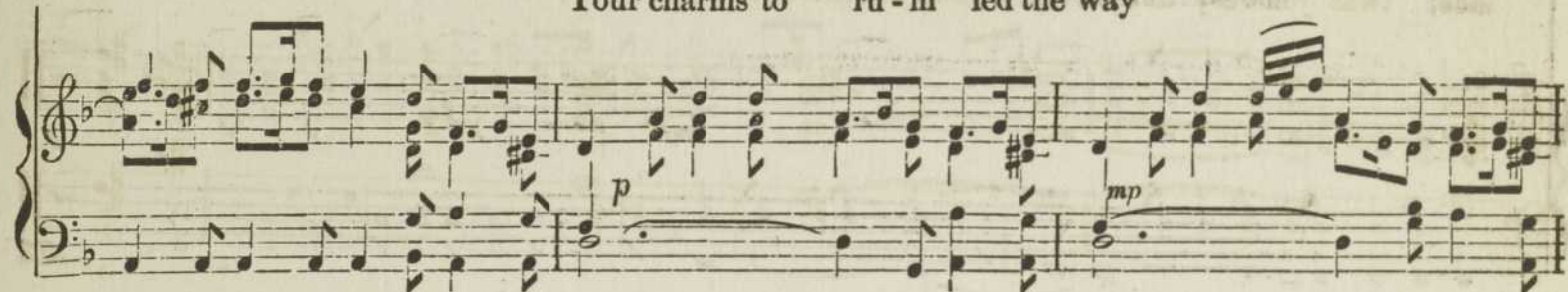
*Larghetto.*

ACCOMP.

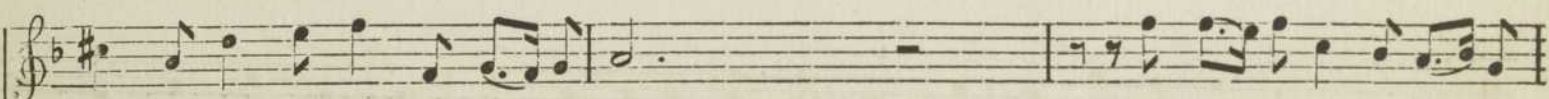
Met. 100 =

*mp*

Your charms to ru-in led the way

*p**mp*

My sense depraved, My strength enslaved: As I did love, you did betray, you did be -

*p*

- tray, As I did love, you did be-tray; Your charms to ru-in led the

*mf**p*

way, My sense depraved, My strength enslaved: As I did love, you did be -

*(Voice alone.)**p*

- tray.                      How great the curse,                      How hard my fate,                      To pass life's sea with such a

mate!                      How great the curse,                      how hard my fate,                      To pass life's sea with such a mate, with such a

mate!                      To pass life's sea with such a mate!                      How great the curse, how hard my fate, How great the curse, how hard my

fate,                      To pass life's sea                      with such..                      a mate!

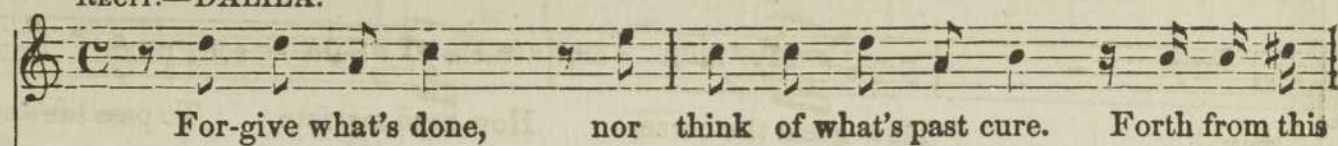
(With the Voice.)

## No. 42.

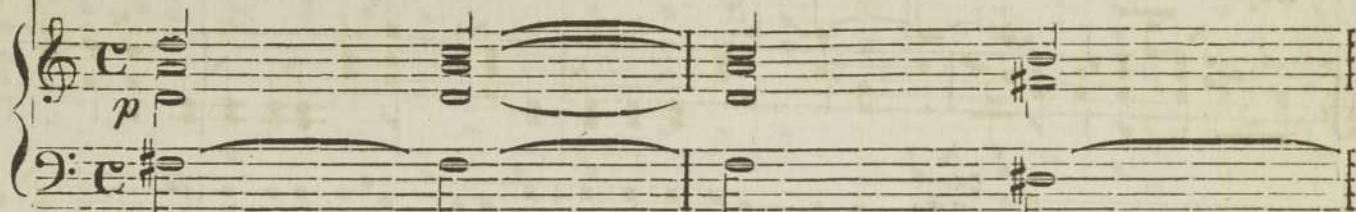
## RECIT.—FORGIVE WHAT'S DONE.

RECIT.—DALILA.

VOICE.



ACCOMP.



prison-house come home to me, Where, with redoubled love and nursing care, (To me glad office,) my

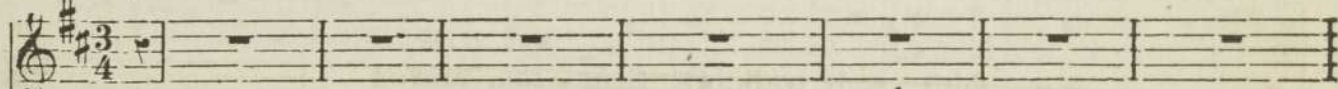
vir-gins and my-self Shall tend a-bout thee, to ex-trem-est age.

## No. 43.

## MY FAITH AND TRUTH, O SAMSON, PROVE.

*Larghetto.* DALILA.

VOICE.



ACCOMP.

Met. 88 =



My faith and truth, O Sam-son, prove; But hear me, hear the voice of

*Voice alone.*

love. My faith and truth, O Sam - son, prove; But hear me,

hear the voice of love; But hear me,

hear me, hear me, hear the voice of... love.

My faith and truth, O Sam - son, prove; But hear me,

hear me, hear me, But hear me, hear the voice of

love. With love no mor - tal can be cloy'd; All

hap - pi - ness is love en - joy'd, All hap - pi - ness is love en -

joy'd. With love no mor - tal can be cloy'd; All

hap - pi - ness, All hap - pi - ness is love en - joy'd.

My faith and truth, O Sam - son, prove; But hear me, hear the voice of

Voice alone.

## No. 44.

## CHORUS OF VIRGINS.\*

Her faith and truth, O Sam - son, prove; But hear her, hear the voice of love.

love.

CHORUS OF VIRGINS.

*m p* Voice alone. *mf*

hear her, hear her,

But hear me, hear me,

hear her, hear the voice of... love.

My

hear me, hear the voice of... love. *p*

Voice alone.

Her faith and... truth, O Sam - son, prove;

faith and... truth, O Sam - son, prove; But

Voice alone. *p*

\* In Walsh's score, this Chorus is left entirely without Accompaniment throughout; and it should always be so performed where the choral voices do not require the support of an instrument. It will then better contrast with the following Chorus of Virgins (No. 45.) which is accompanied by the Orchestra.— V. N.

But hear ..... her, hear..... the

hear ..... me, hear... .. the voice of love;

(Voice alone.) *p* (Voice alone.)

voice of love; But hear..... the voice of ... love, *ad lib.*

But hear ..... the voice of..... love, But *ad lib.*

*mp* (Voice alone)

*Tempo.*

hear her: Her faith and ... truth, O..... Samson,..... prove; But

hear me, My faith and.... truth, O..... Samson..... prove; But

*Tempo.* (Voice alone.) *mp*

hear her, hear..... the voice of love.

hear me, hear..... the voice of love.

*f*

HER FAITH AND TRUTH.

CHORUS OF VIRGINS.

*Larghetto.*

CHORAL VOICES.

ACCOMP.

Her faith and truth, O Samson prove; But hear her, hear the voice of

love. Her faith and truth, O Sam - son, prove; But hear her, hear the

voice of love. But hear her, hear her, hear her,

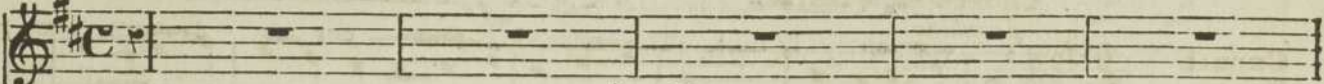
hear the voice of ... love. Her faith and truth, O Sam - son, prove;

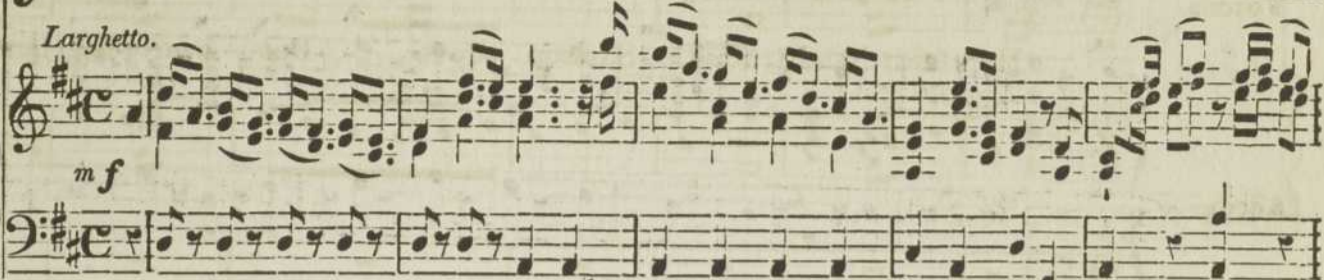
But hear her, hear the voice of ... love.


No. 46.

TO FLEETING PLEASURES MAKE YOUR COURT.

AIR.—DALILA.

VOICE. 

ACCOMP. *Larghetto.* *mf* 

Met. 72 = 

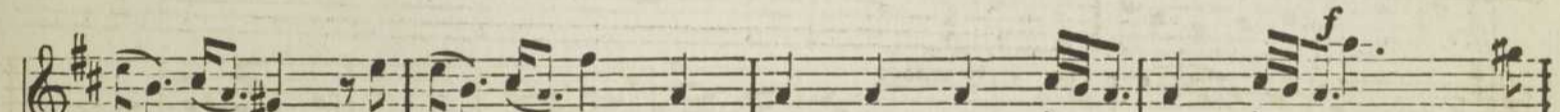


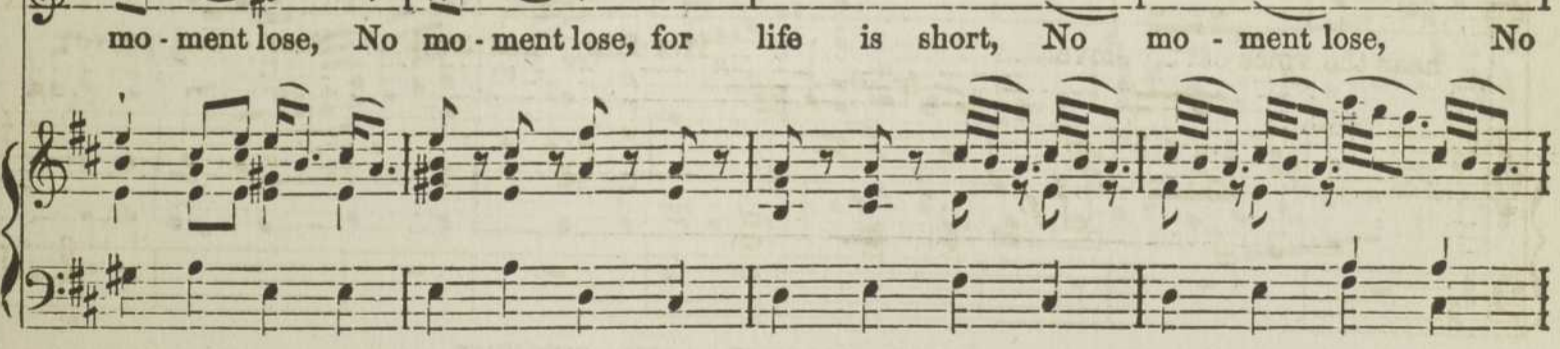
To fleeting pleasures make your court, No 


*p* *pp*


mo-ment lose, for life .... is short; To fleet-ing pleas-ures make your court, No 



mo-ment lose, No mo-ment lose, for life is short, No mo-ment lose, No 



mo-ment lose, .... for life is short; 

The 

*m*

pres - ent now's our on - ly time, The miss - ing that our on - ly crime, The pres - ent now's our

on - ly time, our on - - ly time, our on - - ly time, The miss - ing that our on - ly

crime, our on - ly crime, The miss - ing that our on - ly crime, our on - ly crime, The

miss - ing that our on - ly crime.

No. 47. \*

HER FAITH AND TRUTH.

CHORUS OF VIRGINS.

Her faith and truth, O Samson, prove; But hear her, hear the voice of love.

No. 48.

AIR.—HOW CHARMING IS DOMESTIC EASE!

\* AIR. DALILA.

VOICE.

*Larghetto.*

ACCOMP.

Met. 72 = ♩

*mf*

How  
 charm-ing is do - mes - tic ease! A thou-sand ways I'll strive.. to please: How  
 charming is do - mes-tic ease! A thousand, thousand ways, A thousand, thousand ways I'll  
 strive to please, I'll strive to please, A thousand, thousand ways I'll strive to please,

\* See Note, p. 27.

Life is not lost, tho' lost your sight; Let

oth - er sen - ses taste de-light. Life is not lost, tho' lost your sight. Life

is not lost, tho' lost your sight: Let oth - er senses, other senses taste delight, Let

oth - er sen - ses taste de - light, Let oth - er sen - ses, oth - er sen - ses

taste de-light.

No. 49.

HER FAITH AND TRUTH.

\* 

CHORUS OF VIRGINS.

VOICE.

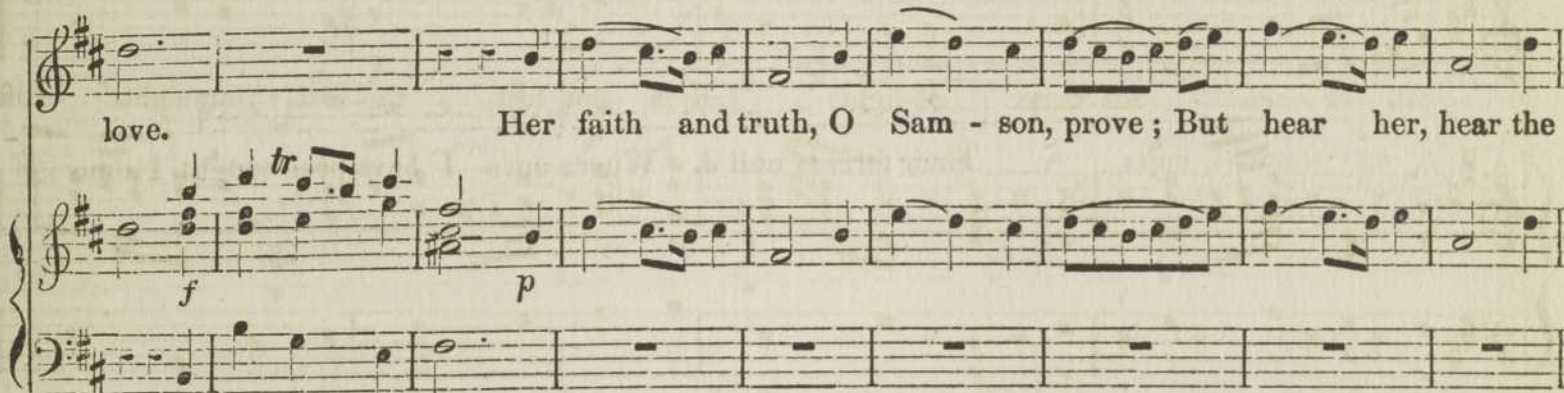


ACCOMP.



love.

Her faith and truth, O Sam - son, prove; But hear her, hear the

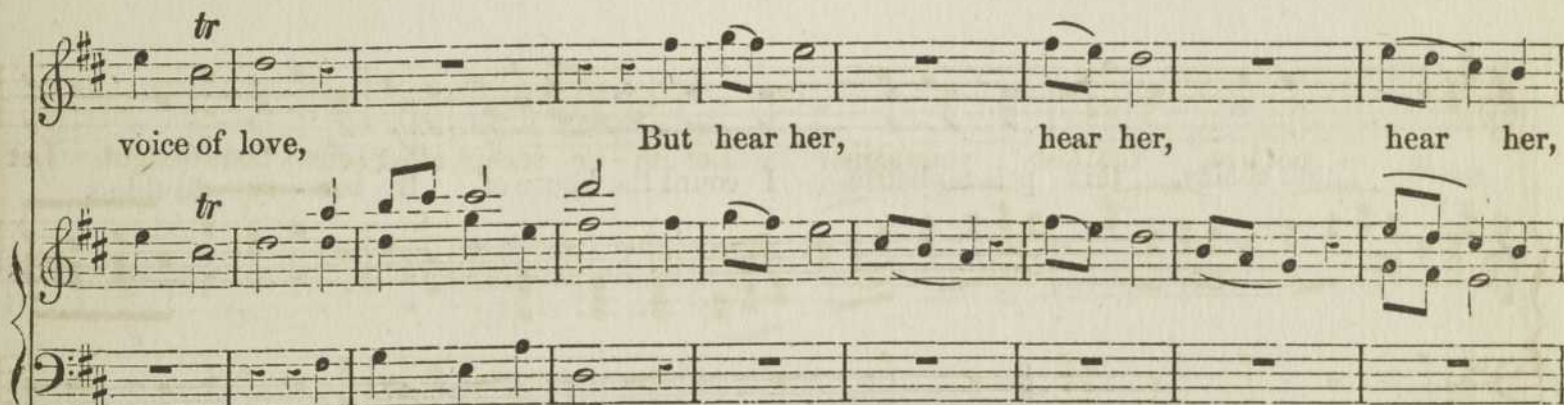


voice of love,

But hear her,

hear her,

hear her,

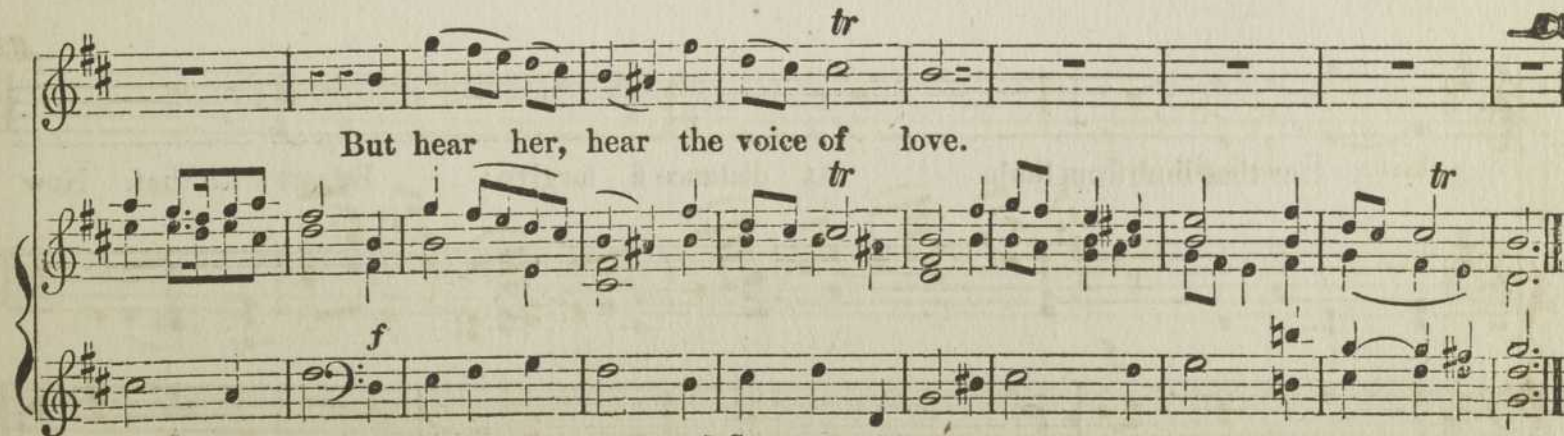


hear the voice of.... love.

Her faith and truth, O Sam - son, prove;



But hear her, hear the voice of love.



\* See note, p. 28.

## No. 50.

## RECIT.—NE'ER THINK OF THAT.

RECIT. SAMSON.

VOICE.



N'er think of that. I know thy warbling charms, Thy trains, thy wiles, and

ACCOMP.



fair en - chant-ed cup : Their force is null'd. Where once I have been caught, I shun the

snare. These chains, this pris-on-house I count the house of li - ber - ty to thine.

DALILA.

SAMSON.

Let me approach, at least, and touch thy hand. Not for thy life, lest fierce remembrance wake My sudden

rage to tear thee limb from limb. At distance I forgive : Depart with that. Now

## DALILA.

triumph in thy falsehood, so fare - well. Thou art more deaf to pray'rs than winds or

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 treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. Dynamics markings include *mf* and *p*.

seas. Thy anger rag - es an e - ter - nal tempest ; Why should I humbly sue for peace, thus

The second system continues the vocal line and piano accompaniment. The vocal line maintains the same clef and key signature. The piano accompaniment continues with similar harmonic support.

scorn'd, with in - famy up - on my name denounc'd. When in this land I ev - er shall be held

The third system shows a change in the piano accompaniment, with the right hand moving to a treble clef and a key signature of two sharps. The vocal line continues with a treble clef and a key signature of two sharps.

the first of wo - man kind liv - ing, or dead. My praises shall be sung at solemn

The fourth system continues the vocal line and piano accompaniment in the key of two sharps. The piano accompaniment features sustained chords and moving lines.

feasts, Who sav'd my coun - try from a fierce de - stroy - er.

The fifth system concludes the vocal line and piano accompaniment. The piano accompaniment ends with a final chord in the key of two sharps.

No. 51.

TRAITOR TO LOVE.

DUETT. *Allegro.* *tr* Violin. *f* *mp* Cello.

ACCOMP. Met. 156 = ♩

DALILA.

Traitor to love, I'll sue no more

Cello. *p*

For pardon scorn'd, your threats give o'er, I'll sue no more, . . . your

*pp*

threats give o'er,

Traitress to love, I'll hear no more, The charmer's voice,

Violin.

Traitor to love,  
your arts give o'er, The charmer's voice your arts give o'er.

Traitor to love, I'll sue no more, I'll sue no more for pardon  
Traitor to love, I'll hear no more, The charmer's voice,  
Traitor to love, I'll hear no more, The charmer's voice,

scorn'd! your threats give o'er, your threats give  
your arts give o'er, give o - ver your arts,

o'er; I'll sue no more, I'll sue no more, I'll sue no more;  
I'll hear no more, no more, I'll hear no more, I'll hear no

your threats give o'er ; Trai - tor to love, Trai - tor to love, I'll  
 more, I'll hear no more, Trai - tress to love, Trai - tress to

sue no more For par - - don scorn'd, I'll sue..... no more, no  
 love, I'll hear no more, The charm - er's voice, The charm - - -

more, no more ; your threats give o'er, your  
 er's voice,

threats give o'er ; I'll sue no more, I'll sue no more.  
 your arts give o'er, your arts give o'er ; I'll hear no more, I'll hear no more.

## No. 52.

## RECIT.—SHE'S GONE, A SERPENT MANIFEST.

RECIT. MICAH.

VOICE.

She's gone, a ser-pent man-i-fest; her sting Dis-cov-er'd in the end.

ACCOMP.

SAMSON.

So let her go: God sent her here to ag-gra-vate my fol-ly.

## No. 53.

## AIR.—IT IS NOT VIRTUE, VALOR, WIT.

AIR. MICAH.

*mf*

ACCOMP.

*Andante Allegro.*

Met. 144

It is not vir-tue, val-or, wit, Or comeliness of

grace, It is not vir-tue, val-or, wit, Or comeliness of grace, That woman's love can tru-ly

hit, Or in.... her heart claim place. It is not virtue, valor, wit, Or

come-li-ness of grace, That woman's love can truly hit, Or in her heart claim place,.....

*mf* *p*

Or in her heart claim place.

It is not vir-tue, val-or, wit, Or come-li-ness of grace, It is not vir-tue,

val-or, wit, Or comeliness of grace, Or comeliness of grace, That woman's love can truly hit, Or

in her heart claim place, Or in her heart.. claim place.

*Adagio.* *Tempo 1mo.*

(With the Voice.) *Adagio.* *mf*

*Tempo 1mo.*

Still wav' - ring where their choice to fix, Still wav' - ring where their choice to fix, Too

oft.... they choose the wrong; So much self - love does

rule the sex, They nothing else love long, They nothing else love long; So much self - love does

rule the sex, They noth - ing else love long, They nothing else love long; So much self -

- love does rule the sex, they noth - ing else love long,..... They noth - ing else.... love long.

No. 54.

FAVOR'D OF HEAV'N IS HE.

RECIT: — SAMSON.

VOICE.

Favor'd of heav'n is he who finds one true; How rare-ly found! his way to peace is smooth.

ACCOMP.

*p*

No. 55.

TO MAN, GOD'S UNIVERSAL LAW.

CHORUS. *Grave.*

*mf*

TREBLE.

To man, God's u - ni - ver-sal

ALTO.

*mf* To man, God's u - ni - ver-sal law, To man, to man, God's u - ni - ver-sal

TENOR.  
(8ve. lower.)

*mf* To man, God's u - ni - ver-sal law, To man, God's u - ni - ver-sal

BASS.

*mf* To man, God's u - ni - ver-sal, u - ni - ver-sal

CHORUS. *Grave.*

ACCOMP.

Met. 66 =

*Sua.*

law,

Gave pow'r to keep the wife in awe, gave pow'r to keep the wife in awe.

law,

Gave pow'r to keep the wife in awe.


law,

Gave pow'r to keep the wife in awe, gave pow'r to keep the wife in awe.

law,

Gave pow'r, gave pow'r to keep the wife in awe.

*Sua.*


*Allegro Moderato. Met. 120. =* 

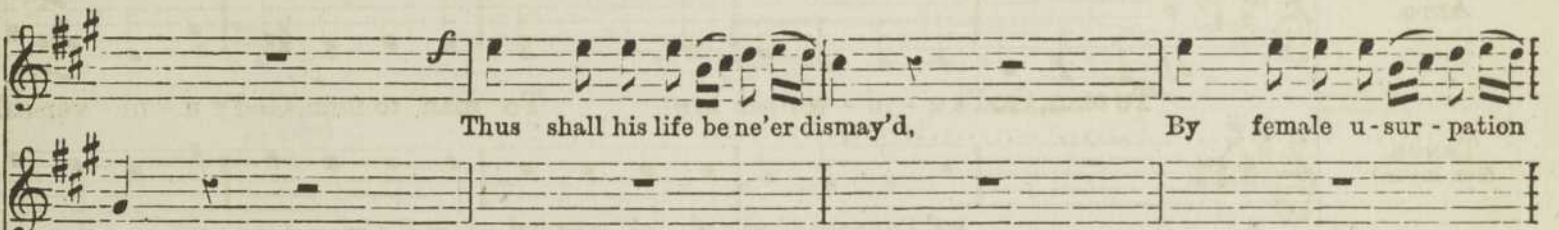


Thus shall his life be ne'er dismay'd, By female u - surpa - tion sway'd, .....

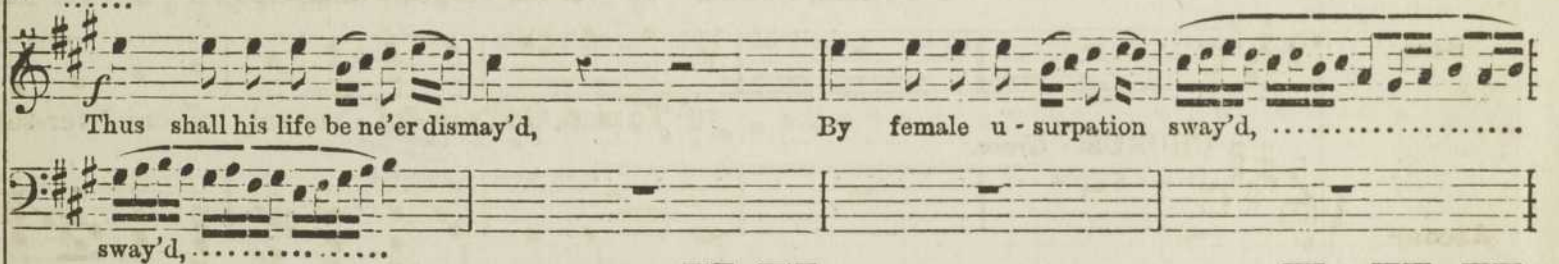


Thus shall his life be ne'er dismay'd, By female u - sur - pation

*Allegro Moderato. Met. 120. =* 

Thus shall his life be ne'er dismay'd, By female u - sur - pation



Thus shall his life be ne'er dismay'd, By female u - surpation sway'd, .....

sway'd, .....



*Sva.*



sway'd, ..... By fe - male u - surp -



By fe - male u - surpa - tion sway'd, .....

Thus shall his life be ne'er dis -



*Left hand.*

Thus shall his life be ne'er dis -



By female u - surp - a - - - - - tion sway'd,  
 - may'd, By female u - surp - a - - - - - tion sway'd,  
 - a - - - - - tion sway'd, Thus shall his life . . . be ne'er dis - may'd, dis-  
 sway'd, Thus shall his life . . . be ne'er dis-may'd, By female u - surp -

8va.

By female usurp - a - - - - - tion sway'd,..... sway'd,.....  
 Thus shall his life be ne'er dis - may'd, By  
 - may'd, By female u - surp - a - - - - - tion sway'd,  
 a - - - - - tion sway'd,  
 Thus shall his life be ne'er dis - may'd,..... dis - may'd,

Thus shall his life be ne'er dis - may'd,  
 fe - male u - surp - a - - - - - tion sway'd,  
 Thus shall his life be ne'er dis - may'd,..... dis - may'd,

sway'd,..... By female u - surp - a - tion sway'd, . . . .

By female u - surp - a - tion sway'd, . . . . sway'd,..... By

By female u - surp - a - tion sway'd, . . . .

Thus shall his life be ne'er dismay'd, By fe - male u - - surp - a

Pedals. 8va.

By female usurp-a-tion, By female usurp-a-tion sway'd, . . . .

female usurp - a - tion sway'd, By female usurp-a-tion sway'd, sway'd,

By female usurp-a-tion, By female usurp-a-tion sway'd,.....

tion sway'd,..... By female usurp-a-tion sway'd,

8va.

Thus shall his life be ne'er dismay'd, By fe - male u - surp - a - - tion sway'd.

Thus shall his life be ne'er dismay'd, By fe - male u - surp - a - - tion sway'd.

Ped.

## No. 56.

## RECIT.—NO WORDS OF PEACE.

RECIT. MICAH.

VOICE.

No words of peace, no voice enchanting fear; A rougher tongue expect: Here's

Ha - ra - pha: I know him by his stride and haughty look.

HARAPHA. I come not, Sam - son to con - dole thy chance. I am of Gath:

men call me Ha - ra - pha; Thou know'st me now. Of thy prodigious might Much have I

heard in - cre - di - ble to me! nor less displeas'd That ne - ver in the field We met, to

SAMSON.

try each other's deeds of strength, I'd see if thy appearance answers loud report. The way to

HARAPHA.

know were not to see, but taste. Ha! dost thou then al-ready sin-gle me?

I thought that la-bour and thy chains had tam'd thee. Had fortune brought me to that field of

SAMSON.

death, Where thou wrought'st wonders with an ass's jaw, I'd left thy carcass where the ass lay dead. Boast not of

HARAPHA.

what thou would'st have done, but do The honour cer-tain to have won from thee I lose, Pre-

-vent-ed by thy eyes put out. To com-bat with a blind man I dis-dain.

No. 57.

AIR.—HONOUR AND ARMS.

AIR.—HARAPHA.

*Allegro.*

VOICE.

ACCOMP.

Met. 100 = ♩

The first system of music features a voice line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro'. The piano part begins with a forte dynamic 'f'.

The second system continues the musical piece with the same three-staff layout. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The third system includes the vocal line with the lyrics 'Hon - our and arms..... scorn'. The piano accompaniment has a mezzo-forte dynamic 'mez.' and a repeat sign with first and second endings.

The fourth system continues the vocal line with the lyrics 'such a foe, scorn such a foe, Tho' I could end thee at a blow,'. The piano accompaniment provides harmonic support.

The fifth system concludes the vocal line with the lyrics 'Tho' I could end thee at a blow, Tho' I could end thee at a blow;'. The piano accompaniment continues with the same rhythmic and harmonic structure.

Poor vic - to - ry To con - quer thee, Or glo - - -

- - - - - ry in thy o - ver - throw ;

*f* *Sva.*

Honour and arms..... scorn

*p* *Sva.*

such a foe, scorn such a foe, Tho' I could end thee at a blow, Tho' I could

end thee at a blow ; Poor vic - to - ry To con - quer thee, Poor victory To conquer

thee, Or glo - ry, Or glo

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "thee, Or glo - ry, Or glo". The middle and bottom staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

ry in thy overthrow, Or glo - ry, Or glo - ry, Or glo

The second system of music continues the vocal line with the lyrics "ry in thy overthrow, Or glo - ry, Or glo - ry, Or glo". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is visible in the piano part.

ry in thy o - ver-throw.

(With the Voice.)

The third system of music concludes the vocal line with the lyrics "ry in thy o - ver-throw." and includes the instruction "(With the Voice.)". The piano accompaniment features a dynamic marking of *f* (forte) and ends with a fermata.

FINE.

The fourth system of music shows the vocal line ending with a fermata and the word "FINE." written above it. The piano accompaniment continues with a rhythmic pattern and also ends with a fermata.

Van-quist a slave that is half slain! So mean a tri - umph I dis-dain, So

The fifth system of music begins with the lyrics "Van-quist a slave that is half slain! So mean a tri - umph I dis-dain, So". The piano accompaniment features a dynamic marking of *f* (forte) and continues with a rhythmic pattern.

mean a tri - umph I dis-dain,..... I disdain! Vanquish a slave that

is half slain! So mean a tri - - - - - umph I disdain,.....

..... I disdain, I disdain, So mean a triumph, (Voice alone.) f

So mean a tri - umph I disdain, So mean a tri - umph (With the Voice.) mez.

I disdain! Tem. 1mo. f

Dal Segno. Sino al Fine. §

No. 58.

RECIT.—PUT ON YOUR ARMS.

RECIT.—SAMSON.

VOICE.

Put on your arms, Then take for spear your weighty weaver's beam, And come within my reach.

ACCOMP.

No. 59.

AIR.—MY STRENGTH IS FROM THE LIVING GOD.

AIR.—SAMSON.

VOICE.

ACCOMP.

Met. 80 = ♩

*Larghetto e Pomposo.*

My strength is from the living God, is from the living God, By

heav'n free-gift - ed, By heav'n free-gift - ed at my birth, To

quell the mighty of the earth, To quell the migh - - - - - ty

of the earth, And prove the brutal tyrant's rod, And prove the brutal ty -

- rant's rod; To quell themigh -

- ty of the earth, And prove the bru - tal ty - rant's rod;

But

to the righ - teous peace and rest, With lib - er - ty to all op - prest,.... to all, to

all op-press, But to the righteous peace and rest, . . . . peace.. and rest, With

li - berty to all opprest, To all, .. to all opprest, With li - ber-ty to all opprest,

But to the righteous peace and rest, With lib - er-ty to

all opprest, With li - berty to all, to all opprest.

*Adagio.*  
(With the Voice.)

*Tempo Primo.*

## No. 60.

## RECIT.—WITH THEE! A MAN CONDEMN'D!

RECIT. HARAPHA.

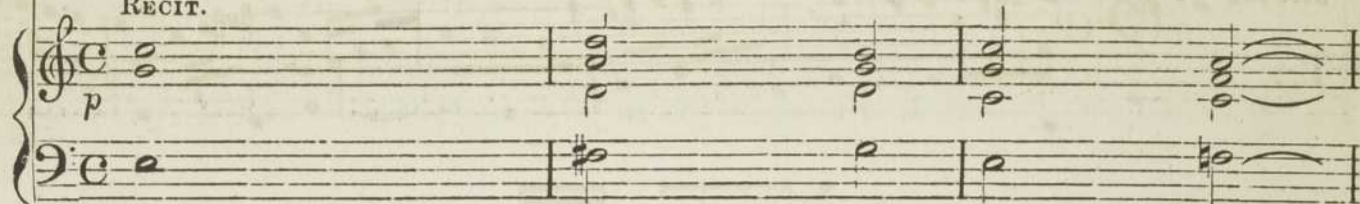
VOICE.



With thee! a man condemn'd! a slave enroll'd! No wor-ty match to

RECIT.

ACCOMP.



SAMSON.

stain the warrior's sword. Cam'st thou for this, vain boaster? yet take heed! My heels are

fet-ter'd, but my hands are free. Thou bulk of spi-rit void, I once a-

HARAPHA.

-gain, Blind, and in chains, pro-voke thee to the fight O Dagon! can I

hear this in-so-lence, to me un-us'd, not rend'ring in-stant death?

No. 61.

DUET.—GO, BAFFLED COWARD, GO.

DUET. *Allegro.*

ACCOMP.

Met. 160

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) plays a rhythmic pattern of eighth and sixteenth notes, while the left hand (bass clef) plays a similar pattern, often in octaves. The music is marked with a forte 'f' dynamic.

The second system of the piano accompaniment continues the rhythmic pattern from the first system, with the right hand playing chords and single notes, and the left hand providing a steady bass line.

SAMSON.

Go, baffled coward, go, Go, baffled coward, go, go, go, Lest vengeance lay thee

The first part of Samson's entry features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a series of eighth notes. The piano accompaniment is marked with a piano 'p' dynamic.

The second part of Samson's entry continues the vocal line and piano accompaniment. The vocal line includes a long note with a dotted line, indicating a sustained sound. The piano accompaniment remains consistent in its rhythmic pattern.

The final part of Samson's entry concludes the vocal line and piano accompaniment. The vocal line ends with a final note, and the piano accompaniment provides a concluding cadence.

low, In safety fly my wrath,..... fly, fly my wrath with

*f*

speed.

HARAPHA.

Presume not on thy

*f* *p*

God, Presume not on thy God, Who under foot has trod, Who under foot has trod Thy strength and

thee, Thy strength and thee, at great - est need; Who under foot has trod, Thy strength and

Go, baf-fled coward, go, Go, baf-fled coward, go, Go,

thee at great - est need ; Presume not on thy God, Presume not on thy

baf-fled coward, go, Go, baf-fled coward, baf-fled coward, baf-fled coward, Go, baf-fled cow-ard,

God, Presume not, Presume not, Presume not, Presume not on thy God, on thy

go, Lest vengeance lay thee low..... go, fly,

God, Who under foot has trod thy strength and thee, at great - - - est

In safety fly my wrath,..... Go, baf-fled coward,

need ; Pre-sume not, Presume not, Pre -

go, Go, baf-fled coward, baf-fled coward, baf-fled coward, go, In safe -  
 - sume not on thy God, Pre-sume not, Presume not, Pre-sume not on thy God, who

- - ty fly my wrath,..... go, fly my wrath with  
 un-der foot has trod Thy strength and thee, at greatest, greatest need,

speed ; go, fly, Go, baf-fled coward, baf-fled coward, In  
 at greatest, great - - - est need.

safe - ty fly my wrath with speed.

*f* *tr*

No. 62.

RECIT:—HERE LIES THE PROOF.

RECIT:—MICAH.

VOICE.

Here lies the proof: If Dagon be thy God, With high de-votion in-vo-cate his aid. His

ACCOMP.

glo-ry is con-cern'd. Let him dis-solve Those ma-gic spells that gave our he-ro strength: Then know

whose god is God; Da-gon, of mortal make, Or that Great One whom Abram's sons a-dore.

No. 63.

CHORUS.—HEAR, JACOB'S GOD.

CHORUS. *Grave.*

1st TREBLE.

Hear, Ja-cob's God! Je-ho-vah, hear, Je-ho-vah, hear! O,

2d TREBLE.

Hear, Ja-cob's God! Je-ho-vah, hear, Je-ho-vah, hear! O,

ALTO.

Hear, Ja-cob's God! Je-ho-vah, hear, Je-ho-vah, hear! O,

1st TENOR. (Sve. lower.)

Hear, Jacob's God! Je-ho-vah, hear! O,

2d TENOR. (Sve. lower.)

Hear, Jacob's God! Je-ho-vah, hear! O,

BASS.

Hear, Jacob's God! Je-ho-vah, hear! O,

CHORUS. *Grave.*

ACCOMP.

Mat. 66 =

save us, prostrate at thy throne, Save us, save us,  
 save us, prostrate at thy throne, Save us, save us,  
 save us, prostrate at thy throne, Save us, save us, save us,  
 save us, prostrate at thy throne, Save us,  
 save us, prostrate at thy throne,  
 save us, prostrate at thy throne, Is-rael depends on thee a - lone; Save...

8va.

us, Is - rael depends on thee a - lone,.... on thee a - lone;  
 Is - rael depends on thee a - lone,.... on thee a - lone;  
 ..... us, Is - rael depends on thee a - lone; Save  
 Save..... us, and shew that thou art near, that thou art near,.....  
 Save us, save..... us,  
 ..... us, and shew that thou art near, that thou art near, that

Israel depends on thee alone, Save us, and shew  
 Save..... us, and shew that thou art near, Save us, and shew  
 ..... us, and shew that thou art near, Save us, Save us, and  
 Israel depends on thee a-lone, on thee! Save us, Save us, and  
 Israel depends on thee a-lone, on thee! Save us, and shew that  
 thou art near, and shew that thou art near, Save us, and

8va.

.... that thou art near; O Ja-cob's God, Je-ho-vah, hear!  
 .... that thou art near; O ..... Ja-cob's God, Je-ho-vah, hear!  
 shew that thou art near; O Ja-cob's God, Je-ho-vah, hear!  
 shew that thou art near; O ..... Ja-cob's God, Je-ho-vah, hear!  
 thou art near; O Ja-cob's God, Je-ho-vah, hear!  
 shew that thou art near; O Ja-cob's God, Je-ho-vah, hear!

O save us, prostrate at thy throne, Is - rael de - pends on thee a -

O save us, prostrate at thy throne, Is - rael de - pends on thee a -

O save us, prostrate at thy throne, Is - rael de - pends on thee a -

O save us, prostrate at thy throne, Is - rael de - pends on thee a -

O save us, prostrate at thy throne, Is - rael de - pends on thee a -

- lone, Save us, Save us, Is - rael depends on

- lone, Save us, Save ....., us, Save ....., us, and

- lone, Save us, Save us, Save us, and shew that thou art near, that thou art

8va.

thee alone. Save... us, Save us, Save... us, Save

..... us, Save... us, Save ... us, and

Is - rael depends on thee a - lone, on thee, on thee a - lone. Save..... us and

shew that thou art near. Is - rael depends on thee. Save..... us, and

Is - rael depends on thee a - lone.

near. Save..... us, Save us ..... and shew that thou art

..... us, and shew that thou art near, that thou .... art near.

shew that thou art near, that thou art near, that thou .... art near.

shew that thou art near, that thou art near, that thou .... art near.

shew that thou art near, that thou art near, that thou .... art near.

Save us, and shew that thou art near, that thou .... art near.

near, and shew that thou art near, that thou .... art near.

No. 64.

RECIT.—DAGON, ARISE!

RECIT. HARAPHA.

VOICE. Dagon, arise! at-tend thy sacred feast; Thy honour calls, this day admits no rest.

RECIT.

ACCOMP.

No. 65.

AIR.—TO SONG AND DANCE WE GIVE THE DAY.

AIR. Allegro.

VOICE.

ACCOMP. Met. 108. = ♩

To song and dance we give the day, To

dance and song,..... To

dance and song we give the day, Which shews.....

*mf* *p*

thy u - ni - ver - sal sway,

*mf*

Which shews thy u - ni - ver - sal sway,

*p* *mf*

To song and dance we give the day, To dance and song

*p*

we give the day, Which shews thy u - ni - ver - sal sway, .....

Which shews thy u-ni - ver - sal sway.

*mf*

To dance and song..... we

*mf* *p*

give the day, Which shews thy u - ni - ver - sal sway,....

*f* *p*

..... Which shews thy u - ni - ver - sal

*f* *p*

sway.

*f*

Protect us by thy migh - ty hand, And sweep this race.....

..... from out the land. Protect us by thy migh - ty hand,

And sweep this race,..... And sweep this race

*Adagio.* *Tem. 1mo.*  
from out the land.

*Adagio.* *mf* *Tem. 1mo.*

*Da Capo al Seg*

Chorus of the Priests of Dagon.

No. 66.

TO SONG AND DANCE.

CHORUS. *Allegro.*

TREBLE.

ALTO.

TENOR. (Sve. lower.)

BASS.

ACCOMP. Met. 66 =

To song and dance,..... To song and dance,..... To song and dance we give the

To song and dance we give the

To song and dance,..... To song and dance we give the

day, To song and dance we give the day,..... we give the

day, To song and dance we give the day, we give the

day, To song and dance we give the day, we give the

day, Which shews thy u - ni - ver - sal sway, Thy u - ni - ver -

day, Which shews thy u - ni - ver - sal sway, Thy u - ni - versal

day, Which shews thy u - ni - ver - sal sway, Thy u - ni - versal

8ves. 8ves.

sal sway, Which shews..... Thy u - ni - versal

sway, Which shews thy u - ni - ver - sal sway, Which shews.....

sway, Which shews thy u - ni - ver - sal sway, thy u - ni - ver - sal sway, Thy u - ni - versal

sway, Which shews..... Thy u - ni - versal

8ves. 8ves.

sway, Which shews, Which shews Thy u - ni - ver - sal sway,

..... Thy u - ni - ver - sal sway,

sway, Which shews, Which shews Thy u - ni - ver - sal sway, To song and dance.....

sway, Which shews, Which shews Thy u - ni - ver - sal sway,

8ves.

To song and dance,..... and song,  
 To song and dance,..... and song, To dance and  
 ..... To dance and song,

To dance and song ..... we give the day, To dance and  
 song ..... we give ..... the day, To song and dance  
 To dance and song .....

8va.

song..... we give the day, Which shews thy u - - ni - ver - - sal  
 To song and dance we give the day, Which shews thy u - - ni - ver - - sal  
 song..... we give the day, Which shews thy u - - ni - ver - - sal  
 ..... we give the day, Which shews thy u - - ni - ver - - sal

8va. 8va.

sway, Pro - tect us by thy might - y

sway, Pro - tect us by thy might - y

sway, Pro - tect us by thy might - y

hand, Protect us, Protect us, Pro -

hand, Pro - tect us, Protect us, Pro -

hand, Protect us, Protect us, Protect us, Pro -

- tect us, Protect us by thy might - y hand, And sweep this race.....

- tect us, Protect us by thy might - y hand, . And sweep this

- tect us, Protect us by thy might - y hand,

from out the land, And sweep this race, this race from out the  
race from out the land, And sweep this race, this race from out the  
And sweep this race, this race from out the  
And sweep this race from out the

8va. 8va.

land, And sweep this race from out the land.  
land, And sweep this race from out the land.  
land, And sweep this race from out..... the land.

8va. 8va.

land, And sweep this race from out the land.  
land, And sweep this race from out the land.  
land, And sweep this race from out..... the land.

8va. 8va.

No. 67. DOUBLE CHORUS.—FIX'D IN HIS EVERLASTING SEAT.


TREBLE 1<sup>mo</sup> e 2<sup>do</sup>.  
DALILA & her VIRGINS.

ALTO.—ISRAELITES.

TENOR 1<sup>mo</sup> e 2<sup>do</sup>.  
(8ve. lower.)  
SAMSON & ISRAELITES.

BASS.  
MANOAH & HARAPHA  
by turns, & ISRAELITES.

ACCOMPANIMENT.

Met. 112 = 

*Allegro Moderato.*



8va.



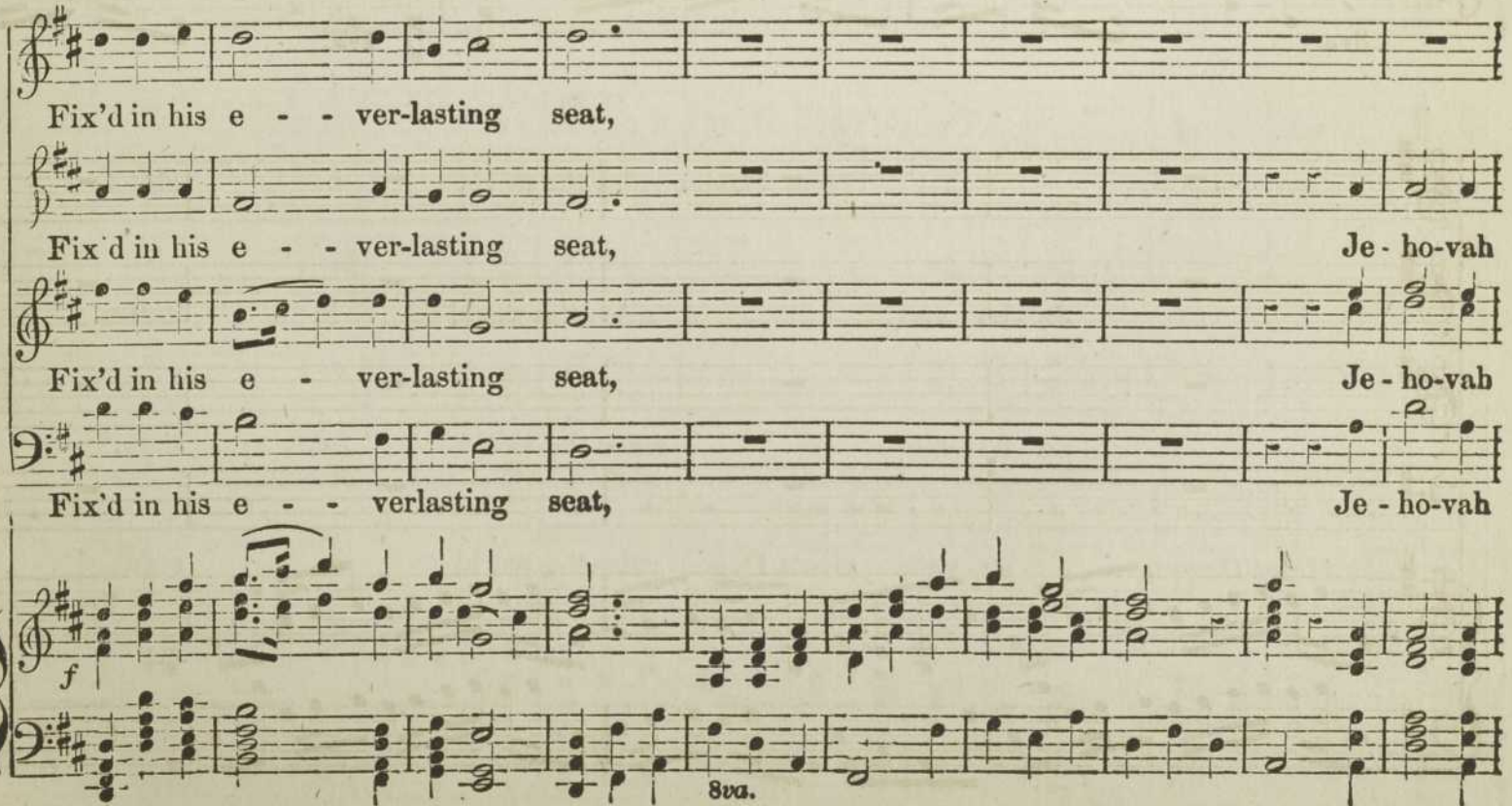
8va.

Fix'd in his e - - ver-lasting seat,

Fix'd in his e - - ver-lasting seat, Je - ho-vah

Fix'd in his e - - ver-lasting seat, Je - ho-vah

Fix'd in his e - - ver-lasting seat, Je - ho-vah



8va.

Great Da-gon, Great Da-gon rules the world,.....

Je - ho - vah

Je - ho - vah

Great Dagon, Je - ho - vah, Great Dagon

8va. 8va. 8va.

..... rules the world, rules the world in state.

rules the world,..... rules the world in state. Je - ho - vah,

rules the world, rules the world in state. Je - ho - vah,

rules the world..... in state. Je - ho - vah,

Great Da-gon, Great Dagon rules the world in state.

Je - ho - vah rules the world in state.

Je - ho - vah rules the world in state.

Great Dagon, Je - ho - vah, Great Dagon, rules the world in state.

Great Da - gon, Great Da - gon

Je - ho - vah, Je - ho - vah rules the world in state,

Je - ho - vah, Great Da - gon, Je - ho - vah rules the world in state, Great Da - gon

rules the world in state; His thunder roars, heav'n

Je - ho - vah rules the world in state; His thunder roars, heav'n

rules, Je - ho - vah rules the world in state; His thunder roars, heav'n

shakes, His thunder roars,..... roars,..... heav'n shakes,

shakes, His thunder roars, roars,..... heav'n shakes,

shakes, His thunder roars, roars,..... roars,..... heav'n shakes,

shakes, His thunder roars,..... heav'n shakes,

and earth's aghast, His thunder roars, heav'n shakes, and

and earth's a-ghast, His thunder roars, heav'n shakes, and

and earth's a-ghast, His thunder roars, heav'n shakes, and

*ff*

*8ves.* *8ves.* *sempre.*

earth is a - ghist, and earth is a - ghist; The stars, with

earth is a - ghist, and earth is a - ghist; The stars, with

earth is a - ghist, and earth is a - ghist; The stars, with

deep a - - maze, Re - - main in stead - fast

deep a - - maze, Re - - main in stead - fast

deep a - - maze, Re - - main in stead - fast

gaze, in sted - fast gaze. Great Dagon is of gods the  
 gaze, in sted - fast gaze. Je - ho - vah, Je - ho - vah is of gods the  
 gaze, in sted - fast gaze. Je - ho - vah, Je - ho - vah is of gods the  
 gaze, in sted - fast gaze. Je - ho - vah, Great Dagon is, Je - ho - vah is of gods the

HARAPHA. MANOAH.

first and last,  
 first and last, is of gods..... the first and last, of gods  
 first and last, is of gods .....

first and last, is of

Sves.

is of gods..... the first,  
 the first and last, is of gods the first and last, the first, the first,  
 the first and last, ..... the first and last, the first, the first,  
 gods ..... the first and last, the first, the first,

and last, the first and last of gods, the first  
 and last, the first and last of gods, the first  
 and last, the first and last of gods, the first

and last, Great Dagon is of gods.....  
 and last, Je - ho - vah, Je - ho - vah is of gods.....  
 and last, Je - ho - vah, Je - ho - vah is of gods.....  
 MAN. HAR. MAN.  
 and last, Je - ho - vah, Great Dagon is, Je - ho - vah is of gods.....

the first and last.  
 the first and last.  
 the first and last.

## PART THE THIRD.

No. 68.

RECIT.—MORE TROUBLE IS BEHIND.

RECIT. MICAH.

VOICE.



More trouble is be - hind, for Ha - ra-pha Comes on a - main,

ACCOMP.



SAMSON.

HARAPHA.

speed in his steps and look. I fear him not, nor all his gi-ant brood. Samson, to thee our

Lords thus bid me say— "This day to Da-gon we do sac-ri-fice With triumph, pomp, and games; we

know thy strength Surpasses human race; Come, then, and shew Some public proof, to grace this sol-ern feast. I am an

HARAPHA.

Hebrew, and our law for-bids my presence at their vain re-lig-ious rites. This an-swer will of - fend;

SAMSON.

re-gard thyself. My - self, my conscience, and e-ter - nal peace. Am I so broke with

ser - vi - tude, to yield to such ab - rupt commands? To be their fool, And play be - fore their

HARAPHA.

God? I will not come. My message, giv'n with speed, brooks not de - lay.

No. 69.

AIR.—PRESUMING SLAVE.

AIR. HARAPHA.

VOICE. Pre - sum - ing slave! Pre - sum - ing slave, to move their

Accomp. Met. 120 =

*Pomposo.*  
(Voice alone.) *f* *p*

wrath! For mer-cy sue, or vengeance due, Dooms in one fa -

- tal word thy death; Pre - sum - ing slave, For mer-cy sue.

Or vengeance due, Dooms in one fa - - tal word thy death, Dooms in one fa - -

tal word thy death; Pre -

- sum - ing slave! Pre - sum - ing slave! Con - sid - er ere it be too late

To ward th'un-err - ing shaft of fate, To ward th'un-err - - ing shaft of fate:

Consid - er ere it be too late To ward th'un - err - ing shaft of fate, To ward th'un -

- err - - - ing shaft..... of fate; Con - sid - er ere it

be too late, Con - sid - er, pre - sum - ing slave! To ward th'un -

(Voice alone.)

- err - ing shaft of fate, to ward th'un - err - - - ing shaft of fate.

## No. 70.

## RECIT. — REFLECT, THEN, SAMSON.

RECIT. MICAH.

VOICE. Reflect, then, Samson, matters now are strain'd Up to the height, whether to hold or

RECIT.

ACCOMP.

SAMSON.

break. He's gone, whose ma-lice may in-flame the lords. Shall I a-buse this

con-se-crat-ed gift Of strength, a-gain re-turn-ing with my hair, by vaunting it In

MICAH.

honour to their God, And prosti-tut-ing ho-ly things to i-dols? How thou wilt here come

off Surmounts my reach; 'Tis heav'n a-lone can save both us and thee.

The musical score is written for voice and piano accompaniment. It features five systems of music. The first system is a recitative by Micah, with a piano accompaniment starting with a piano (p) dynamic. The second system is a recitative by Samson, continuing the dialogue. The third system is another recitative by Samson. The fourth system is a recitative by Micah. The fifth system is the final line of the piece, with a piano accompaniment that concludes with a double bar line. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and dynamic markings.

Chorus of Israelites.

No. 71.

CHORUS.— WITH THUNDER ARM'D.

CHORUS. *Vivace.*

TRIBLE.

With thunder arm'd, With thunder

ALTO.

With thunder arm'd, With thunder

TENOR.  
(Svs. lower.)

CHORUS. *Vivace.*

With thunder arm'd, With thunder

BASS.

ACCOMP.

Met. 138.

CHORUS. *Vivace.*

*f*

8VA.

arm'd, great God a - rise, a - rise, a -  
 arm'd, great God a - rise, a - rise, a -  
 arm'd, great God a - rise, a - rise, a -

- rise, great God, a-rise; With thunder arm'd, With thunder arm'd, great God, a -  
 - rise, great God, a - rise; With thunder  
 - rise, great God, a rise; With thunder arm'd, With thunder arm'd, great God, a -  
 - rise, great God, a - rise; With thunder

8VA.

- rise, With thun - der arm'd, great God a - rise, a - rise ; Help,

arm'd, With thun - der arm'd, great God a - rise, a - rise ; Help, Lord,

- rise, With thun - der arm'd, great God a - rise, a - rise ;

arm'd, . . . . . great God a - rise, a - rise ;

8va.

Lord, Or Israel's champion dies ;

Or Israel's champion dies,

Help, Lord, Or Israel's champion

Help, Lord, Or Israel's champion dies,

cres.

cres.

cres.

cres.

With thunder arm'd, With thunder arm'd, great God a - rise, With thun - der arm'd, With thun - der

With thunder arm'd, With thunder arm'd, great God a - rise, With thun - der arm'd, With thun - der

dies ; With thunder arm'd, great God a - rise, With thun - der arm'd, With thun - der

With thunder arm'd, With thunder arm'd, great God a - rise, With thun - der arm'd, With thun - der

ff

arm'd, great God a - rise ; Help, . . . .

arm'd, great God a - rise ; Help,

arm'd, great God a - rise ; Help, Lord, or Israel's champion

arm'd, great God a - rise ; Help, Lord, or Israel's champion

..... Lord, or Is - - - rael's cham - pion dies.

Lord, or Israel's champion dies, or Israel's cham - pion dies.

dies, or Israel's champion dies, or Is - rael's cham - pion dies.

dies, or Is - rael's cham - pion dies.

FINE. To thy pro - tec - tion, this, thy ser - vant take,

FINE. To thy pro - tec - tion, this, thy ser - vant take, And

FINE. To thy pro - tec - tion, this, thy ser - vant take, And

To thy pro - tec - - - tion, this, thy ser - vant take,

FINE. p

8ves.

*Dim.* *pp*

And save, O save us! And save, O save, O save us, for thy servants' sake.

save, O save us! O save ..... us, for thy servants' sake.

*Dim.* *pp*

save, And save, O save us! O..... save us, for thy servants' sake.

O save, O save us, for thy servants' sake.

*Dim.* *Da Capo.* *pp*

No. 72.\*

BE OF GOOD COURAGE.

RECIT.—SAMSON.

VOICE. Be of good courage. I be-gin to feel some secret impulse which doth bid me

ACCOMP. *p*

MICAH. HARAPHA.

go. In time thou hast resolv'd, again he comes. Samson, this second summons send our lords:

*mf* *p* *mf* *p*

Art thou our captive, slave, and public drudge, Yet dare dispute thy com-ing when we

\* This Recitative differs from that in Walsh's Score.

send? Haste thee at once, or we shall engines find To move thee, tho'thou wert a sol-id

SAMSON. HARAPHA.

rock. Vain were their art if try'd; I yield to go; Not thro'your streets be like a wild beast trail'd. You

SAMSON.

thus may win the Lords To set you free. In nothing I'll com - ply that's scandalous, Or

sin-ful by our laws! Brethren fare - well. Your kind at - tendance now I pray for

- bear, Lest it of - fend to see me girt with friends. Expect of me you'll nothing hear im-

MICAH.

- pure, Un-wor-thy God, my na-tion, or my - self. So may'st thou act as

The musical score for Micah's part consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "- pure, Un-wor-thy God, my na-tion, or my - self. So may'st thou act as". The piano accompaniment starts with a grand staff (treble and bass clefs) and includes dynamic markings of *mf* and *p*.

SAMSON.

serves his glo-ry best. Let but that spirit which first rush'd on me In the camp of Dan, inspire me at my

The musical score for Samson's part consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "serves his glo-ry best. Let but that spirit which first rush'd on me In the camp of Dan, inspire me at my". The piano accompaniment starts with a grand staff and includes dynamic markings of *mf* and *p*.

Accompanied.

need, Then shall I make Je - ho-vah's glo-ry known, Their i - dol gods shall

The musical score for the "Accompanied" section consists of a piano accompaniment on two staves. The lyrics are: "need, Then shall I make Je - ho-vah's glo-ry known, Their i - dol gods shall". The piano part features a complex texture with many sixteenth notes and includes dynamic markings of *f* and *mf*. There are two "8ves." (eighths) markings below the piano part.

from his presence fly, Scatter'd like sheep before the god of

The musical score for the second part of the "Accompanied" section consists of a piano accompaniment on two staves. The lyrics are: "from his presence fly, Scatter'd like sheep before the god of". The piano part continues with complex textures and includes dynamic markings of *f* and *mf*. There are two "8ves." (eighths) markings below the piano part.

Hosts!

The musical score for the "Hosts!" section consists of a piano accompaniment on two staves. The lyrics are: "Hosts!". The piano part features a complex texture with many sixteenth notes and includes dynamic markings of *f* and *mf*. There is one "8ves." (eighths) marking below the piano part.

AIR. — THUS WHEN THE SUN.

AIR.—SAMSON.

Andante.

ACCOMP.

Met. 116

The musical score is written for piano accompaniment. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The score includes several trills (tr) and dynamic markings such as 'f' (forte) and 'p' (piano). The lyrics are: 'Thus when the sun from's wa - try bed, All cur - tain'd with a clou - dy red, Pil - lows his chin up-on an orient wave;..... Pillows his chin upon an o - rient wave.... up-on an o-rient wave; The wand'ring shadows'. The piece concludes with a trill in the right hand.

ghastly pale. All troop to their in - fer - nal jail, Each fet-ter'd ghost slips to his sev'ral

*tr*

(Voice alone.)

grave,..... slips to his sev' - ral grave.

*f*

*tr*

Each fetter'd ghost slips to his sev'-ral grave. The wand'ring shadows

*p*

ghastly pale, All troop to their in - fer - nal jail, Each fet - ter'd ghost slips

to his sev'ral grave. Each fet - ter'd ghost slips to his sev'-ral grave.

*Adagio.*

*f*

*Adagio.*

*f*

*tr*

*Tempo 1mo.*

No. 74.

RECIT.—WITH MIGHT ENDUED

MICAH.

VOICE.

With might endu'd a-bove the sons of men,

ACCOMP.  
Met. 132 = ♩

Swift as the lightning's glance his errand ex - e - cute, And

spread his name amongst the heathen round.

No. 75.

AIR.—THE HOLY ONE OF ISRAEL BE THY GUIDE.

ACCOMP.  
Met. 168 = ♩

*Allegro.*

The Holy One of Israel be thy guide, The an - gel of thy birth stand by thy

side! To fame immor-tal go, To fame im - mor - - - - - tal

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in G major. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "side! To fame immor-tal go, To fame im - mor - - - - - tal".

go, Heav'n bids thee strike the blow; To fame im-mor-tal go, To fame

The second system continues the vocal line and piano accompaniment. The lyrics are: "go, Heav'n bids thee strike the blow; To fame im-mor-tal go, To fame".

..... im-mor - - - - - tal go, Heav'n bids thee strike the

The third system continues the vocal line and piano accompaniment. The lyrics are: "..... im-mor - - - - - tal go, Heav'n bids thee strike the".

blow; Heav'n bids thee strike the blow, The Ho - ly One of Is - rael be thy

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "blow; Heav'n bids thee strike the blow, The Ho - ly One of Is - rael be thy".

guide! The Ho - - - - - ly One of Is - rael be thy

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "guide! The Ho - - - - - ly One of Is - rael be thy".

No. 76.

CHORUS.—TO FAME IMMORTAL GO.

CHORUS. *Allegro.*

TREBLE.

To fame, To fame im-mor-tal

ALTO.

guide. To fame, To fame im-mor-tal

TENOR.  
(Sve. lower.)

To fame, To fame im-mor-tal

BASS.

CHORUS. *Allegro.*

ACCOMP.

*p* *Sva.*

go, To fame im-mor - tal go; Heav'n bids thee strike the blow; go,

go, To fame im-mor - tal go; Heav'n bids thee strike the blow; go,

go, To fame im-mor - tal go; Heav'n bids thee strike the blow; go,

*Sva.*

go, *p*

The *p*

The *p*

go, The ho - ly one of Is - rael is thy guide;

*p*

Ho - ly One of Is - rael is thy guide; Heav'n bids thee strike the

Ho - ly One of Is - rael is thy guide; Heav'n bids thee strike the

Heav'n bids thee strike the

blow; The Ho - ly One of Is - rael is thy guide; The

blow; The Ho - ly One of Is - rael is thy guide; The

blow; The Ho - ly One of Is - rael is thy guide; The

Ho - - ly One of Is - rael is thy guide.

Ho - - ly One of Is - rael is thy guide.

Ho - - ly One of Is - rael is thy guide.

## No. 77.

## RECIT.—OLD MANOAH, WITH YOUTHFUL STEPS.

RECIT. MICAH.

VOICE. Old Ma-no-ah, with youthful steps, makes haste To find his son, or bring us some glad

RECIT.

ACCOMP. *p*

MANOAH.

news. I come, my brethren, not to seek my son, Who at the feast does

play be-fore the lords; But give you part with me, what hopes I have To work his li - ber - ty.

## No. 78.

## GREAT DAGON HAS SUBDU'D OUR FOE.

TENOR. VOICE.

ACCOMP. *mf* Met. 132 =

PHILISTINE.

Great Da - gon has sub - du'd our foe, And brought their

boast - ed he - ro low; Great Da - gon

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 the lyrics 'boast - ed he - ro low;' followed by a rest and then 'Great Da - gon'. The piano accompaniment consists of chords and moving lines in both hands, with a forte 'f' dynamic marking and a piano 'p' dynamic marking.

has.. sub - du'd our foe, And brought their boast - ed he - ro low;

The second system continues the vocal line with the lyrics 'has.. sub - du'd our foe, And brought their boast - ed he - ro low;'. The piano accompaniment provides harmonic support with chords and melodic fragments.

Sound out his praise..... in notes di - vine,.....

The third system features the vocal line with the lyrics 'Sound out his praise..... in notes di - vine,.....'. The piano accompaniment includes a prominent melodic line in the right hand.

.... Praise him with mirth,.. high cheer, and wine; Praise him with mirth,..

The fourth system continues with the vocal line lyrics '.... Praise him with mirth,.. high cheer, and wine; Praise him with mirth,..'. The piano accompaniment features a steady rhythmic accompaniment.

high cheer, and wine. Praise him with mirth, high cheer, and wine.

The fifth system concludes the page with the vocal line lyrics 'high cheer, and wine. Praise him with mirth, high cheer, and wine.'. The piano accompaniment ends with a forte 'f' dynamic marking.

Sound out his

pow'r in notes di - vine, Praise him with mirth, . . . high cheer, and wine. Great

Da - gon has sub - du'd our foe, And brought their boast - ed he - ro

low ; Sound out his pow'r

in notes di - vine, Sound out his pow'r in notes di - vine, Praise him with

mirth, high cheer, and wine,.....

(Voice.)

Praise him with mirth,.. high cheer, and wine.

f

Sound out his pow'r in notes di - vine, Praise him with mirth, high

p

cheer, and wine,..... Praise him with

mirth, high cheer, and wine.

f

Chorus of Philistines.

No. 79.

GREAT DAGON HAS SUBDUED OUR FOE.

**TREBLE.** *mf*

Great Da - gon has sub-dued our foe, And brought their

**ALTO.**

**TENOR.**  
(Svs. lower.)

**BASS.**

CHORUS. *Allegro.*

**Met. 132 = ♩**

**ACCOMP.** *mf*

boast - ed he - ro low;

*mf* Great Da - gon has sub-dued our foe, And

*f* Sound out his pow'r.....

brought their boast - ed he - ro low;

*f* Sound out his

*f* Sound out his pow'r.....

.... Sound out his pow'r,..... in notes di -

Sound out his pow'r, Sound out his pow'r..... in notes di -

pow'r,..... Sound out his pow'r,.....

..... Sound out his pow'r,

Left.

vine, Praise him with mirth, high cheer, and wine,

vine, Praise him with mirth, high cheer, and wine,

in notes di - vine, Praise him with mirth, high cheer, and

Praise him with mirth, Praise him with mirth, high cheer, and wine.

Praise him with mirth, Praise him with mirth, high cheer, and wine.

wine, Praise him, Praise him with mirth, high cheer, and wine.

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are currently silent, indicated by whole rests. The piano accompaniment begins with a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical score. The vocal staves now contain the lyrics "Sound out his pow'r,". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *f* (forte) is present in the piano part.

The third system of the musical score features the lyrics "in notes di - vine, Praise him with mirth, high cheer, and wine! Great Da - gon" across the vocal staves. The piano accompaniment continues with a consistent rhythmic accompaniment. A dynamic marking of *8va.* is visible in the piano part.

has sub - du'd our foe, And brought their boast - ed he - - ro low ;  
 has sub - du'd our foe, And brought their boast - ed he - - ro low ;  
 has sub - du'd our foe, And brought their boasted he - - ro low ;

*Sva.* *Sva.*

Sound out his pow'r .....  
 Sound out his pow'r, his pow'r,.....  
 Sound out his pow'r,..... Sound out his  
 Sound out his pow'r, ..... Sound out his pow'r,

.... Sound out his pow'r, Sound, Sound, Sound, Sound out his  
 Sound out his pow'r, Sound, Sound, Sound, Sound, Sound out his  
 pow'r, Sound out his pow'r, Sound, Sound, Sound, Sound out his  
 Sound out his pow'r, Sound, Sound, Sound, Sound, Sound out his

pow'r in notes di - - vine, Praise him with mirth, high cheer and  
 pow'r in notes di - - vine, Praise him with mirth, high cheer and  
 pow'r in notes di - vine, Praise him with mirth, high cheer and

wine, ..... Sound out his pow'r ... ..  
 wine, ..... Sound out his pow'r .....  
 wine, ..... Sound out his pow'r .....  
 in notes di - vine, Praise him with mirth, high cheer and wine, .... Praise him with  
 in notes di - vine, Praise him with mirth, high cheer and wine, .... Praise him with  
 in notes di - vine, Praise him with mirth, high cheer and wine, .... Praise him with

300.

mirth, high cheer, and wine.

mirth, high cheer, and wine.

*tr*

**No. 80. RECIT.—WHAT NOISE OF JOY WAS THAT?**

*Recit.* MANOAH. MICAH.

VOICE. What noise of joy was that? It tore the sky. They shout and

ACCOMP. *Recit. p*

MANOAH.

sing, to see their dreaded foe, Now captive, blind, de-lighting in his strength. Could my in-

- her- itance but ran- som him, Without my pa- tri- mo- ny, having him, The richest of my

MICAH.

tribe. Sons care to nurse their pa- rents in old age; but you, your son.

No. 81.

AIR.—HOW WILLING MY PATERNAL LOVE.

MANOAH.

VOICE.

ACCOMP.  
Met. 63 = ♩

How

wil - ling my pa - ter - nal love, the weight to share of fi - - lial care,

And part.... of Sorrow's burden prove, And part..

And part.... of Sor - row's bur - den prove. Tho'

wan-d'ring in the shades of night, Whilst I have eyes he wants no light; Tho'

wand'ring in the shades of night,.... Whilst I have eyes.... he

wants no light, Whilst I have eyes,.... he wants no light, Whilst

I have eyes he wants no light.

No. 82. RECIT.—YOUR HOPES OF HIS DELIV'RY SEEM NOT VAIN.

RECIT. MICAH.

VOICE. Your hopes of his de - liv' - ry seem not vain, In

RECIT.

ACCOMP.

MANOAH.

which all Israel's friends par - ti - ci - pate. I know your friendly minds, and—

No. 83. SINFONIA.

ACCOMP.

Met. 120

Presto.

ff

No. 84. RECIT.—HEAV'N! WHAT NOISE!

RECIT. MANOAH.

VOICE. Heav'n what noise? Hor - ri - bly loud, un - like the former shout.

RECIT.

ACCOMP.

No. 85.

CHORUS.—HEAR US, OUR GOD!

CHORUS OF PHILISTINES AT A DISTANCE.

TREBLE.

ALTO.

TENOR.  
(8ve. lower.)

BASS.

ACCOMP.  
Met. 120 = ♩

Musical notation for the first system, including vocal staves and piano accompaniment. The vocal staves (Treble, Alto, Tenor, Bass) are mostly empty, indicating a rest for the vocalists. The piano accompaniment (ACCOMP.) is marked with a forte (f) dynamic and a tempo of 120 beats per minute. The lyrics "Hear us, our" are written below the Bass staff.

Musical notation for the second system. The vocal staves contain the lyrics: "O hear us, our God!" (Treble and Alto), "Hear us, our God! hear us!" (Tenor), and "God! Hear us, O hear our cry,....." (Bass). The piano accompaniment continues with a forte (f) dynamic.

Musical notation for the third system. The vocal staves contain the lyrics: "O hear our cry! death! ru - in! Fall'n!" (Treble and Alto), "O hear our cry! death! ru - in!" (Tenor), and "..... hear our cry! death! ru - in!" (Bass). The piano accompaniment continues with a forte (f) dynamic.

no help is nigh : O mer - cy, heav'n!

Fall'n : no help is nigh : no help. O..... mercy,

Fall'n : no help is nigh! O mercy, heav'n!

Fall'n : no help is nigh : O mercy, heav'n!

we sink, we heav'n!

we sink! we die!

we sink, we die!

O mer - cy! we sink! we die!

die! O! O mer - cy, heav'n! O.....

O mer - cy, heav'n! O.....

O mer - cy! O mer - cy!

O mer - cy! O mer - cy!

.... mercy, heav'n! no help is nigh: we

... mercy, heav'n! no help is nigh:

O mercy, heav'n! no help is nigh:

O mercy, heav'n! no help is nigh:

sink! O mer - cy, heav'n! we sink! we die!

O mer - cy, heav'n! we die! we sink! we die!

we sink! we die! we sink! we die!

*p* O, *pp* we die!

*p* O, *pp* we die!

*p* O, *pp* we die!

*p* O, *pp* we die!

*pp* *dim.*

8VA. 8VA.

No. 86.

RECIT.—NOISE, CALL YOU THIS?

RECIT. MICAH.

VOICE.

Noise, call you this? An u - ni - ver - sal groan, As if the world's in - ha - bi - ta - tion perish'd!

RECIT.

ACCOMP.

MANOAH.

Blood, death, and ru - in, at their ut - most point! Ru - in, in -

MICAH.

- deed! Oh! they have slain my son! Thy son is rath - er slay - ing them: that

cry From slaughter of one foe could not as - cend. But see, my

MESSENGER.

friends, One hither speeds, an He - brew of our tribe. Where shall I run, or



MANOAH.

the e - vil tale Too soon will rudely pierce thy a - ged ear. Suspense in news is

MESSENGER.

MANOAH.

torture ; speak it out. Take then the worst in brief. Samson is dead. The worst indeed ! My hopes to free him

MICAH.

hence Are baffled all ; But Death, (who sets all free.) Hath paid his ransom now. Yet, ere we give the reins to

MESSENGER.

grief, say first How died he? Death to life is crown or shame. Unwounded

of his en - emies he fell, At once he did destroy and was destroy'd. The ed-i-fice (where all were met to see) Upon their

## MANOAH.

heads, and on his own he pull'd. O last-ly o-verstrong against thyself! A dread-ful way thou

took'st to thy revenge: Glorious, yet dearly bought! In life and death thou

\* MICAH.

hast fulfill'd thy work. For which foretold. And now thou ly'st victorious, tho' self-kill'd, Triumphant o'er a

heap of slaughter'd foes, More than thy life had slain. Let Is-rael now The voice of la-ment-a-tion

raise, and sing a part-ing re-quiem to thy hon-our'd soul.

No. 87.

YE SONS OF ISRAEL, NOW LAMENT.

MICAH.

*Largo assai.*

VOICE.

Ye sons of Israel now la -

ACCOMP.

*Largo assai.*  
*mf*

- ment: Your spear is broke, your bow's unbent, Your glory's fled! Amongst the dead great Samson

lies, For ev-er, for ev-er, for ev-er, ev-er, clos'd his eyes. Your glory's fled;

Amongst the dead great Samson lies. For ever, for ev-er, ev-er, closed his eyes, For ev-er, for

ever clos'd..... his eyes, for ev-er, for ev-er,

No. 88.

CHORUS.—WEEP, ISRAEL, WEEP.

CHORUS OF ISRAELITES.

TREBLE.

Musical staff for Treble voice with lyrics: Weep, Is-rael, weep, weep, weep,

ALTO.

Musical staff for Alto voice with lyrics: clos'd his eyes, Weep, Is-rael, weep, weep,

TENOR. (8ve. lower.)

Musical staff for Tenor voice with lyrics: Weep, Israel, weep, weep, a louder

BASS.

Musical staff for Bass voice with lyrics: Weep, Israel, weep, weep, a louder

ACCOMP.

Accompanying piano music with dynamics: dim., p, 8va., cres.

CRES.

Musical staff with lyrics: weep, weep a louder strain, a loud - er strain, weep a loud - er

CRES.

Musical staff with lyrics: weep a loud-er strain, weep, weep a louder strain, weep a loud - er

strain, a loud - - er strain, a loud - - er strain, weep a loud - er

strain, a loud - - er strain, a loud - - er strain, weep a loud - er

weep. weep, weep a louder, loud - er strain, weep a loud - er

strain; Sam - - son, your strength, your

strain; Sam - - - son, your strength, your

strain; Sam - - - son, your strength, Sam - son, your

strain; Sam - - son, your strength, Sam - - - son, your

8va.

strength, your he - ro is slain.

strength, *pp* your he - ro is slain.

strength, *pp* your he - ro is slain.

strength, *pp* your he - ro is slain.

## No. 89.\*

## RECIT.—PROCEED WE HENCE.

RECIT.—MANOAH.

VOICE.

Proceed we hence to find his bo - dy, soak'd In vile Phil-is-tine blood ;

RECIT.

ACCOMP.


with the pure stream, And cleansing herbs, Wash off the clodded gore ; Then sol-ern-ly at -

- tend him to my tomb. With si - lent ob - se-ques and fun'ral train.

\* See note, p. 28.

No. 90.

DEAD MARCH.

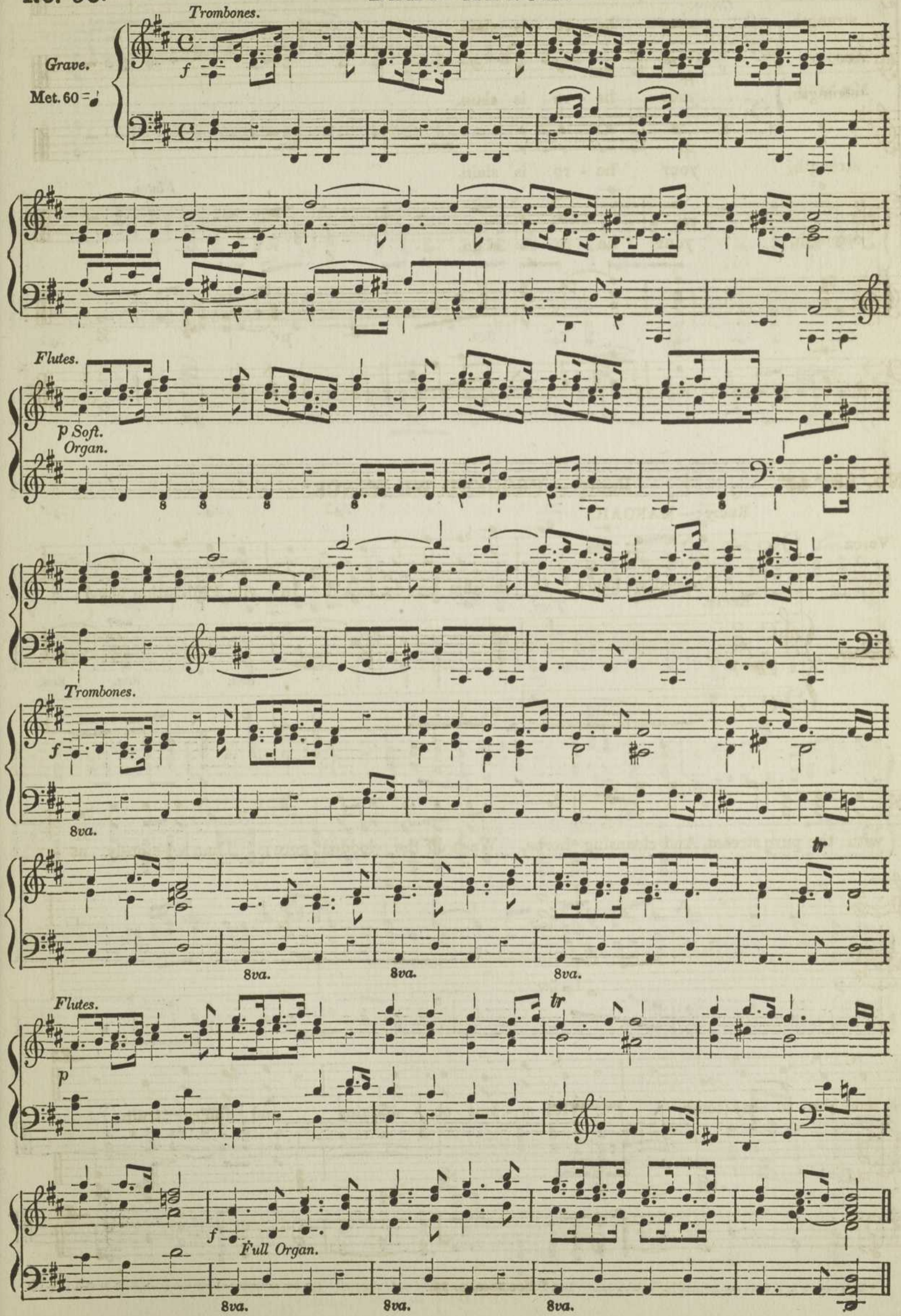
*Trombones.*  
*Grave.*  
*f*  
Met. 60 = 

*Flutes.*  
*p Soft.*  
*Organ.*

*Trombones.*  
*f*  
8va.

*Flutes.*  
*p*  
8va. 8va. 8va.

*Full Organ.*  
*f*  
8va. 8va. 8va.



No. 91.

DEAD MARCH.\*

Grave.

АСОМР.

Met. 50

The musical score is arranged in systems of grand staves (treble and bass clefs). The first system includes the tempo marking 'Grave' and the dynamic 'f'. The second system is marked 'Flutes' and 'p'. The third system is marked 'Tutti' and 'f'. The fourth system includes a trill 'tr' and 'Tutti'. The fifth system is marked 'Flutes' and 'p'. The sixth system is marked 'Tutti' and 'f'. The score concludes with a final cadence.

\* This march in C does not appear in Walsh's score ; but being still more solemn and impressive, is now substituted for the preceding march (No. 90) in D. - V. N.

No. 92.

RECIT.— THE BODY COMES.

RECIT.— MICAH.

VOICE. *RECIT.— MICAH.*  
 The bo - dy comes : we'll meet it on the way With laurels, ever-green and branching

ACCOMP. *RECIT.*

MANOAH.

- roll'd In verse heroic, or sweet lyricsong. There shall all Israel's valiant youth resort, And from his

mem - o - ry inflame their breasts To matchless valour, whilst they sing his praise.

No. 93.

CHORUS.— GLORIOUS HERO, MAY THY GRAVE.

TREBLE. CHORUS. *Larghetto.*

ALTO CHORUS. *Larghetto.*

TENOR. (Sve. lower.) CHORUS. *Larghetto.*

BASS. CHORUS. *Larghetto.* SOLO. MANOAH.  
 Glorious he-ro, may thy grave, Peace and honour ev-er

ACCOMP. *Met. 76 = ♩*  
*mf* *p*

*mf* Glorious hero, may thy grave, Peace and  
 Glorious hero, may thy grave, Peace and  
 have; Af - ter all thy pains and woes, Rest e - ternal, rest e - ter - nal, sweet re - pose, .....

RECIT. ISRAELITISH WOMAN.

The virgins, too, shall on their feastful days Vis - it his tomb with flow'rs, and there be - wail  
 Honour ev - er have;  
 Honour ev - er have;

RECIT.

*p*

CHORUS OF VIRGINS.

*Tempo primo.*

*mf* His loss, unfor - tunate in nuptial choice. Bring the laurels, bring the bays, Strew his hearse, and strew the  
 Bring the laurels, bring the bays, Strew his hearse, and strew the

CHORUS. Met. = 76

*Tempo primo.*

*mf*  
*Larghetto.*

ways, Bring the lau - rels, bring the bays, Strew his hearse, strew his hearse, and strew the ways.

ways, Bring the lau - rels, bring the bays, Strew his hearse, strew his hearse, and strew the ways.

ISRAELITISH WOMAN.

VOICE.

May ev - 'ry he - ro fall like thee, Thro' sor - row to fe - li - ci - ty, Thro'

Adagio.

ACCOMP.

Met. 76 = ♩

sorrow to fe - li - ci - ty. May ev - 'ry he - ro fall like thee, Thro' sorrow to fe - li - ci - ty.

CHORUS OF VIRGINS.

CANTO 1mo.

Bring the lau - rels, bring the bays, Strew his hearse, and strew the

CANTO 2do.

Bring the lau - rels, bring the bays, Strew his hearse, and strew the

CHORUS. *Larghetto.*

ACCOMP.

*mf*

*Te - po 1mo.*

Met. 76 = ♩

ways, Bring the lau - rels, bring the bays, Strew his hearse, strew his hearse, and strew the ways.

ways, Bring the lau - rels, bring the bays, Strew his hearse, strew his hearse, and strew the ways.

**TUTTI.**

*mf* Glo - rious he - ro, may thy grave, Peace and hon-or ev - er have! Af - ter all thy pains and

*mf* Glo - rious he - ro, may thy grave, Peace and hon-or ev - er have! Af - ter all thy pains and

*mf* Glo - rious he - ro, may thy grave, Peace and hon-or ev - er have! Af - ter all thy pains and

**TUTTI.**

*mf*

woes, Rest e - ter - nal, sweet re - pose, . . . . . Rest e - ter - nal, sweet repose, Rest e -

woes, Rest e - ter - nal, sweet re - pose, . . . . . Rest e - ter - nal, sweet repose, Rest e -

woes, Rest e - ter - nal, sweet re - pose, Rest e - ter - nal, sweet repose, Rest e -

Rest e - ter - nal, sweet re - pose, . . . . . Rest e -

ter - nal, sweet re - pose, Rest e - ter - nal, Af - ter all thy pains and

ter - nal, sweet re - pose, sweet repose, Rest e - ter - nal, Af ter all thy

ter - nal, sweet re - pose, Rest e - ter - nal, Rest e - ter - - - nal, Af - ter

ter - nal, sweet re - pose, ..... sweet repose, Rest e - ter - - -

woes, ..... After all thy pains and woes, Rest e - ter - - - nal, Rest e -

pains ..... and woes, Rest e - ter - nal, Rest e -

all ..... thy pains and woes, Rest e - ter - nal, Rest e -

- - - nal, Af - ter all thy pains and woes, Rest e - ter - nal, Rest e -

*dim.*

ter - nal, sweet re - pose.

ter - nal, sweet re - pose.

*dim.*

ter - nal, sweet re - pose.

ter - nal, sweet re - pose.

*dim.* *pp*

## No. 94. RECIT.—COME, COME, NO TIME FOR LAMENTATION NOW.

RECIT. MANOAH.

VOICE.

Come, come, no time for lament - a - tion now, No cause for grief; Samson, like

Samson fell, Both life and death he - ro - ic, to his foes Ru-in is left, to

MICAH.  
him e - ter-nal fame. Why should we weep or wail, dispraise or blame, Where all is well, and

fair to qui-et us? Praise we Je - ho-vah then, who to the end, Not parted from him, but as - sist-ed

still, Till de-so - la-tion fill'd Philistia's land, Ho-nour and free-dom giv'n to Jacob's seed.

## No. 95.

## ARIA.—LET THE BRIGHT SERAPHIM.

*Andante.*

VOICE.

ACCOMP.

*f*

Let the bright seraphim in burn - ing row, Their

*p* *f* *f* *Voice.*

loud up-lift - ed an - gel-trumpets blow,

Let the bright seraphim In burn - ing row, in burn - ing, burn - -

*mf* Trumpet. *p*

The musical score is written for voice and piano accompaniment. It begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The tempo is marked 'Andante'. The piano part starts with a forte dynamic (f). The voice part enters with the lyrics 'Let the bright seraphim in burn - ing row, Their'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). A section for 'Trumpet' is indicated with a dynamic of *mf*. The piece concludes with a piano (*p*) dynamic.

ing row, Their loud up - lift - ed an - gel trum - pets blow,..... Their

(Voice.)

*tr*

loud up - lift - ed an - gel trum - pets blow,.....

..... Their

*f*

loud..... Their loud uplift-ed an - gel trum-pets blow :

*Solo Trumpet.*

*f*

Let the bright seraphim in

*p*

burn - ing row, in burn - ing, burn - ing row, Their

*f* *p* *Voice.*

loud, up - lift - ed an - gel trumpets blow ; Their loud.. up - lift - ed

*Solo Trumpet.*

angel-trumpets blow..... Their loud.. up-lift-ed angel-

*tr* trum-pets blow.

*tr* *f*

Let the cheru - bic host, in tune - ful choirs, Touch their im - mor - tal harps.. with

gold - en wires. Let the cheru-bic host, in.. tune - ful choirs, Touch

their im - mor - tal harps, Touch their im - mor - tal harps,.....

..... with gold - en wires,..... Touch their immor - tal

harps, with gold - en wires.

*f*

*Da Capo.*

No. 96. CHORUS.—LET THEIR CELESTIAL CONCERTS ALL UNITE.

CHORUS. *Andante.*

TREBLE.

ALTO.

TENOR.  
(Sve. lower.)

BASS.

ACCOMP.

Met. 92 = ♩

CHORUS. *Andante.*

Pedals.

all u - nite,

all u - nite,

all u - nite,

all u - nite, E - ver to sound his praise,..... to sound his praise.....

E - ver to sound his

8va.

praise..... in endless blaze of light.....

To sound his praise.....

..... in end - - less blaze of light,.....

8va.

w

To sound his praise ; . . . . Let their ce - les - tial concerts  
 . . . . . Let their ce - les - tial concerts  
 . . . . . in endless blaze of light ; Let their ce - les - tial concerts  
 . . . . . Let their ce - les - tial concerts

*ff*

all u - nite, Let their ce - les - tial concerts all u - nite,  
 all u - nite, Let their ce - les - tial concerts all u - nite,  
 all u - nite, Let their ce - les - tial concerts all u - nite,  
 all u - nite, Let their ce - les - tial concerts all u - nite, To sound his

Ev - er, ev - er, ev - er to sound his praise, in endless blaze of light, to sound his  
 Ev - er, ev - er, ev - er to sound his praise, in endless blaze of light,  
 Ev - er, ev - er, ev - er to sound his praise, in endless blaze of light,  
 praise, . . . . . in end - less blaze of light,

8va.

praise, . . . . . to sound his praise in end - less

Ev - er, ev - er, ev - er to sound, to sound his praise in end - less

Ev - er, ev - er, ev - er to sound, to sound his praise in end - less

*Sca.*

blaze, . . . . . in end - less, end - less blaze of light. Let their ce - les - tial concerts

blaze, . . . . . in end - less, end - less blaze of light. Let their ce - les - tial concerts

blaze, of light, in end - less, end - less blaze of light. Let their ce - les - tial concerts

blaze, in end - less, end - less blaze of light. Let their ce - les - tial concerts

*Ped.*

all u - nite, let their celes - tial concerts all u - nite e - -

all u - nite,

all u - nite to sound his praise, . . . . .

all u - nite,

ver to sound, to sound his praise, ..... to

Let their ce - les - tial concerts all u - nite, to sound his praise,

..... in end - - - less

Let their ce - les - tial con - certs

8va.

sound his praise, Ev - er, ev - er to sound his praise, in

to sound his praise..... in end - - -

blaze of light. To sound his praise... ..

all u - nite, ev - er to sound his

8va.

end - - - less blaze of light. Let their ce - les - tial concerts

..... less blaze of light. Let their ce - les - tial concerts

..... in end - less blaze of light. Let their ce - les - tial concerts

praise..... in end - less blaze of light. Let their ce - les - tial concerts

Ped.

all u - nite, Let their ce - les - tial concerts all u - nite,  
 all u - nite, Let their ce - les - tial concerts all u - nite,  
 all u - nite, Let their ce - les - tial concerts all u - nite, Ev - er, ev - er,  
 all u - nite, Let their ce - les - tial concerts all u - nite, Ev - er, ev - er,

*Sva.*

Ev - er, ev - er to sound..... his praise, in end - less  
 Ev - er to sound... .. his praise, in end - less  
 ver to sound, to sound his praise,..... in end - less  
 ev - er, ev - er to sound his praise,..... in end - less

*Ped. Org.*

his praise, Ev - er to sound, to sound his praise in  
 blaze of light, Ev - er to sound, to sound his praise in  
 blaze of light, Ev - er to sound, to sound his praise in  
 blaze of light, in end - less blaze,..... in

end - less blaze..... of light,..... in end - less blaze of light;  
end - less blaze..... of light,..... in end - less blaze of light;  
end - less blaze..... of light,..... in end - less blaze of light;

The first system features three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts are in a high register, with lyrics: "end - less blaze..... of light,..... in end - less blaze of light;". The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

*mf*  
Let their ce - les - tial con - certs all u - nite,  
*mf*  
Let their ce - les - tial con - certs all u - nite,

*mf* TRUMPETS SOLI.

The second system includes vocal staves and piano accompaniment. The vocal parts have lyrics: "Let their ce - les - tial con - certs all u - nite,". The piano accompaniment includes a section for trumpets labeled "TRUMPETS SOLI.".

*f*  
Ev - er to sound, to sound his praise, in end - less blaze..... of light,.....  
*f*  
Ev - er to sound, to sound his praise, in end - less blaze..... of light,.....  
*f*  
Ev - er to sound, to sound his praise, in end - less blaze..... of light,.....  
*f*  
Ev - er to sound his praise..... in end - less blaze..... of light,.....

The third system features vocal staves and piano accompaniment. The vocal parts are marked with a forte (*f*) dynamic and have lyrics: "Ev - er to sound, to sound his praise, in end - less blaze..... of light,.....". The piano accompaniment includes a section for trumpets.

In end - less blaze of light.

In end - less blaze of light. Let their ce - les - tial concerts

In end - less blaze of light. Let their ce - les - tial concerts

*mf*

*Ped.*

Ev - er to sound . . . . .

all u - nite, Ev - er, ev - er to

all u - nite, Ev - er, ev - er to

*Trumpets Soli.* *ff Tutti.*

*Pedals.*

his praise, In end - less blaze of light.

sound his praise, In end - less blaze of light.

sound his praise, In end - less blaze of light.

*Ped.*

END.

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