

DAVID,

AN

ORATORIO,

IN

TWO PARTS,

THE WORDS BY

THE REV. JOHN WEBB, A. M.

THE MUSIC BY

THE CHEVALIER SIGISMOND NEUKOMM,
AUTHOR OF MOUNT SINAL

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DAVID,

AN ORATORIO.

PART THE FIRST.

Personages.

DAVID.
SAUL.
JONATHAN.
GOLIATH.
HIGH PRIEST.

MICHAEL, DAUGHTER OF SAUL.
SISTER OF DAVID.
MESSENGER.
CHORUS OF SHEPHERDS, WARRIORS, LEVITES.
MALE AND FEMALE ATTENDANTS.

No. 1. INTRODUCTION.

A Desert near Bethlehem.

DAVID, HIS SISTER, SHEPHERDS.

No. 2. RECITATIVE.

DAVID.

Dear partners of my peaceful toils, ye know
My Father hides me to the camp repair.
Yet, ere we part, our voices let us raise
In humble supplication to our God.

No. 3. CHORAL HYMN—(FOUR CHORUS).

O Lord, thy guardian care we own'd:
Our life, our all is thine;
We bow before you heav'n, thy throne:
Almighty! power divine!

Look down, O Lord, in mercy from on high:
Our flocks, our homes from every ill defend;
Our sins forgive: our daily wants supply;
And guide thy wanderers safely to the end.

No. 4. AIR.

DAVID.

My flock, my friends, farewell!
May heav'n your store increase:
Content be where you dwell;
And all your paths be peace.

O for the rescue of my fathers' land!
Steel'd be my heart and nerv'd my youthful hand.
'Tis done:—no fears, no dangers shall appal,
I feel the impulse, and obey the call.

No. 5. RECITATIVE.

SISTER OF DAVID.

'Tis well, my brother, that our father's will
Be cheerfully obeyed.—Forget not thou,
Amid the camp's wild tumult, the delight
Of tranquil scenes and pastures left afar;
Remember these thy friends:—remember mo,
Whose love shall follow thee, with earnest pray'r,
That thou may'st speedily in joy return.

No. 6. AIR.

Return, O David, return.
Let not the war allure thee,
The glittering helm and shield:
Let not the sword delight thee,
The plume and the tented field.
O think of these pastures! till thou shalt return,
E'en the stream of the valley thine absence shall mourn.

The Valley of Elah. The Camps of the Israelites and the Philistines.

No. 7. CHORUS OF ISRAELITES.

Behold the Giant swelling in his pride!
His trumpet sounds afar.
His tow'ring crest how vast! his stride
The terror of the war.
Behold his beamy spear,
That armies clave asunder!
Hark! how his voice upon the ear
Breaks forth like distant thunder!

No. 8. RECITATIVE.

GOLIATH.

Ye Men of Israel! why are ye come out
To set your battle in array? Again
I challenge all your host. Thus I defy you:
Give me a man, that we may fight together.

DAVID.

Who is this Philistine, that be should thus
Defy the armies of the living God ?
Let no man's courage fail because of him.
Myself will go and fight this boasting heathen.
The Lord, who from the Bear and Lion sav'd me,
He will defend me.

RECITATIVE.

GOLIATH.

I cannot war with boys :
Yet if thou needs must prove my wrath, thine head
Shall bow to Dagon on his ballow'd floor.

No. 9.

DUET.

GOLIATH.

Come unto me :—thy youthful boast
Shall quickly find its due reward.
The wolves of evening shall devour thee :
The vulture's beak shall rend thine heart.

DAVID.

I come to thee :—the Lord of Hosts,
Of Israel's hosts, shall be my guard :
His mightier arm shall soon o'erpower thee :
Vain are thy terrors, vain thine art.

GOLIATH.

Come unto me, and cease thy war of words.

DAVID.

I come to thee ; the battle is the Lord's.

No. 10. INTRODUCTION AND CHORUS.

He falls, the monster falls :—they fly. Victory !
Up and pursue :—smite and divide the spoil.
Onward ! to Gath and Ekron drive them home ;
Till night close in upon the fields of blood,
And darkness veil the slayer and the slain.

No. 11.

RECITATIVE.

THE DAUGHTER OF SAUL.

Our fears are over. Hasty messengers
Successful bear good tidings. Great Goliath
A stripling champion slew, and brings his head
In triumph. Through each city as they pass,
The women welcome them with song and dances.

No. 12.

AIR.

Mighty Jehovah ! boundless thanks we owe
To thee, whose arm, upheld o'er all our ways,
Exalts the meek, and brings the haughty low.
Deign to receive our sacrifice of praise.

No. 13.

RECITATIVE.

See where the throng are pressing to the gate.
Haste we to meet them, and rejoice before them.

*Entry of the Army of the Israelites into Gibeah.*No. 14. TRIUMPHAL MARCH AND
GRAND CHORUS.

Semi-chorus. Daughters of Israel,
Lo ! the hosts advance.
Strike the bright eymbal ;
Lead forth the dance !

II.

Full Chorus. Hail ! to Saul and David,
Songs triumphant raise :
They come, they come victorious ;
Swell your notes of praise !

III.

Saul hath his thousands
In the battle slain ;
David with ten thousands
Strew'd the battle plain.—*Da Capo.*

No. 15.

QUARTET—(CANON).

Who can proclaim thy wond'rous acts, O Lord ;
Or shew forth thy praise ?

GRAND CHORUS—(FUGUE).

Thou art a God of wonders ;
Thou reignest triumphant for evermore.

PART THE SECOND.

The Palace of Saul.

INTRODUCTION.

No. 17. RECITATIVE.

SAUL.

Ah me! what cares oppress me! For without
Is open war: within arc secret foes,
E'en now a viper, that I cherished
Within my bosom, sheds its venom there.
Ah! for an hour of undisturbed calm!

No. 18. AIR.

Come, gentle sleep, and lull me in thine arms,
Sleep such as soothes the wearied soldier's toil,
His war-worn limbs reclining on the earth,
And sinking to repose.

No. 19. No—'twill not come!
My pulses beat:—my brain is all on fire.
A thousand spectres dance before mine eyes,
Arm'd with red lightnings and uplifted spears.
Beyond is nought but darkness, cloud, and storm.

No. 20. RECITATIVE.

JONATHAN.

See how the evil spirit is strong upon him!
David! come forth. Thy harp hath power to soothe
My Father's anguish.

No. 21. PRELUDE, HARP.

DAVID.

I will lay me down in peace and take my rest:
For it is thou, Lord, only, that makest me
To dwell in safety.—*Psalms* IV. 9.

No. 22. RECITATIVE.

SAUL.

Who talks of peace and safety, when my crown
Wrings my gall'd temples, and my very throne,
Assaulted by traitors, to its centre shakes?

No. 23. AIR.

DAVID.

When fairest on a Monarch's brow
The gems of virtue shine:
How bright doth his example glow,
How noble! how divine!
But, should the soul-consuming pow'r
Of sin his heart enthral,
How dim his crown! how dark his hour!
From what a height his fall!

Now therefore, O ye Kings, be wise;
Serve ye the Lord in fear.
Then, as the light
From eastern height,
Blazing abroad o'er morning skies,
Your glory shall appear.

No. 24. RECITATIVE.

SAUL.

I'll hear no more. Who hadst thee thus intrud'
Thy hateful lessons on a Monarch's ear!
I know thine aim to wrest my sceptre from me.
Shall a base shepherd, whom my bounty rais'd
By rebel arts traduce my people's love,
And scorn me to my face? Dio traitor—dio!

No. 25. CHORUS.

Haste thee away, ere death o'ertook thee here,
Nor farther tempt his fury and thy fate;
Seek out some distant wild and dwell in peace;
There may'st thou pour to God thy hymn of praise;
And gales of heav'n shall wait it to thy throne.

Hall in the Palace.

DAUGHTER OF SAUL, DAVID, JONATHAN.

No. 26. RECITATIVE.

DAUGHTER OF SAUL.

Though, in fulfilment of his royal word,
As unto him that should Goliath slay,
My father gave me to thee, and shouldst love thee
E'en as his off-spring; though my brother's heart
Be one with thine; yet peril is at hand:
Saul's bitter envy thirsteth for thy life:
Ah! woe is me! thou must not tarry here.

No. 27. TERZETTO.

Dearer to me than all below!
Though for a little while we part,
Th' hours will linger and o'ud slow,
Till thou return to bless my heart.

JONATHAN.

Go, and the will of heav'n obey:
Friend of my soul, while life shall last!
These clouds of woe shall roll away,
And all our pangs will soon be past.

DAVID.

Partner of all my joy and pain!
Friend of my soul! let sorrow cease.
Hope whispers, we shall meet again
Restored to safety, love and peace.

Bless'd be the man whom heav'n and men approve,
Shelter'd by friendship, and sustained by love.

DAVID.

God be my guide, and all our deeds approve!
And bless thy friendship, and reward thy love!

ALL THREE.

Farewell!

Camp near Mount Gilboa.

No. 28. RECITATIVE.

SAUL.

Wretch that I am, that impiously I sought
To hags and wizards whom my soul abhorr'd!
Th' unearthly voice still vibrates on mine ear:
And withers all my hopes. Said he "to-morrow?"
Spirit of Samuel! rise again: un-easy
Those fatal words that doom'd a king to die.

No. 29. DUET.

O Jonathan! thy father's heart is rent
With mortal agony. My joys are gone:
The crown is fallen from my brow. My glory
Is all departed. I and thou to-morrow
Must pass through slaughter to the gates of death.

JONATHAN.

What dreams are these that overwhelm thine heart?
Let not Philistia triumph,
That Saul, the warrior King of Israel,
Trembled before them.

BOTH.

Lo where they come! the foe is nigh.
Shall Israel's Monarch yield?
No:—on my { heart and arm } rely;
 { love and sword }
Thy Father scorns } to fear or fly:
Thy Son shall scorn }
On to the battle field!

No. 30. BATTLE—SYMPHONY.

No. 31. RECITATIVE.

MESSENGER.

Ah! how shall I proclaim
The tale of woe? Upon Gilboa's Mount,
The battle join'd. Philistia is victorious:
Saul and his sons are slain!

No. 32. CHORUS.

O Israel, mourn! their course is o'er:
The brave, the mighty are no more:
Let all your streams of sorrow flow.
Saul sinn'd;—they fell. He scorn'd his God;
They died beneath the avenging rod.
O day of bitterness and woe!

Hebron.

THE HIGH PRIEST, DAVID, THE PEOPLE.

No. 33. RECITATIVE.

HIGH PRIEST.

Saul and his cruel house have ceas'd to reign.
Bring David hither, and anoint him king.
His God is with him; and his way shall prosper.
Give the loud trumpet breath to sound his praise.
May he, who led thee up, prolong thy days;
Make thee a happy monarch, good and great,
The pillar of Judea's falling state!

No. 34. GRAND CHORUS.

Hail to thee, David, God's anointed King;
All hearts rejoice, all tongues triumphant sing!
Heav'n bless thy reign; and Israel's state restore;
Thy throne, thy race abide for evermore!

No. 35. AIR.

DAVID.

Glory to God alone shall be my song.
Blessed for ever he his holy name,
Whose hand sustains the weak, and quells the strong;
My lips his truth, his mercy shall proclaim.

No. 36. GRAND CHORUS.

Hail to thee, David! From thy loins shall spring
A glorious Lord, an everlasting King,
Man to redeem and endless bliss restore;
When earthly thrones shall cease, and time shall be no more.

No. 37. CELESTIAL CHORUS.

Blessed be he that cometh in the name of the Lord.
Hosanna in the highest.

No. 38. GRAND CHORUS, FINALE—(FUGUE).

Blessed be he that cometh in the name of the Lord.
Hosanna in the highest.
Praise the Lord for evermore.


HOSANNA!

FIRST PART.

No. 1.

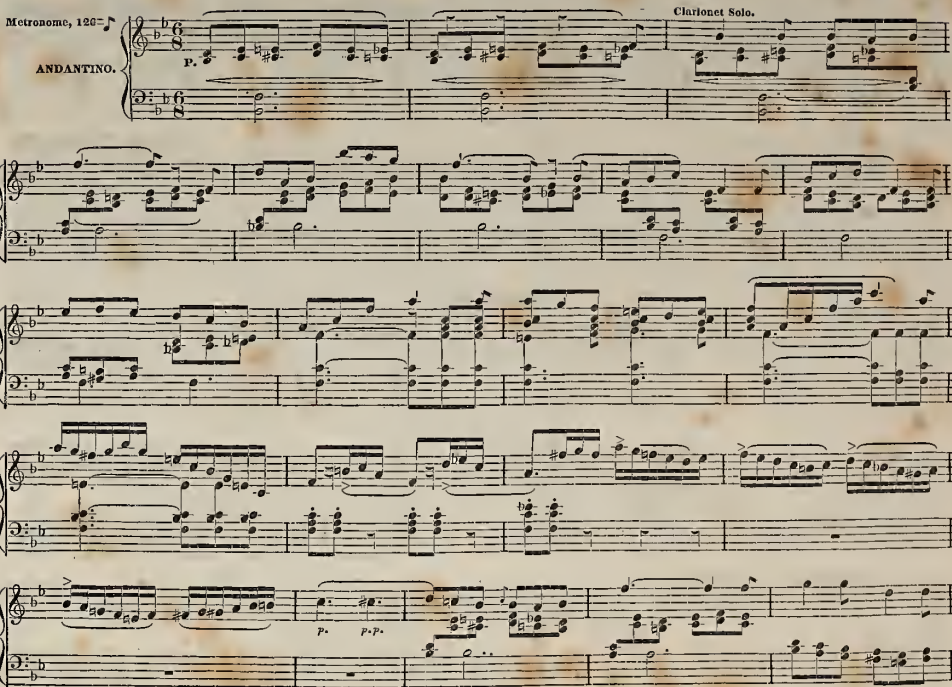
INTRODUCTION.

A DESERT NEAR BETHLEHEM.

Metronome, 120-

ANDANTINO.

Clarinet Solo.



The musical score is written for Clarinet Solo and Piano. It begins with a metronome marking of 120 and the tempo instruction 'ANDANTINO'. The key signature is one flat (B-flat major) and the time signature is 6/8. The score is divided into five systems. The first system includes a 'Clarinet Solo' marking. The piano accompaniment features a variety of textures, including chords and moving lines. Dynamic markings such as 'p.' and 'p-p.' are used throughout the piece.

First system of a musical score, 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 flat (B-flat). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of the musical score, continuing the melodic and harmonic lines from the first system.

Third system of the musical score, showing a continuation of the musical themes.

Fourth system of the musical score, featuring dynamic markings such as *sf.* (sforzando) and *p.* (piano).

Fifth system of the musical score, with dynamic markings including *f.* (forte) and *p.* (piano).

Sixth system of the musical score, concluding with dynamic markings such as *Cresc.* (crescendo) and *p.* (piano).

RECITATIVE.
 DAVID, HIS SISTERS, SHEPHERDS.

DAVID.

Dear partners of my peaceful toils, Ye know my Father bids me to tie

RECITATIVE.

camp re - pair, Yet, ere we part, our voices let us

In time. raise in hum - ble sup - pli - ca - tion to our God.

Recit.

O LORD: THY GUARDIAN CARE WE OWN:
 CHORAL HYMN FOR FOUR CHOIRS.

ANDANTE.

First Chorus.

TREBLE.

ALTO.

TENOR.

BASE.

f.

O

f.

O

f.

O

f.

O

[To page 12.]

Second Chorus.

TREBLE.

ALTO.

TENOR.

BASE.

mf

O Lord!

f.

O

f.

O

p-p.

O Lord! - - - - - O

[To page 12.]

Organ.

Swell. Open and Stop. Diap. Pedals. 16 feet Stop. Diap.

Crescendo.

(120 = ♩) *p.*

f.

[To page 12.]

O LORD: THY GUARDIAN CARE WE OWN:

CHORAL HYMN FOR FOUR CHOIRS.

Third Chorus.

TREBLE.

ALTO.

TENOR.

BASE.

O Lord! - - - - -

O Lord! - - - - -

[To page 13.]

Fourth Chorus.

TREBLE.

ALTO.

TENOR.

BASE.

O Lord! - - - - -

O Lord! - - - - -

O Lord! - - - - -

[To page 13.]

I Chorus.

Lord! thy guardian care - - - we own! Our life - -
 Lord! thy guardian care - - - we own! Our life is
 Lord! thy guardian care - - - we own! Our life is
 Lord! thy guardian care - - - we own! Our life is
 [To page 14.

II Chorus.

- - - thy guardian care - - - we own! Our life
 Lord! thy guardian care - - - we own! Our life - - -
 Lord! thy guardian care - - - we own! Our life is
 Lord! thy guardian care - - - we own! Our life is thine,
 [To page 14.

f Choir. all Dup.
 Choir.
 [To page 14.

III Chorus.

thy guardian care - - we own! Our life - - - is thine,
 Lord! thy guardian care - - we own! Our life is thine, O
 thy guardian care - - we own! Our life is thine,
 thy guardian care we own, we own! Our life is thine, [To page 15.

IV Chorus.

Lord! thy guardian care we own, we own! Our life our all is
 thy care we own! Our life - - - is thine, our
 thy guardian care, thy care we own! Our life is thine, our all is
 thy guardian care - - we own! Our life - - - is thine, our all is
 [To page 15.

I Chorus.

is thine, our all is thine!
 thine, our all is thine!
 thine, our all is thine! We
 thine, our all is thine!

f.

[To page 16.]

II Chorus.

our all is thine, is thine!
 our all is thine, is thine!
 thine, our all is thine, is thine! We bow
 our all, our all is thine!

f.

P.

[To page 16.]

Swell.

p.

Swell. Open and Stop. Diap. only.

[To page 16.]

III Chorus.

our all is thine, is thine!

Lord! our all is thine, is thine!

O Lord! our all is thine! We bow - - - - - be - fore you

our all is thine, is thine! Lord! we bow, we

[To page 17.]

IV Chorus.

thine, our all - - - - - is thine!

all, our all is thine! We bow, O Lord! be - fore you

thine! We bow - - - - - be - fore you

thine, our all is thine! Lord! - - - - - we

[To page 17.]

I Chorus.

how - - - - - be - - fore yon heaven thy throne, Al -

[To page 18.]

II Chorus.

be - - - fore yon heaven thy throne, We bow, O Lord! before yon

We bow, O Lord! before yon heaven thy throne,

[To page 18.]

[To page 18.]

III Chorus.

heav'n thy throne, Al - migh - ty! pow'r di - - - vine!

bow be - - - - fore yon heav'n thy throne, Al - - migh - ty! pow'r di -
 [To page 19.]

IV Chorus.

heav'n thy throne, Al - - migh - ty! pow'r di -

heav'n thy throne, Al - - migh - ty! pow'r di -

how bo - fore yon heav'n, be - fore yon heav'n thy throne, Al - - migh - ty!
 [To page 19.]

I Chorus.

migh - - - ty! pow'r di - - vine! O Lord! pow'r di - -

We bow, O Lord! before yon heav'n, thy throne, Al - migh - ty!

[To page 20.]

II Chorus.

We bow, O Lord! before yon heav'n, thy

heav'n, thy throne, Al - - migh - - ty! O Lord! pow'r di -

Al - - - migh - - ty! We bow, O Lord! before yon heav'n, thy throne.

[To page 20.]

[To page 20.]

III Chorus.

O Lord! we bow be - fore thy throne, pow'r di -
 O Lord! O Lord! Al - mighty Lord!
 - - - vine! we bow be - fore you heav'n thy throne, Al - mighty
 [To page 21.

IV Chorus.

We bow, O Lord! be - fore thy throne! We bow, O Lord! before you
 - - - vine! O Lord! we bow be - - fore thy
 - - - vine! Al - migh - ty! pow'r di - - vine!
 pow'r di - vine! Al - migh - ty!
 [To page 21.

I Chorus.

Wo bow, O Lord! be - fore you heav'n, thy throne,
 Lord! Al - - migh - - ty pow'r di - vine!
 - - vine! Al - migh - ty! O Lord! pow'r di - vine!
 Lord! pow'r di - vine! Al - migh - - ty Lord!

[To page 22.

II Chorus.

thro no O Lord! bo - fore thy throne,
 Al - migh - ty Lord! Al - migh - ty Lord! bo - fore thy throne,
 - - vine! O Lord! pow'r di - vine! bo - fore thy throne,
 pow'r di - vine! Al - migh - - ty! bo - fore thy throne,

[To page 22.

Choir.
 Choir.

[To page 22.

III Chorus.

We bow, O Lord! before thy throne,
 - - - vine! Al - mighty Lord! pow'r di - vine!
 pow'r di - vine! O Lord!
 Lord! pow'r di - vine! O Lord!

[To page 23.]

IV Chorus.

heav'n thy throne, O Lord! before thy
 throne, O Lord! before thy
 pow'r di - vine! O Lord! before thy
 pow'r di - vine! Al - mighty Lord! before thy

[To page 23.]

I Chorus.

be - fore thy throne, We bow, O Lord! before thy throne, we bow before yon
 be - fore thy throne, *Tenuto.* O Lord! We bow, O Lord! before thy
 be - fore thy throne, O Lord! We bow, O Lord! before thy
 [To page 24.]

II Chorus.

We bow, O Lord! before thy We bow, O Lord! before thy
 We bow, O Lord! before thy throne, O Lord!
 [To page 24.]

Swell.
 We bow, O Lord! before thy throne, O Lord!
Swell.
 [To page 24.]

III Chorus.

be - fore thy throne,
 be - fore thy throne,
 be - fore thy throne,
 be - fore thy throne, O Lord!

f

[To page 25.]

IV Chorus.

throne,
 throne,
 throne,
 throne,

f

[To page 25.]

I Chorus.

Crescendo.
We bow, we bow before thy
heav'n thy throne, O Lord! O Lord!

throne, be - fore thy throne, O Lord! - - - - - be - fore thy

[To page 26.]

II Chorus.

throne, be - fore thy throne, we bow before thy throne, O
be - - - fore thy throne, O Lord! O

Cresc.

[To page 26.]

Crescendo.

[To page 26.]

III Chorus.

We bow, we bow before thy

We bow, we bow be-fore thy throne, O Lord!

We bow, we bow be-fore thy throne, O Lord! be-fore thy throne, O

[To page 27.]

IV Chorus.

We bow, O Lord! before thy throne, - - - before thy

We bow O Lord! be-fore thy

We bow, O Lord! before thy throne,

[To page 27.]

I Chorus.

throne, O Lord!

We bow before thy throne, be- We

throne, O Lord! be fore thy

[To page 28.]

II Chorus.

We bow before thy throne, O Lord! be-

Lord! before thy throne, O Lord! be-

We bow before thy

Lord! We bow, O Lord! before thy

[To page 28.]

We bow, O Lord! before thy

[To page 28.]

III Chorus.

throne, O Lord! - - - - be - - fore thy throne

We bow, we bow, O Lord! before thy throne,

O Lord!

Lord! We bow, O Lord! before thy throne, O

[To page 29.]

IV Chorus.

throne, We bow - - - - before thy throne,

We bow - - - - before thy throne,

throne,

We bow, O Lord! before yon heav'n thy throne, O Lord!

[To page 29.]

I Chorus.

We bow, O Lord! be - fore thy throne, Al - migh - ty! pow'r di - vine!

--- fore thy throne, Al - migh - ty! pow'r di - vine!

bow be - - fore thy throne, Al - migh - ty! pow'r di - vine!

throne, O Lord! - - - - Al - migh - ty! pow'r di - vine!

[To page 30.]

II Chorus.

throne, thy throne, Al - migh - ty! pow'r di - vine!

throne, thy throne, Al - migh - ty! pow'r di - vine!

throne, thy throne, Al - migh - ty! pow'r di - vine!

throne, thy throne, Al - migh - ty! pow'r di - vine!

[To page 30.]

Choir.

Choir.

[To page 30.]

III Chorus.

Al - migh - ty! pow'r di - vine! - - - Look

Al - migh - ty! pow'r di - vine! - - - Look

Al - migh - ty! pow'r di - vine! - - - Look

Lord! Al - migh - ty! pow'r di - vine! - - - Look

[To page 31.]

IV Chorus.

Al - migh - ty! pow'r di - vine! - - - Look

Al - migh - ty! pow'r di - vine! - - - Look

Al - migh - ty! pow'r di - vine! - - - Look

Al - migh - ty! pow'r di - vine! - - - Look

[To page 31.]

I Chorus.

II Chorus.

Swell.

P

Look down, - - - O Lord! in mer - cy from on high,

Look down, - - - O Lord! in mer - cy from on high,

Look down, - - - - in mer - cy from on high,

Look down, - - - - look down, O Lord! [To page 32.]

P

Look down, - - - O Lord! in mer - cy from on high,

Look down, - - - O Lord! in mer - cy from on high,

Look down, - - O Lord! in mer - cy from on high,

Look down, - - look down, O Lord! [To page 32.]

[To page 32.]

III Chorus.

down, O Lord! in mer - cy from on high, look down, O Lord! in
 down, - - O Lord! in mer - cy from on high, look down, in
 down, - - O Lord! in mer - cy from on high, look down, O Lord! in
 down, O Lord! look down, look down, O Lord! in
 [To page 33.]

IV Chorus.

down, - - O Lord! look down, O Lord! look down, O Lord! in
 down, - - O Lord! in mer - cy from on high, look down, O Lord! in
 down, O Lord! look down from on high, look down in
 down, - - - - look down, - - - - -
 look down in
 [To page 33.]

I Chorus.

in mercy, O Lord! our sins

in mercy (O) Lord! our sins

in mercy, O Lord! our sins

in mercy, O Lord! our sins

[To page 34.]

II Chorus.

in mercy, O Lord!

in mercy, O Lord!

in mercy, O Lord!

in mercy, O Lord!

[To page 34.]

[To page 34.]

III Chorus.

mercy, in mer - cy from on high, Our sins, our sins for - give, our
 mercy, in mer - cy from on high, Our sins, our sins for - give, our
 mercy, in mer - cy from on high, Our sins, our sins for - give, our
 mercy, in mer - cy from on high, our sins for - give, our

[*To page 35.*]

IV Chorus.

mercy from on high,
 mercy from on high,
 mercy from on high,
 mercy from on high,

[*To page 35.*]

I Chorus.

Our wants supply, safely, safe - ly,

Our wants supply, safely, safe - ly,

Our wants supply, safely, safe - ly,

Our wants supply, safely, safe - ly,

[To page 36.]

II Chorus.

[To page 36.]

[To page 36.]

III Chorus.

dai - ly wants sup - - ply, and guide thy wand'ers safe - ly, safe - ly, *pp*
 dai - ly wants sup - - ply, and guide thy wand'ers safe - ly, safe - ly, *pp*
 dai - ly wants sup - - ply, and guide thy wand'ers safe - ly, safe - ly, *pp*
 dai - ly wants sup - - ply, and guide thy wand'ers safe - ly, safe - ly, *pp*

[To page 37.]

IV Chorus.

[To page 37.]

I Chorus.

safely, O Lord!

safely, O Lord!

safely, O Lord!

safely, O Lord!

[To page 38.]

II Chorus.

[To page 38.]

[To page 38.]

III Chorus.

safe - ly, safe - ly to the end, and guide thy wand'ers safe - ly, safe - ly,

safe - ly, safe - ly to the end, and guide thy wand'ers safe - ly, safe - ly,

safe - ly, safe - ly to the end, and guide thy wand'ers safe - ly, safe - ly,

safe - ly, safe - ly to the end, and guide thy wand'ers safe - ly, safe - ly,

[To page 39.]

IV Chorus.

[To page 39.]

I Chorus.

pp O Lord! O Lord! O Lord! O guide us
pp O Lord! O Lord! O Lord! O guide us
pp O Lord! O Lord! O Lord! O guide us
pp O Lord! O Lord! O Lord! O guide us

[To page 40.]

II Chorus.

pp Guide us safely, guide us to the
pp Guide us safely, guide us to the
pp Guide us safely, guide us to the
pp Guide us safely, guide us to the

[To page 40.]

Stop Dispassion only.

III Chorus.

safe - ly to the end.

safe - ly to the end. *pp* O Lord! *pp* O Lord! *pp* O guide us, O

safe - ly to the end. *pp* O Lord! *pp* O Lord! *pp* O guide us, O

safe - ly to the end. *pp* O Lord! *pp* O Lord! *pp* O guide us, O

[To page 41.]

IV Chorus.

pp O Lord! *pp* O Lord! *pp* O guide us, O

pp O Lord! *pp* O Lord! *pp* O guide us, O

pp O Lord! *pp* O Lord! *pp* O guide us, O

pp O Lord! *pp* O Lord! *pp* O guide us, O

[To page 31.]

I Chorus.

O guide us to the end! guide us safe - - - ly, O Lord!

O guide us to the end! guide us safe - - - ly, O Lord!

O guide us to the end! guide us safe - - - ly, O Lord!

O guide us to the end! guide us safe - - - ly, O Lord!

II Chorus.

end! O guide - - us to the end! O Lord!

end! O guide - - us to the end! O Lord!

end! O guide - - us to the end! O Lord!

end! O guide - - us to the end! O Lord!

Choir.

Choir.

Swell.

Swell.

III Chorus.

III Chorus.

O guide - - us safe - ly, safe - ly to the end! O Lord!

Lord! O guide - - us safe - ly, safe - ly to the end! O Lord!

guide - - - us safe - ly, safe - ly to the end! O Lord!

guido - - - us safe - ly, safe - ly to the end! O Lord!

Cresc. *f* *pp*

IV Chorus.

IV Chorus.

O guide - - - us to the end! O Lord!

Lord! O guide - - - us to the end! O Lord!

Lord! O guide - - - us to the end! O Lord!

Lord! O guide - - - us to the end! O Lord!

Lord! O guide - - - us to the end! O Lord!

p *f* *pp*

MY FLOCK, MY FRIENDS, FAREWELL:

No. 4.

Air.

DAVID.

(60=)

Flute. *tr*

MODERATO.

f *p* *f* *p*

DAVID.

My flock, my friends, fare - - - well, - - - fare - -

- well! - May heav'n your store - - - in - crease, may heav'n your store increase, your store in -

- crease! Con - tent - - be where you dwell, - - con - tent be where you dwell, And all your

paths - - - be peace, - - - all your paths be peace!

A little faster, March movement.
(98-)

O for the res - cue of my Father's land,

Steel'd be my heart, and nerv'd my youthful arm. 'Tis done, 'tis done, No

fears, no dangers, no dangers shall ap - pal; I feel the impulse, and o - bey the call, I

feel, I feel the impulse, and o - bey the call, - - - - - I obey the call, I o -

Oboe.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time. Dynamics include *f* and *tr*. An Oboe part is indicated above the piano accompaniment.

- bey, - - - - - I o - bey the call, I o - - bey, I o - bey the

The second system continues the vocal line and piano accompaniment. Dynamics include *f*.

call, I o - - - bey - - - the call.

The third system continues the vocal line and piano accompaniment. Dynamics include *sf*.

The fourth system shows the piano accompaniment concluding the piece. It features a final cadence with sustained chords in the bass and a melodic flourish in the treble.

No. 5.

Recitat. and Air.

SISTER OF DAVID.

(93-1)
Violoncello Solo.
MODERATO.

Harmonics.

ped. * ped. * pp

'Tis well, my Brother, that our Father's will be cheer - ful - ly obey'd.

Violins.

Forget not thou a - mid the camp's wild tumult, the delight of tran - - - - - quil scenes and

p

pastures left - - - - - o - far. *rallent.* Ro - mem - ber these thy

tr *in time.*

p

friends, Re - member me, whose love - - - - shall fol - low thee, with earn - est

Violoncello.

pray - er, with earn - est pray - er, That thou may'st spee - di - ly in -

joy re - turn! Remember me, remember me, remember me, re - mem - - - - ber

No. 6.

Andantino. (104 ♩)

me! Ro - - - - turn, O Da - vid, re - - - - turn, re - turn! Let not the war al -

luro thee, The glittering helm, the glittering helm, the glittering helm and

shield, Re - - turn, O Da - vid, re - - turn! O Da - - vid, Da - vid, re - -

- - turn! Let

In time. **Violoncello.**

not the sword de - - light thee, The plume, the tent - ed field, Let

not - - - the war al - - lure thee, Re - - turn, O Da - vid, re - - turn! return! re - -

turn, re - turn, ro - turn! O Da - - - vid! O think, - - O think of these

pas - - - tures, Re - turn, O Da - vid, re - turn! re - turn, re -

- turn, O Da - vid, re - - turn! Till thou shalt re - turn, till

thou shalt re - turn, E'vn the stream of the val - ley thine ab - sence shall mourn: O

Da - - vid! e'vn the stream of the val - ley thine absence shall inourn, e'vn the

Adagio.

P *P* *pp*

stream thine ab - sence shall mourn! O Da - - - vid! O

Da - - - - - vid, re - - turn! re - - turn! re - - - - - turn!

P *pp*

Violoncello.

ped.

Harmonics.

No. 7.

Chorus.

THE VALLEY OF ELAH, THE CAMPS OF THE ISRAELITES AND THE PHILISTINES.

(108-)

MODERATO.

Musical score for the Chorus, consisting of five systems of piano accompaniment. The score is in 4/4 time, marked MODERATO. The key signature is one flat (B-flat major or D minor). The first system includes a tempo marking '(108-)' and 'MODERATO.' The music features a variety of textures, including block chords, arpeggiated figures, and more complex rhythmic patterns in the right hand, while the left hand provides a steady accompaniment. Dynamics range from piano (p) to fortissimo (ff).

Behold the Gi - - - ant— Behold the Gi - - - ant, Swelling

Behold the Gi - - - ant— Behold the Gi - - - ant, Swelling

Behold the Gi - - - ant— Behold the Gi - - - ant, Swelling

Behold the Gi - - - ant— Behold the Gi - - - ant, Swelling

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a melodic line in the right hand and a bass line in the left hand, with various ornaments and trills. The music is in a minor key and 4/4 time.

in his pride! Behold the Gi - ant— the

in his pride! Behold the Gi - ant— the

in his pride! Behold the Gi - ant— the

in his pride! Behold the Gi - - - ant— Behold the Gi - ant— the

The piano accompaniment continues with similar melodic and bass lines, including trills and ornaments. The vocal parts are in a minor key and 4/4 time.

Gi - ant, swelling in his pride. His
 Gi - ant, swelling in his pride. His
 Gi - ant, swelling in his pride. His
 Gi - ant, swelling in his pride. His

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in a single melodic line with lyrics. The piano accompaniment is in the right and left hands, featuring chords and moving lines. The key signature has one flat (B-flat), and the time signature is common time (C).

trump - - - - et sounds a - - - - far, His
 trump - - - - et sounds a - - - - far, His
 trump - - - - et sounds a - - - - far, His
 trump - - - - et sounds a - - - - far, His

The second system continues with four vocal staves and piano accompaniment. The vocal lines have lyrics with hyphens indicating long notes. The piano accompaniment continues with chords and moving lines. The key signature and time signature remain the same as in the first system.

tow'r - - - - ing crest how vast! His
 tow'r - - - - ing crest how vast!
 tow'r - - - - ing crest how vast!
 tow'r - - - - ing crest how vast!

stride the ter - - - - ror of the war— tho ter - - - - ror of tho
 His stride, tho terror of tho
 His stride, tho terror of the war— tho terror of tho

war— the ter - ror— the ter - ror of the war. His
 stride, the terror of the war— the ter - ror of the war. His
 war— the ter - ror— the ter - ror— the ter - ror of the war. His
 war— the ter - ror— the ter - ror of the war. His trum - pet

f

trum - pet sounds a - far, Behold his beamy
 trum - pet sounds a - far, *f* Behold his beamy
 trum - pet sounds a - far, Behold his beamy spear,
 sounds a - - far— a - far, Behold his beamy spear,

f *f*

spear, That ar - - mies clavo a - sunder, Hark! Hark!
 spear, That ar - - mies clavo a - sunder, Hark! Hark!
 That ar - - mies clavo a - sunder, Hark! Hark!
 That ar - - mies clavo a - sunder, Hark! Hark!
 That ar - - mies clavo a - sunder, Hark! Hark!
 That ar - - mies clavo a - sunder, Hark! Hark!

Hark! how his voice up - on the ear, Breaks forth like dis - tant
 Hark! how his voice up - on the ear, Breaks forth like dis - tant
 Hark! how his voice up - on the ear, Breaks forth like dis - tant
 Hark! how his voice up - on the ear, Breaks forth like dis - tant
 Hark! how his voice up - on the ear, Breaks forth like dis - tant

thun - der!— Like dis - - - tant

thun - der!— Like dis - - - tant

thun - der!— Like dis - - - tant

thun - der!— Like dis - - - tant

p

pp

f

pp

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are 'thun - der!— Like dis - - - tant'. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte). The piano part features triplet patterns and a *pp* section.

thun - - - - - der!— Hark! how his

thun - - - - - der!— Hark! how his

thun - - - - - der!— Hark! how his

thun - - - - - der!— Hark! Hark! how his

f

f

f

f

pp

f

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are 'thun - - - - - der!— Hark! how his'. Dynamics include *f* (forte) and *pp* (pianissimo). The piano part features triplet patterns and a *pp* section.

voice up - on the ear breaks forth like thun - - der!— like

voice up - on the ear breaks forth like thun - - der!—

voice up - on the ear breaks forth like thun - - der!—

voice up - on the ear breaks forth like thun - - der!—

thun - der— *p* like dis - - - - - tant thun - - - - -

like thunder!— *f* like dis - - - - - tant thun - - - - -

like thun - der!— *f* like dis - - - - - tant thun - - - - -

like thunder! *f* like dis - - - - - tant thun - - - - -

First system of a musical score. It consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics "der!" are written below each vocal line. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. It begins with a piano (*p*) dynamic and includes a *Cresc.* marking. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Second system of the musical score, consisting of two staves. The top staff is the right hand of the piano, and the bottom staff is the left hand. Both staves have a key signature of two flats. The right hand part features a melodic line with various ornaments and dynamics, including *mf* and *f*. The left hand part consists of a steady bass line with chords, marked with *mf* and *f*.

Third system of the musical score, consisting of two staves. The top staff is the right hand of the piano, and the bottom staff is the left hand. Both staves have a key signature of two flats. The right hand part features a melodic line with various ornaments and dynamics, including *f*. The left hand part consists of a steady bass line with chords, marked with *f*.

No. 8.

Recitative and Duet.

DAVID, GOLIATH.

(76 = $\frac{3}{4}$)

PRESTO.

RECITATIVE.

GOLIATH. *f*

Ye men of Is - ra - el! why aro ye come

out to set your bat - tle in ar - ray?

VIVACE. (138 = $\frac{3}{4}$)

A - gain I challenge all your

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "A - gain I challenge all your". The piano accompaniment features a complex rhythmic pattern with many beamed eighth notes in the right hand and chords in the left hand.

host ;

The second system continues the musical score. The vocal line has a rest followed by the word "host ;". The piano accompaniment continues with similar rhythmic complexity. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

Thus I de - fy you, Give me a Man, that we may

The third system shows the vocal line with the lyrics "Thus I de - fy you, Give me a Man, that we may". The piano accompaniment continues with chords and some melodic fragments. A dynamic marking of *fz* (forzando) is visible.

fight, that we may fight to - gether.

In time. *Virace assai. (88 = ♩)*

The fourth system concludes the page. The vocal line has the lyrics "fight, that we may fight to - gether." The piano accompaniment features a more active melodic line in the right hand. A dynamic marking of *f* is present. The system ends with a key signature change to two sharps (D major) and a tempo/mood instruction: "Virace assai. (88 = ♩)".

DAVID. RECITATIVE.

Who is this Phi - lis - tine, that he should thus do - fy the ar - mies of the liv - ing

God ? Let no man's courage fail because of

PRESTO. (104 = ♩)

In time. **PRESTO.**

RECITATIVE.

him, My - self will go and fight this boast - ing heathen ! The

Lord, - - who from the Bear and Li - on sav'd me: He, He will de - fend me.

f

GOLIATH. In time. **VIVACE.** (92 = \downarrow)

I can - not war with boys, Yet if thou need to prove my

f

wrath, my wrath: Thy head shall bow to

f *a little slower.* (72 = \downarrow)

Wind Instruments.

Da - - gon, on his hal - - low'd floor.

f *f* *f* *f* *f* *p*

Duet.

DAVID. GOLIATH.

(116 - ♩)
MAESTOSO.

Trumpet Solo.

GOLIATH. *f*

Come un - to me!

Trumpet. *f*

Come un - to me!

Thy youth - ful boast

shall quick - ly feel its

due re - - ward,

its due

re - ward,

Tho

crescendo.

wolves of ev'n - - - ing shall de - vour thee, The vul - - - tures beak shall rend thine

fp *fp* *fp* *f* *p* *fp* *fp* *fp*

heart, the vul - - - ture's beak shall rend - - - thine heart, shall rend -

f *fp* *fp*

thine heart.

f *sf* *sf*

DAVID. *f*
I come to thee! I come to thee! The

Horns. *f* **Trumpet.** *f*

Lord of Hosts, of Israel's host, shall be my guard, The Lord shall be my guard, His

Wind Instruments.

p Trumpet. *sf*

might - - - - - ier arm, his arm shall soon o'er - pow'r thee, shall soon o'erpow'r thee.

p *f* *p*

Vain are thy terrors, vain - - - - - thine art,

fp *fp*

Vain are thy ter - - - - - rors, and vain, vain thine art, - - - - -

DAVID.
vain, vain - thino art. I

GOLIATH.
Come un - to me!

Trumpet.

come to thee! I come to thee! The

Come un - to me! and cease thy war of words, Oh

bat - tle is the Lord's, tho bat - tle is the Lord's, the bat - tle is the Lord's!

ceaso thy war of words! Oh cease thy war of words!

f I come! I come! I come! the bat -

Come un - to me! Come un - to me! Come un - to me! Come, come! come! come!

fp *fp* *fp* *fp*

- tle, the bat - - - tle is the Lord's, the bat - - - tle is the

come, come and cease - - - thy war, thy war of words, Oh cease thy war of

f *p*

Lord's, the bat - - - tle is the Lord's, the bat - - - tle is the Lord's, the bat - tle is the

words, Ob cease thy war of words, Oh cease thy war of words, Oh cease thy war of

f *f* *p* *f* *p*

Lord's, the bat - - - tle is the Lord's, the bat - tle is the Lord's, the bat - - - tle is the Lord's, the bat -

words, Oh cease thy war of words, Oh cease thy war of words, Oh cease thy war of words, Oh cease

f *f* *p* *p* *f*

- - - tle is the Lord's, I come to thee! I come to thee! I come to thee!

thy war of words, Come un - to me! Come un - to me, come un - to me!

p *ff*

sf *sf*

No. 10.

Introduction and Chorus.

(180 = ♩)

VIVACE.

f Trumpets and Horns.

The musical score is written for a grand staff (treble and bass clefs) in 4/4 time, key of B-flat major. The tempo is marked 'VIVACE' with a metronome marking of 180 = ♩. The score is divided into an introduction and a chorus. The introduction begins with a piano part in the grand staff, followed by a trumpet and horn part marked 'f'. The chorus consists of six systems of music, each with a grand staff. The first system is marked 'f' and includes the instruction 'Trumpets and Horns.' The second system has a '3' above the final measure. The third system has '3' above several measures. The fourth system has '3' above several measures. The fifth system has 'ff' and 'piano.' markings. The sixth system has 'f' and 'piano.' markings. The score ends with a double bar line and repeat signs.

f

sf *sf* *sf* *sf*

ff *p*

pp *f* *ff*

ff *ped.*

CHORUS. *f*

He falls! - - - - -

f Tenuto. he falls! - - - - -

He falls! - - - - -

f he falls! - - - - -

He falls! - - - - -

f he falls! - - - - -

He falls! - - - - -

f he falls! - - - - -

the monster falls! - - - - -

the monster falls! - - - - -

the monster falls! - - - - -

the monster falls! - - - - -

the monster falls! - - - - -

19

They fly! they fly, they fly, they fly, they fly, they fly, they fly!

tr A very little slower. March Movement. (72 = ♩)

The fly!

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in G major and 2/4 time. The lyrics are 'They fly! they fly, they fly, they fly, they fly, they fly, they fly!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a tempo marking 'A very little slower. March Movement. (72 = ♩)'.

fly! The mon - ster falls, the mon - ster falls!

fly! Tho mon - ster falls, the mon - ster falls! he

fly! The mon - ster falls, the mon - ster falls! he

they fly! The mon - ster falls, the mon - ster falls!

Detailed description: This system continues the vocal and piano parts. The vocal parts have lyrics: 'fly! The mon - ster falls, the mon - ster falls!', 'fly! Tho mon - ster falls, the mon - ster falls! he', 'fly! The mon - ster falls, the mon - ster falls! he', and 'they fly! The mon - ster falls, the mon - ster falls!'. The piano accompaniment includes trills and continues the rhythmic pattern from the first system.

They fly!

falls!

falls!

falls!

They fly!

They fly, they fly!

they fly! they

They fly!

sf

sf

sf

Detailed description: This system contains six staves. The top three staves are vocal lines. The first staff has the lyrics 'They fly!'. The second staff has 'falls!' and 'They fly, they fly!'. The third staff has 'falls!' and 'they fly! they'. The bottom three staves are piano accompaniment. The first piano staff has 'falls!' and 'They fly!'. The second and third piano staves have the dynamic marking '*sf*'.

Vic - to - ry! Vic - - - to - ry! Vic - to - ry, vic - to - ry, vic - - - to - ry!

Vic - to - ry! Vic - - - to - ry! Vic - to - ry, vic - to - ry, vic - - - to - ry!

fly! Vic - to - ry! Vic - - - to - ry! Vic - to - ry, vic - to - ry, vic - - - to - ry!

Vic - to - ry! Vic - - - to - ry! Vic - to - ry, vic - to - ry, vic - - - to - ry!

f

Detailed description: This system contains six staves. The top three staves are vocal lines. The first staff has the lyrics 'Vic - to - ry! Vic - - - to - ry! Vic - to - ry, vic - to - ry, vic - - - to - ry!'. The second staff has 'Vic - to - ry! Vic - - - to - ry! Vic - to - ry, vic - to - ry, vic - - - to - ry!'. The third staff has 'fly! Vic - to - ry! Vic - - - to - ry! Vic - to - ry, vic - to - ry, vic - - - to - ry!'. The bottom three staves are piano accompaniment. The first piano staff has 'Vic - to - ry! Vic - - - to - ry! Vic - to - ry, vic - to - ry, vic - - - to - ry!'. The second and third piano staves have the dynamic marking '*f*'.

they fly! they fly! Up and pursue!

they fly! they fly! Up and pursue!

they fly! they fly! Up and pursue!

they fly! they fly! Up and pursue!

The first system consists of four vocal staves and two piano staves. The vocal parts have lyrics: "they fly!" and "Up and pursue!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

pur - sue! pursue! pursue! pursue!

On - ward! on - ward! on - ward!

pur - sue! pur - sue! pur - sue!

On - ward! on - ward! on - ward!

The second system continues the vocal and piano parts. The vocal parts have lyrics: "pur - sue!" and "On - ward!". The piano accompaniment continues with the same rhythmic pattern, including trills in the right hand.

f
Smite! smite! and divide the spoil, divide the spoil!

f
Smite! smite! and divide the spoil, divide the spoil!

f
Smite! smite! and divide the spoil, divide the spoil!

f
Smite! smite! and divide the spoil, divide the spoil!

f
On - ward! Vic - to - ry! vic - to - ry, vic - to - ry, vic - to - ry, vic - to - ry!

f
On - ward! Vic - to - ry! vic - to - ry, vic - to - ry, vic - to - ry, vic - to - ry!

f
On - ward! Vic - to - ry! vic - to - ry, vic - to - ry, vic - to - ry, vic - to - ry!

f
On - ward! Vic - to - ry! vic - to - ry, vic - to - ry, vic - to - ry, vic - to - ry!

to Gath and Ek - ron drive them home, drive them home, Till night close

to Gath and Ek - ron drive them home, drive them home, Till night close

to Gath and Ek - ron drive them home, drive them home, Till night close

to Gath and Ek - ron drive them home, drive them home, Till night close

Wind Instr.

in up - on the fields - - - of blood, And dark - ness veil the slay - - er, the slay - - er,

in up - on the fields - - - of blood, And dark - ness veil the slay - - er, the slay - - er,

in up - on the fields - - - of blood, And dark - ness veil the slay - - er, the slay - - er,

in up - on the fields - - - of blood, And dark - ness veil the slay - - er, the slay - - er,

pp

p

pp

and the slain.

pp

and the slain.

pp

and the slain.

pp

and the slain.

Violins.

pp

CHORUS. No. 1 & 2 only.

pp

Up! and pur - sue!

pp

Up! and pur - sue!

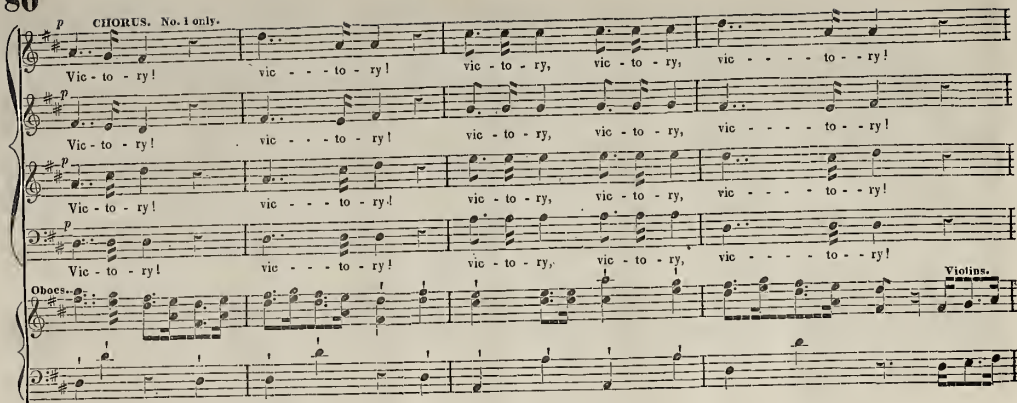
pp

Pur - sue! pur - sue! Up! and pur - sue!

pp

Pur - sue! pur - sue! Up! and pur - sue!

P CHORUS. No. 1 only.



Vic - to - ry! vic - - - to - ry! vic - to - ry, vic - to - ry, vic - - - to - - ry!

Vic - to - ry! vic - - - to - ry! vic - to - ry, vic - to - ry, vic - - - to - - ry!


Vic - to - ry! vic - - - to - ry! vic - to - ry, vic - to - ry, vic - - - to - - ry!

Vic - to - ry! vic - - - to - ry! vic - to - ry, vic - to - ry, vic - - - to - - ry!

Oboes. Viols.

The first system contains five vocal staves and two piano staves. The vocal parts are in G major and 4/4 time. The piano accompaniment consists of chords and arpeggiated figures. The lyrics are: 'Vic - to - ry! vic - - - to - ry! vic - to - ry, vic - to - ry, vic - - - to - - ry!'. The dynamics are marked *P* (piano) for the vocal parts.

pp Diminishing till the end.



Up! and pur - sue! up! and pur - sue! pur - sue! pur - sue! pur - sue!

Up! and pur - sue! up! and pur - sue! pur - sue! pur - sue! pur - sue!

Up! and pur - sue! up! and pur - sue! pur - sue! pur - sue! pur - sue!

Up! and pur - sue! up! and pur - sue! pur - sue! pur - sue! pur - sue!

pp

The second system continues the vocal and piano parts. The lyrics are: 'Up! and pur - sue! up! and pur - sue! pur - sue! pur - sue! pur - sue!'. The dynamics are marked *pp* (pianissimo) for the vocal parts. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked *pp* (pianissimo).

pp Vic - to - ry, vic - to - ry, vic - - - to - ry, *pp* vic - to - ry, vic - to - ry, vic - - -

pp Vic - to - ry, vic - to - ry, vic - - - to - ry, *pp* vic - to - ry, vic - to - ry, vic - - -

pp Vic - to - ry, vic - to - ry, vic - - - to - ry, *pp* vic - to - ry, vic - to - ry, vic - - -

pp Vic - to - ry, vic - to - ry, vic - - - to - ry, *pp* vic - to - ry, vic - to - ry, vic - - -

- - - to - ry!

- - - to - ry!

- - - to - ry!

- - - to - ry!

pp

No. 11.

Recitative and Air.

GIBEAH OF SAUL. THE PALACE.

(138 = ♩)

ALLEGRO.

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth-note chords. Dynamics include piano (p) and sforzando (sf).

DAUGHTER OF SAUL.

RECITATIVE.

Vocal recitative line: "Our fears are o'er. Has - ty". The piano accompaniment continues with eighth-note chords, marked with sf.

Mes - sengers, suc - ces - sive bear good ti - dings.

Vocal recitative line: "Mes - sengers, suc - ces - sive bear good ti - dings." The piano accompaniment features a more active eighth-note pattern in the right hand, marked with sf.

Great Go - li - ath, - - a stripling champion slew, and brings his head in triumph.

Vocal recitative line: "Great Go - li - ath, - - a stripling champion slew, and brings his head in triumph." The piano accompaniment includes a triplet of eighth notes in the right hand, marked with sf. The piece concludes with the instruction "In time."

Through each ci - ty, as they pass, the women

wel - come them with song, - - - with song and dances.

No. 12. *Andante.* (60=4)

Wind Instruments.

Migh - ty Je - - ho - - - vah!

Bound - less thanks we owe, - - - we owe to thee, To thee, whose arm up -

In time.

p *f* *sf*

- - - held o'er all our ways; Ex -alts, ex -alts the meek, and brings the

p *f* *fp* *fp*

haugh - ty, the haugh - ty low. Boundless thanks we owe to thee!

fp *fp* *tenuto.* *p* *f*

Boundless thanks we owe to thee!

A very little faster. (66 = ♩)

p *f* *p*

Deign - - to re - ceive our sac - ri - fice of praise, - Deign to receive our

pp

sac - ri - fice of praise. Migh - ty Je - - ho - - vah! Migh - ty Je -

Flutes. *f*

- ho - - vah! boundless thanks - - we owe to thee, migh - - - - - ty Jo -

f *p* *f* *p*

- - ho - vah! deign - - O deign to re - ceive our sac - ri - fice - - - of praise!

Migh - ty Je - ho - vah! boundless thanks - - to thee! Deign to receive our sac - ri - lice of
 praise, - Bound - less thanks we owe, boundless thanks - - - we owe to
 thee, - - - to thee! Bound - less thanks to thee, migh - - ty Je -
 - ho - vah! boundless thanks - - - to thee!

f *Horns.* *sf* *p* *pp*

f *p* *In time.*

No. 13.

Recitative.

DAUGHTER OF SAUL.

(84 = ♩)

VIVACE.
ASSAI.

pp

Cresc.

DAUGHTER OF SAUL.

See, where the throg are press - ing to the gate.

f

Haste we to meet them, and re - joice be - - fore them,

f

No. 14.

(104 = ♩)

ALLEGRO.
MODERATO.

ENTRY OF THE ARMY OF THE ISRAELITES INTO GIBEAH.

Tenors of Chorus, No. 1 & 2 only.

CHORUS 1. Tenors.

Daughters of Is - ra - el,

CHORUS 2. Tenors.

Daughters of Is - ra - el,

Lo, the hosts ad - vance!

Lo, the hosts ad - vance!

Lo, the hosts ad - vance!

Lo, the hosts ad - vance!

Flutes,

Strike the bright cym - - bal, strike the bright cym - - bal, Léad forth the dance, - - -

Strike the bright cym - - bal, strike the bright cym - - bal, Lead forth, lead

- - - lead forth - - - the dance, lead forth - - - the dance.

forth, lead forth the dance, lead, forth - - - the dance, lead forth - - - the dance.

TREBLES
CHOR. I.

TREBLES
CHOR. II.

COUNTER TENOR
CHOR. I.

Trebles of the Chorus No. I. and II. — Counter Tenor of the Chorus No. I.

Daugh - ters of Is - ra - el, Lo, the hosts ad - vance!

Daugh - ters of Is - ra - el, Lo, the hosts ad - vance!

Daugh - ters of Is - ra - el, Lo, the hosts ad - vance!

Lo, the hosts ad - vance! Strike the bright cym - - bal, strike the bright cym - - bal,

Lo, the hosts ad - vance! Strike the bright cym - - bal, strike the bright cym - - bal,

Lo, the hosts ad - vance! Strike the bright cym - - bal, strike the bright cym - - bal,

Lead forth the dance, - - - - - lead forth - - the dance, lead

Lead forth the dance, lead, forth, lead forth the dance, lead forth the dance, lead

Lead forth the dance, lead forth, lead forth the dance, lead forth - - the dance, lead

The piano accompaniment consists of two staves: the right hand plays chords and arpeggios, while the left hand plays a steady bass line with occasional triplets.

forth - the dance.

forth - the dance.

forth the dance.

The piano accompaniment continues with intricate textures, including a prominent triplet in the right hand and a driving bass line in the left hand.

f CHORUS, No. 1 and 2.

Hail to Saul, to Saul and Da - vid! Songs tri - umph - ant,
 Hail to Saul, to Saul and Da - vid! Songs triumph - - ant,
 Hail to Saul, to Saul and Da - vid! Songs tri - umph - ant,
 Hail to Saul, to Saul and Da - vid! Songs triumph - - ant,

f *p* *dolce.*

songs tri - umph - ant raise, - They come, they come, they come, they
 songs tri - umph - ant raise, They come, they come, they come, they
 songs tri - umph - ant raise, - They come, they come, they come, they
 songs tri - umph - ant raise, They come, they come, they come, they

f

come - vic - to - ri - ous, they come - vic - to - ri - ous!

come - vic - to - ri - ous, they come - vic - to - ri - ous!

come vic - to - ri - ous, they come vic - to - ri - ous!

come vic - to - ri - ous, they come vic - to - ri - ous!

FULL CHORUS.

Swell your notes of praise, -

Swell your notes of praise, -

Swell your notes of praise, -

Swell your notes of praise, -

Wind Instruments.

Swell your notes of praise, -

Swell your notes of praise, -

Swell your notes of praise, -

Swell your notes of praise, -

f Swell your notes of praise, your notes of praise, of praise!
f Swell your notes of praise, your notes of praise, of praise!
f Swell your notes of praise, your notes of praise, of praise!
f Swell your notes of praise, your notes of praise, of praise!
f Swell your notes of praise, your notes of praise, of praise!
f Swell your notes of praise, your notes of praise, of praise!
ff

f Swell your notes of praise -
 Swell your notes of
f Swell your notes of praise, -
f Swell your notes of
f Swell your notes of

your notes of praise, - - - - -

praise, your notes of praise, - - - - - of

your notes of praise, swell your notes, swell your notes, swell your notes of

praise, your notes of praise, - - - - - your

The first system consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "your notes of praise, - - - - -", "praise, your notes of praise, - - - - - of", "your notes of praise, swell your notes, swell your notes, swell your notes of", and "praise, your notes of praise, - - - - - your".

- - - - - your notes of praise, - - - - - of praise :

praise, - - - - - your notes of praise, of praise :

praise, your notes of praise, your notes of praise, of praise :

notes, - - - - - your notes of praise, of praise :

The second system also consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "- - - - - your notes of praise, - - - - - of praise :", "praise, - - - - - your notes of praise, of praise :", "praise, your notes of praise, your notes of praise, of praise :", and "notes, - - - - - your notes of praise, of praise :".

They come vic - to - ri - ous, they come vic - to - ri - ous, vic - to - ri - ous, vic - to - ri - ous!

They come vic - to - ri - ous, they come vic - to - ri - ous, vic - to - ri - ous, vic - to - ri - ous!

They come vic - to - ri - ous, they come vic - to - ri - ous, vic - to - ri - ous, vic - to - ri - ous!

They come vic - to - ri - ous, they come vic - to - ri - ous, vic - to - ri - ous, vic - to - ri - ous!

to - ri - ous!

to - ri - ous!

to - ri - ous!

to - ri - ous!

CHORUS I.

f

Saul hath his thou - sands, his thou - - sands in the

CHORUS II.

Saul hath his thou - sands, his thou - sands in the bat - tle slain! Yet

Clar. & Oboe.

f

bat - tle slain! Yet Da - - vid, with ten thou - sand strew'd the bat - tle plain, tho'

Da - - vid, with ten thousand strew'd the bat - tle plain, Da - - vid with ten thousand strew'd tho'

bat - tle plain!

bat - tle plain!

p CHORUS. No. 1 & 2.

Hail to Da - - vid! Hail to Da - - vid! Hail to Da - vid! to Da - vid, to
p Hail to Da - - vid! Hail to Da - - vid! Hail to Da - vid! to Da - vid, to
p Hail to Da - - vid! Hail to Da - - vid! to Da - vid! to Da - vid, to
 and to Saul! and to Saul! to Saul, to Saul,
p *Cresc.*

FULL CHORUS.

Da - - - - vid!
 Da - - - - vid!
 Da - - - - vid!
Cresc.
 to Saul, to Saul!
 Hail to Saul! to Da - - vid and Saul! Hail to
 Hail to Saul! to Da - - vid and Saul! Hail to
 Hail to Saul! to Da - - vid and Saul! Hail to
 Hail to Saul! to Da - - vid and Saul! Hail to
f *ff*

f

Saul and to Da - vid! Swell your notes, your notes of praise, your
 Saul and to Da - vid! Swell your notes of praise, swell your notes of
 Saul and to Da - vid! Swell your notes of praise, swell your notes of praise,
 Saul and to Da - vid! Swell your notes of praise, swell your notes of

notes of praise, They come, they come vic - to - ri - ous, they
 praise, swell your notes of praise! They come, they
 swell your notes of praise, of praise, they come, they come, Hail!
 praise, swell your notes of praise, your notes of

come, they come vic - to - rious, Hail! hail!
 come, they come, they come, hail!
 hail, they come, they come, Hail! hail! hail! hail!
 praise, your notes of praise, hail! hail!

Musical notation includes vocal staves with lyrics and piano accompaniment with dynamic markings *f* and *sf*.

hail! hail! hail!
 hail! hail! hail!
 hail! hail! hail!
 hail! hail! hail!

Musical notation includes vocal staves with lyrics and piano accompaniment with dynamic markings *f* and *sf*.

hail to Saul and Da - - - vid !

hail to Saul and Da - - - vid !

hail to Saul and Da - - - vid !

hail to Saul and Da - - - vid !

Svo. loco.

This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a grand staff for piano accompaniment, starting with a forte (*f*) dynamic and ending with a fermata.

p CHORUS. No. 1 only.

Swell your notes of praise, - - -

p Swell your notes of praise, - - -

p Swell your notes of praise, - - -

p Swell your notes of praise, - - -

p Swell your notes of praise, - - -

This section contains five staves. The top four staves are vocal parts with lyrics. The fifth staff is a grand staff for piano accompaniment, starting with a piano (*p*) dynamic.

Cresc. swell your notes, - - - - -

your notes of praise, - - - - - swell your notes, - - - - -

your notes of praise, - - - - - swell your notes, - - - - -

your notes of praise, - - - - - swell your notes - - - - -

A musical score for the first system, consisting of five staves. The top four staves are vocal parts in treble clef, each with lyrics: "your notes of praise, - - - - - swell your notes, - - - - -". The bottom staff is a piano accompaniment in bass clef. Dynamics include "Cresc." and "swell".

CHORUS 1 and 2.

swell your notes, - - - - -

swell your notes, - - - - -

swell your notes, - - - - -

swell your notes, - - - - -

CHORUS 1, 2 and 3.

swell - - - - - your

swell your

swell f your

swell your

Cresc.

f

A musical score for the second system, consisting of five staves. The top four staves are vocal parts with lyrics: "swell your notes, - - - - -" and "swell - - - - - your". The bottom staff is a piano accompaniment. The section is divided into "CHORUS 1 and 2" and "CHORUS 1, 2 and 3". Dynamics include "p", "Cresc.", "Cresc.", "Cresc.", and "f".

notes, swell - - - your notes, your notes of praise!

notes, swell your notes, your notes of praise!

notes, swell your notes, your notes of praise!

notes, swell your notes, your notes of praise!

notes, - - - swell your notes, your notes of praise!

f

FULL CHORUS.

Hail! hail to Saul, to Da - - - vid - hail! hail! hail!

Hail! hail to Saul, to Da - - - vid - hail! hail! hail!

Hail! hail to Saul, to Da - - - vid - hail! hail! hail!

Hail! hail! to Da - - - vid - hail! hail! hail!

f *sf* *sf*

hail! hail! hail to Da - - - vid, to Da - - - - vid, to

hail! hail! hail to Da - - - - vid, to Da - - - - - vid, to

hail! hail! hail to Da - - - - vid, to Da - - - - vid, to

f hail! hail! hail - - - to Da - - - - vid, to Da - - - - vid, to

f *f* *f*

f *f* *f*

f *f* *f*

Da - vid and to Saul! to - - Da - - - - vid,

Da - vid and to Saul! hail, - - hail - - - - to Da - - - vid,

Da - vid and to Saul! to - Da - - - - - - - - vid,

Da - vid and to Saul! to - - Da - - - - - - - - vid,

f

f

f

f

hail to - - Saul! - - - hail! hail! hail!
 hail, hail, - - hail, - - - to Da - - - vid! hail! hail!
 hail! to - - Saul! - - - hail! hail! hail!
 hail! to - - Saul! hail! hail! hail!
sf sf sf sf

hail! hail! hail!
 hail! hail! hail!
 hail! hail! hail!
 hail! hail! hail!
See loco sf sf sf sf

27

No. 15

Quartett.

HIGH PRIEST. DAVID. DAUGHTER OF SAUL. JONATHAN.

Organ. Choir. Stop. Diap. only. *Swell.* Stop and Open Diap. Flute. *Pedals.* 32 feet Wood. 32 feet Metal. 16 Stop. Diap. and Subbass.

(112 = ♩)

ANDANTE.
SOSTENUTO.

HIGH PRIEST.

Who can pro - claim thy wond'rous acts, O Lord! Or shew forth thy

praise, or shew forth thy praise, thy praise? Who - can pro -

DAVID.

Who ca - pro - claim thy wond' - rous acts, O Lord!

HIGH PRIEST.

- claim, who can pro - claim - - - - thy wond' - rous acts, O Lord! who can pro -

This system contains the first two staves of music. The top staff is for David, and the bottom staff is for the High Priest. The music is in a key with one flat (B-flat) and a 3/4 time signature. The lyrics are written below the notes.

Or shew forth thy praise, - - - - or shew forth thy praise, thy

- claim thy acts, - - - - O Lord! thy wond' - rous - acts, O Lord! - - - - O

This system contains the next two staves of music. The top staff is for David, and the bottom staff is for the High Priest. The lyrics continue from the previous system.

DAUGHTER OF SAUL.

Who can pro - - - claim thy

praise? Who - - - can pro - claim, who can pro - - - claim - - - - - thy

HIGH PRIEST.

Lord! or shew forth thy praise, or shew forth thy praise, - - -

This system contains the final two staves of music on the page. The top staff is for David, and the bottom staff is for the High Priest. The lyrics conclude the piece.

wond' - - rous acts, O Lord! Or shew forth thy

wond' - - rous acts, O Lord! who can pro - claim thy acts, - - - - - O

- - - - - thy praise, - - - O Lord! O Lord! who can pr - - claim thy

f

praise, - - - - - or shew forth thy praise, thy praise! who can pro -

Lord! thy wond' - - rous acts, O Lord! O Lord! or shew forth thy

acts, thy wond'rous acts? Who can shew forth thy praise, O Lord!

claim, who can pro - claim - - - - - thy wond' - - rous acts, O

praise, or shew forth thy praise, - - - - - thy praise, O Lord! O

JONATHAN.

Who can pro - claim thy wond' - - rous acts, O

Who can pro - - - claim thy wond' - - - rous

Lord! who can pro - - claim thy acts, - - - - O Lord! thy wond' - - rous

Lord! O Lord! who can, who can pro - - claim thy wond' - rous acts, O Lord!

Lord! Or shew forth thy praise, - - - - - or shew

acts, who can pro - - - - claim thy wond' - - rous acts, O Lord! or shew

acts, O Lord! - - O Lord! thy wond' - - - rous acts? Who can shew
 Who can shew forth thy praise, O Lord! thy wond' - - - rous acts? Who can shew
 forth thy praise, thy praise, O Lord! Who can shew
 forth thy praise, thy praise,

forth thy praise, O Lord! who can shew forth - - - thy praise, - - O Lord! who can pro -
 forth thy praise, O Lord! who can shew forth - - - thy praise, - - O Lord! who can pro -
 forth thy praise, O Lord! who can shew forth thy praise, - - O Lord!
 Lord! who can shew forth thy praise, - - - - - O Lord! who can pro - - -

- claim - - - thy wond'rous acts, thy wond'rous acts, who can pro -
 - claim - - - thy wond'rous acts, thy wond'rous acts, who can proclaim, who can pro -
 - claim - - - thy wond'rous acts, thy wond'rous acts, who can proclaim, who can pro -

- - - thy wond'rous acts, or shew forth thy praise, or shew forth - - - thy praise, - - - O Lord!
 - - - claim thy wond' - rous acts, or shew forth thy praise, or shew forth thy praise, O Lord!
 - - - claim thy wond' - rous acts, or shew forth thy praise, or shew forth thy praise, O Lord!
 - - - claim thy wond' - - rous acts, or shew forth thy praise, or shew forth thy praise, O Lord!

praise, thy praise, O Lord!
 O Lord!
 O Lord!
 O Lord!

Cresc.

Who can shew forth thy praise, - - - - - who can shew forth thy praise, thy

p

Who can shew forth thy praise, - - - thy praise, who can shew forth thy praise, thy

p

Cresc.

Who can shew forth thy praise, who can shew forth, who can shew forth thy praise, thy

p

Who can show forth thy praise, - - - - - thy

p

praise, - - - - - O Lord! thy praise, O Lord! - - - - -

p

praise, - - - - - O Lord! thy praise, O Lord! - - - - -

p

praise, - - - - - O Lord! thy praise, O Lord! - - - - -

p

praise, - - - - - O Lord! thy praise, O Lord! - - - - -

No. 16.

Grand Chorus. Fugue.

f BASE.

ADAGIO.

Thou art a God of

f Violace. Violoncello.

(84=)

wonders, Thou reignest triumphant for ever

TENORE:

Thou art a God of wonders, thou reignest triumphant more— thou reignest triumphant for ever

f ALTO.

Thou art a God of wonders,
 - umph - - - ant for ev - - - er - - - more— thou reign - - - est, thou reignest tri -
 - more, for ov - - - er - - - more, thou

Thou reign - - - est tri - umphant, tri - umph - - - ant for ev - - - er - -
 - umph - - - ant for ev - - - er - - - more, for ev - - - er - - - more,
 reign - - - est tri - - - umph - - - ant, thou reign - - - est for

f TREBLE.

Thou art a God of wonders, Thou reign - - - - est tri -
 - more, thou reign - - - est, thou reignest tri - umph - - - ant for ev - - - -
 thou reign - - - - est tri - umph - ant thou reign - - - - est tri -
 ev - er - more.

umph - ant, thou reign - - - - est, thou reign - - - - est tri -
 - er - - more, for ev - - - - er - more, for ev - - - - er -
 umph - ant, thou reign - - - - est for ev - - - - er -
 Thou art - - - - a God of

- umph - ant, for ev - er - more, thou reign - est -
 - more, thou reign - est tri - umph - ant, thou reign - est, thou
 - more, thou reign - est tri - umph - ant for ev - er - more.
 won - ders, thou reign - est tri - umph - ant, tri - umph - ant for

- for ev - er - more. Thou art -
 reign - est tri - umph - ant, thou reign - est tri -
 Thou art - a God of won - ders, thou reign -
 ev - er - more, thou reign - est tri - umph - ant, thou art a

umphant for evermore, thou reignest tri-
 - umph - - ant for ev - er - more, for ev - ermore, thou reign - - - - est tri -
 - - umph - - ant for ev - - - - ermore, for ev - er - more,
 - - umph - - ant. Thou art - - - a God of

umph - - ant for ev - - - ermore, thou reign - - -
 - umph - - - ant for ev - - - - er - - more, thou reign - - -
 won - - ders, Thou reign - - - est tri - umphant, thou

f

est, thou reign - - est tri - - - umph - - - ant, thou

est, thou reign - - - est tri - - - - umph - - - ant,

thou reign - - - - est tri - umph - ant, thou reign -

reign - - - est, thou reign - - - - est tri - - umph - - ant,

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics: "est, thou reign - - est tri - - - umph - - - ant, thou". It features a dynamic marking of *f* and a fermata over the final note. The second staff is another vocal line with lyrics: "est, thou reign - - - est tri - - - - umph - - - ant,". The third staff is a vocal line with lyrics: "thou reign - - - - est tri - umph - ant, thou reign -". The fourth staff is a vocal line with lyrics: "reign - - - est, thou reign - - - - est tri - - umph - - ant,". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. Trills are indicated with "tr" above notes in both hands.

reign - - - est tri - - - - umph - - - ant! Thou art - - - - a God of

thou reign - - - est tri - - - umph - - - ant! Thou art a God of

- - - - est tri - umph - ant for ev - - - er - more! Thou art a God, Thou art a

thou reign - - - - est, Thou art a

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics: "reign - - - est tri - - - - umph - - - ant! Thou art - - - - a God of". The second staff is a vocal line with lyrics: "thou reign - - - est tri - - - umph - - - ant! Thou art a God of". The third staff is a vocal line with lyrics: "- - - - est tri - umph - ant for ev - - - er - more! Thou art a God, Thou art a". The fourth staff is a vocal line with lyrics: "thou reign - - - - est, Thou art a". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. Trills are indicated with "tr" above notes in both hands.

wonders, of wonders, of won - ders, of won - ders, thou art - - -

wonders, of wonders, of won - ders, of won - ders, Thou reign - - - - -

God of wonders, of wonders, of won - ders, Thou reign - - - - - est tri -

God of wonders, of wonders, of won - ders, thou art - - - - a God of

The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords.

- a God, thou art a God of wonders, thou art a God of won - ders, thou

- est, thou reign - - - - est tri - - - - umph - - - - ant, thou reign - - - - est tri -

- umph - - - - ant, thou reign - - - - est tri - - - - umph - - - - ant, thou

wonders, thou reign - - - - est thou reign - - - -

The piano accompaniment continues with more complex rhythmic patterns, including triplets in the right hand.

reign - est tri - umph - ant, for ev - er - more, thou reignest tri -
 umph - ant, tri - umph - ant for ev - er - more, thou reignest tri -
 reign - est tri - umph - ant for ev - er - more, thou reignest tri -
 - est tri - umph - ant for ev - er - more, thou reignest tri -

- umphant, tri - umph - ant for ev - er - more.
 - umphant, tri - umph - ant for ev - er - more.
 umphant, tri - umph - ant for ev - er - more.
 - umphant, tri - umph - ant for ev - er - more.

Trumpet and Horns,
ff *f*

Stringed Instruments. Pizzicato.

f *p* *pp*

Detailed description: This section of the score is for stringed instruments playing pizzicato. It consists of two staves, treble and bass clef. The music begins with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth notes. It then transitions to a piano (*p*) dynamic with a more sustained, harmonic texture. The section concludes with a pianissimo (*pp*) dynamic, showing a final chordal structure.

f A very little faster. (♩=92)

Thou art a God of wonders, Thou reignest tri-

Thou reignest, thou reignest triumphant for

Thou reignest triumphant, triumphant, triumphant for

Thou reignest triumphant, triumphant, triumphant, for

Trombone.

Detailed description: This section contains vocal and instrumental parts. The vocal lines are written in four staves (Soprano, Alto, Tenor, Bass). The lyrics are: "Thou art a God of wonders, Thou reignest tri-", "Thou reignest, thou reignest triumphant for", "Thou reignest triumphant, triumphant, triumphant for", and "Thou reignest triumphant, triumphant, triumphant, for". The music is marked with a forte (*f*) dynamic and a tempo instruction "A very little faster. (♩=92)". The instrumental part for Trombone is shown in the bottom two staves, with a treble clef and a key signature of one flat (B-flat). The music features a rhythmic pattern of eighth notes and quarter notes, with some slurs and accents.

- umphant, tri - umph - ant, tri - umphant, for ev - - - -
 ev - er - more, for ev - er - more, tri - umphant, for ev - - - - er - -
 ev - er - more, for ev - er - more, tri - umphant for ev - - - ermore,
 ev - - - er - more, for ev - ermore, tri - umphant, thou

A little faster. ($96 = \text{♩}$)

er - - - more, thou reign -
 - more, thou reign - est, thou reign - est for ev - er - more, thou
 thou reign - est, thou reign - est for ev - ermore, thou
 reign - est, thou reign - est, thou reign - est for ev - ermore, thou

Sempre Fortissimo.

A little faster. ($96 = \text{♩}$)

est for ev - er -

reign - est for ev - ermore, thou reign - est for ev - ermore, thou reign - est for

reign - est for ev - ermore, thou reign - est for ev - ermore, thou reign - est for

reign - est for ev - ermore, thou reign - est for ev - ermore, thou reign - est for

reign - est for ev - ermore, thou reign - est for ev - ermore, thou reign - est for

reign - est for ev - ermore, thou reign - est for ev - ermore, thou reign - est for

more, thou reign - est tri - umph - ant, tri -

ev - ermore, thou reign - est for ev - ermore, thou reign - est for ev - ermore, thou

- ev - ermore, thou reign - est for ev - ermore, thou reign - est for ev - ermore, thou

ev - ermore, thou reign - est for ev - ermore, thou reign - est for ev - ermore, thou

ev - ermore, thou reign - est for ev - ermore, thou reign - est for ev - ermore, thou

um - - - phant for ev - - -

reign - - - est for ev - ermore, triumph - - - ant, tri - umph - - - ant for ev - - -

reign - - - est for ev - ermore, triumph - - - ant, tri - umph - - - ant for ev - - -

reign - - - est for ev - ermore, triumph - - - ant, tri - umph - - - ant for ev - - -

Faster. (112 = ♩) *f*

er - - - more, Thou reign - - - est tri - umph - - - ant, tri - umph - - - ant for

er - - - more, Thou reign - - - est tri - umph - - - ant, tri - umph - - - ant for

er - - - more, Thou reign - - - est tri - umph - - - ant, tri - umph - - - ant for

er - - - more, Thou reign - - - est tri - umph - - - ant, tri - umph - - - ant for

Faster. (112 = ♩) *f*

sf *b* *er*more! Thou reign - - est tri - umph - - ant, thou reign - est tri -
sf *b* *er*more! Thou - - reign - - - est tri - umph - - ant, thou reign - - est tri -
sf *b* *er*more! Thou reign - - - est tri - umph - - ant, thou reign - - est tri -
sf *b* *er*more! Thou reign - - - est tri - umph - - ant, thou reign - - est tri -

- umph - - ant, tri - umph - - - ant for ev - - er - - - more, *f* thou reign - - est tri -
 - umph - - ant, tri - umph - - - ant for ev - - er - - - more, for ev - - - - -
 - umph - - ant, tri - umph - - - ant for ev - - er - - - more, *f* thou reignest tri -
 - umph - - ant, tri - umph - - - ant for ev - - er - - - more, *f* thou reignest tri -

- umph - - ant for ev - - - er - - - more.
 er - - - more.
 - umphant for ev - - - er - - - more.
 - umphant for ev - - - er - - - more.

This system contains the first five staves of music. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment, starting with a piano introduction marked *ppp*.

This system contains the next five staves of music. The top four staves are empty, indicating that the vocalists are silent during this section. The fifth staff is the piano accompaniment, featuring dynamic markings *sf* and *ff*.

END OF THE FIRST PART.

SAUL.

RECITATIVE.

Ah me! what cares oppress me!

Brass Instruments.

For without is open war; with in are secret foes.

E'en now, a viper that I cherish'd with in my bosom, sheds its venom there.

Andante. (104 - ♩)

Horns.

Oh! for an hour - of un - disturb'd calm; In time.

SAUL.

(88 - ♩)
ANDANTE.
SUSTENUTO.

Only Stringed Instruments, with mutes.

p

p *pp* *p*

Come, gen - - - tle sleep, and

pp

lull - me in thine arms! - - Sleep! such as soothes the wearied Sol - - - dier's

toil : His war - - - worn limbs re - cli - - ning on the earth, And

sink - - - ing, sink - - - ing to re - pose.

No! 'twill not

come! My pulses beat!

My brain is all on

Presto.
(90 = ♩) Brass Instr.

fire | My brain is all on fire | A

thou - - - sand spec - - - tres dance be - - fore mine eyes, Arm'd with red

light - nings and up - - lift - - - ed spears; Arm'd with red lightnings and

Detailed description of the musical score: The score is arranged in four systems. Each system consists of a vocal line (soprano) and a piano accompaniment (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The first system shows the vocal line starting with 'My brain is all on' and the piano accompaniment with a 'Presto.' tempo marking and '(90 = ♩)' dynamic marking. The second system includes the lyrics 'fire | My brain is all on fire | A' and features a piano accompaniment with triplets and dynamic markings like 'f' and 'p'. The third system has the lyrics 'thou - - - sand spec - - - tres dance be - - fore mine eyes, Arm'd with red' and includes dynamic markings such as 'p', 'sf', 'fp', and 'fp'. The fourth system contains the lyrics 'light - nings and up - - lift - - - ed spears; Arm'd with red lightnings and' and features dynamic markings like 'f', 'fp', 'f', 'fp', 'fp', and 'f'. The piano accompaniment includes various rhythmic patterns, including triplets and sixteenth-note runs.

up - lift - - - ed spears. My pul - ses beat!

My pul - ses beat! My brain is all on fire! my

brain is all on fire, is all on fire!

A thou - - - sand spec - - - - tres dance be - - - fore mine eyes,

Arm'd with red lightnings and up - lift - ed spears! Be - yond is nought but
 dark - ness, cloud, and storm!
 Be - yond is nought but dark - ness, and cloud, and storm!
 Be - yond is nought but darkness, but darkness cloud and storm! Be -

f *pp* *pp* *pp* *f* *fp* *f* *f* *f* *p*

yond is nought but darkness, and cloud, and storm,

but cloud and storm, but cloud and

storm, but cloud and storm, and cloud and storm, and cloud and storm.

Recitative.

JONATHAN. DAVID.

(06-J-J)

PRESTO.

First system of piano introduction. Treble and bass clefs, key signature of two flats (B-flat, E-flat), 6/8 time signature. Dynamics include *f* and *f*.

Second system of piano introduction. Treble and bass clefs, key signature of two flats, 6/8 time signature.

JONATHAN.

Vocal line for Jonathan. Treble clef, key signature of two flats, 6/8 time signature. Lyrics: See! how the e - vil spir - it is strong up - on him!

Piano accompaniment for Jonathan's line. Treble and bass clefs, key signature of two flats, 6/8 time signature. Dynamics include *f*.

Vocal line for David. Treble clef, key signature of two flats, 4/4 time signature. Lyrics: Da - vid! come forth! Thy harp hath - pow - er to

Piano accompaniment for David's line. Treble and bass clefs, key signature of two flats, 4/4 time signature. Dynamics include *p* tenuto, *p*, and *ho*.

soothe - my father's anguish.

Andantino.

DAVID.

I will lay me

down in peace - - - and take my rest, and take my

rest: For it is thou, it is thou, Lord! on - ly that makest me to

dwel in safe - - - - - ty.

Harp.

ANDANTE.

f *p*

VIVACE. (152 = ♩)

Violins.

35

No. 22.

Recitative.

SAUL.

Who talks of peace and safe - ty, when my crown wrings my gall'd

RECITATIVE.

*sf**f*

temples, and my ve - ry throne, assail'd by traitors, to its cen - tre shakes.

No. 23.

WHEN FAIREST ON A MONARCH'S BROW.

DAVID.

Harp and English Horn.

(100 = ♩)

ANDANTE.

*f**p**sf**f**sf**f*

Piano introduction for the hymn. The music is in G major (one flat) and 4/4 time. It features a complex, flowing piano accompaniment with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. The piece concludes with a final chord in the right hand.

DAVID.

When fair-est on a Monarch's brow The gems of vir-tue shine, How

Musical notation for the first line of the hymn. It includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a right hand with chords and moving lines. Dynamics include *f* and *p*.

bright, how bright doth his ex- - am- ple glow, How no - - ble, how divine!

Musical notation for the second line of the hymn. It includes a vocal line and a piano accompaniment. The piano part continues with a steady eighth-note bass line and a right hand with chords and moving lines. Dynamics include *f* and *p*.

But should the soul con- sum- ing fire of sin His

Musical notation for the third line of the hymn. It includes a vocal line and a piano accompaniment. The piano part continues with a steady eighth-note bass line and a right hand with chords and moving lines. Dynamics include *f*.

heart, his heart en - - chral: How dim his

crown! how dark his hour!

f *tenuto*
From what a height his fall! Now there - - fore, O ye

f *Andantino. (69 = ♩)*

Kings! O ye Kings, be wise!

ped. *

Serve ye the Lord in fear, in fear!

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'Serve ye the Lord in fear, in fear!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

Then as the light from eastern height, Blazing a -

marcato.

The second system continues the musical score. The vocal line has the lyrics 'Then as the light from eastern height, Blazing a -'. The piano accompaniment includes a *marcato.* marking. The right hand of the piano part has a steady eighth-note accompaniment, while the left hand has a more active melodic line.

- broad - o'er morn - - ing skies, Your glo - - ry, your glo - - - - - ry

The third system of the musical score features the vocal line with the lyrics '- broad - o'er morn - - ing skies, Your glo - - ry, your glo - - - - - ry'. The piano accompaniment continues with its characteristic rhythmic accompaniment, supporting the vocal melody.

shall appear.

The fourth system concludes the musical score with the vocal line lyrics 'shall appear.'. The piano accompaniment features a *p* (piano) marking and ends with a fermata over the final chord.

Recitative.

SAUL.

(100-♩)

PRESTO.

f

b

f

b

f

b

fp

f

f

fp

fp

f

fp

fp

I'll hear no

more!

In time.

Who bade thee thus in - trude thy hate - ful

lesson's on a Monarch's ear!

In time.

I

know thine aim to wrest my sceptre from me! Shall a base

fp

f

f

fp

fp

f

fp

fp

shep - herd, whom my boun - ty rais'd, By reb - el acts tra - duce my

peo - - - - ple's love, And scorn me to my face! And scorn me to my

face! Die, trai - tor! die! die!

Chorus.

OF MALE AND FEMALE ATTENDANTS.

(84-♩) *VIVACE.*

The first system of the score is a piano introduction in 6/8 time, marked *VIVACE*. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include *p* (piano) and *fp* (fortissimo piano).

CHORUS 1 and 2 only.

The chorus section consists of five systems of music. The first two systems are vocal staves for male and female attendants, respectively, with a key signature of two flats and a 6/8 time signature. The third system is a vocal line with the lyrics: "Haste thee a - way, ere death o'er - take thee". The fourth system is a vocal line with the lyrics: "Haste thee a - way, ere death o'er - - - take thee". The fifth system is a piano accompaniment for the chorus, featuring a treble and bass staff with a key signature of two flats and a 6/8 time signature. Dynamics include *p* (piano), *fp* (fortissimo piano), and *pp* (pianissimo).

here, Nor farther tempt his fu - ry, his fu - ry, his fu - ry, and thy
 here, Nor far - - ther, nor far - - ther tempt his fu - - ry, and thy fate, - - - and thy

Haste thee a -
 fate, nor far - - ther
 fate, - - - nor

Haste thee a - way ere death o'er - take thee here, ere
 way ere death o'ertake thee here, ere death o'er - take thee
 tempt thy fate, haste thee a - way,
 far - ther tempt thy fate, haste thee a - way,

death o'ertake thee here, nor far - - - ther tempt his fu - - ry and thy
 here, haste thee a - way, haste thee a - way ere death o'er - take - - - - - thee
 ere death o'er - take thee here, haste thee a - - way, - - - - - ere
 Haste thee a -

fate, haste thee a - - way, no far - - - - - ther tempt thy fate - - - - -
 here, haste thee a - - - way, haste thee a - - - way, - - - - -
 death o'er - - - - take thee here, o'er - take thee here, ero death, ero
 - - way ere death, ere death o'er - - - - take thee, ero

- - - - nor his fu - ry, his fu - ry, his fu - ry and thy
 - - - - - nor far - - - - - ther tempt his fu - ry and thy
 death o'er - take thee here, haste thee a - - way, haste thee a - - way, haste thee a -
 death - - - - o'er - take thee here, ero death o'er - take - - -

fate, haste thee a - way, haste thee a -
 fate, thy fate, nor far - ther tempt his fu - ry, and thy
 way ere death o'er - take thee here, ere death o'er -
 thee here, haste thee !

way haste - - - thee a - way,
 fate, haste thee a - way ere death o'er -
 - take thee here, ere death o'er - take thee here.
 nor far - ther tempt his fu - ry and thy fate, nor

ere death - - - o'er - take - - - thee here, haste
 - take thee here, haste thee a - way - - - ere death - - - o'ertake - - - thee
 far - ther tempt his fu - - ry, his fu - - ry his fu - ry, haste thee a -

- - - thee a - way, haste thee a - way, a - way, haste thee a - way, haste thee a -
 here, haste thee a - way ere death, ere death o'ertake thee
 haste thee a - way, haste thee a - way, haste thee a - way, O
 way, - a - way, - haste thee a

way, - haste thee a - way, haste thee a - way, haste thee a -

here, O haste thee a - way, haste thee a - way, haste thee away, haste thee away, a -

haste thee away, O haste thee a - way ere death - - - o'er - take - - - thee

- way, O haste thee a - way, haste thee a - way ere death o'ertake thee

way! haste thee! haste thee! haste thee a - way.

way! haste thee! haste thee! haste thee a - way.

here, haste thee! haste thee! haste thee a - way.

here, haste thee a - way, haste thee a - way, haste thee a - way, a - way, a - way. *pp*

pp Full Chorus.

Seek out some dis - - tant wild, - - - - - and dwell - - - -

pp Full Chorus.
Seek out - - - - - some wild, - - - - - and dwell - - - -

P Full Chorus.
Seek out some dis - - tant wild, - - - - - and dwell - - - -

Full Chorus.
pp and dwell in peace, - - - -

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal parts enter with the lyrics 'Seek out some distant wild, and dwell'. The piano accompaniment provides harmonic support with chords and moving lines.

in peace, - - - - - there may'st thou - - - - - pour to

in peace, - - - - - there may'st thou pour - - - - -

in peace, - - - - - there may'st thou pour - - - - -

in peace, - - - - - there may'st thou pour - - - - -

tenuto.

The second system of the musical score continues the vocal and piano parts. The vocal parts enter with the lyrics 'in peace, there may'st thou pour to'. The piano accompaniment includes a 'tenuto' marking and continues with harmonic support. The system concludes with a piano dynamic marking.

God - - - - thy Hymn of praise, - - - and gales of heav'n - -
 - - - - to God thy Hymn of praise, - - - and gales of heav'n - -
 - - - - to God thy Hymn of praise, - - - and gales of heav'n - -
 - - - - to God thy Hymn of praise, - - - and gales of heav'n - -

Cresc. shall waft it to his throne, - - - shall waft it, shall waft
Cresc. shall waft it to his throne, - - - shall waft it, shall waft
Cresc. shall waft it to his throne, *Cresc.* shall waft it, shall waft
Cresc. shall waft it to his throne, *Cresc.* shall waft it, shall waft

pp

Chorus I and 9 only.

it to his throne.

it to his throne.

it to his throne.

it to his throne.

p

Haste thee a - - -

Haste thee a - - - way e - - - ro

p

Haste thee a - - - way e - - - ere death - - - e'er-

p

Haste thee a - - - way e - - - ere death e'er - - - take thee here, ere death - - -

- - - way, - - - - - haste - - - thee a - - - way ere death e'er - - - - - take thee, haste thee away,

death e'er - - - - - take thee here, nor farther tempt his fu - - - ry, his

take - - - thee here, haste thee a - way, haste thee a - way ere death o'er - -
 o'er take - - - thee here - - - ere
 haste thee a - way, haste thee a - way ere death o'er - take - - - thee here, ere death, - - ere
 fu - - - ry, his fu - - - ry, Nor farther tempt thy

take - - - thee here, ere
 death o'er - - - take thee here, ere
 death o'er - take thee here, ere death, ere death o'er - take thee here, ere death o'er - take - - -
 fate - - - thy fate, - - -

death o'er - - take, ere death o'ertake thee here. *pp* Haste thee a - way! *pp*

death, ere death o'er - - take - - thee here. Haste thee a -

- - o'er - - take - - thee here.

- - thy fate!

pp

Detailed description: This system contains the first two lines of a musical score. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The lyrics are: "death o'er - - take, ere death o'ertake thee here. Haste thee a - way!" and "death, ere death o'er - - take - - thee here. Haste thee a -". The piano accompaniment consists of two staves in bass clef. The first staff has a key signature of one flat and a common time signature. The second staff has a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

way!

pp

Haste thee away!

pp

Haste thee away!

pp

Detailed description: This system contains the second two lines of the musical score. The top two staves are vocal lines in treble clef with a key signature of one flat. The lyrics are: "way!" and "Haste thee away!". The piano accompaniment consists of two staves in bass clef. The first staff has a key signature of one flat and a common time signature. The second staff has a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

No. 26.

Recitative.

HALL IN THE PALACE.

DAUGHTER OF SAUL, DAVID, JONATHAN.

Wind Instruments.

(76=f)

MAESTOSO.

DAUGHTER OF SAUL.

Though in ful - fil - ment of his Roy - al word, as un - to him, that should Go -

String Instruments.

f

li - ath slay, My fa - ther gave me to thee, and should love thee e'vn as his

Wind Instruments.

f *p*

offspring; Though my brother's heart be one - with thine, -

Stringed Instruments.

p *f*

yet per - il is at hand. Saul's bit - ter en - vy thirsteth for thy

A little faster.

f

life. Oh! woe is me! thou must not tar - ry here.

f *p*

No. 27.

Terzetto.

DAUGHTER OF SAUL, DAVID, JONATHAN.

Clarinet, Horn, and Bassoon.

(76 = ♩)

ANDANTE.

Musical score for Clarinet, Horn, and Bassoon, and Piano accompaniment. The score is in 2/4 time, marked Andante. The key signature has two flats (B-flat and E-flat). The piano part features a complex texture with sixteenth and thirty-second notes, including dynamic markings such as *sf* and *f*. The woodwind part consists of a single melodic line with some grace notes.

DAUGHTER OF SAUL.

Dear - er to me - - than all - - be - low! Dear - er - - to - me - - than - -

Stringed Instruments.

Musical score for Stringed Instruments and Piano accompaniment. The score is in 2/4 time, marked Andante. The key signature has two flats. The stringed instruments play a rhythmic accompaniment with dynamic markings such as *p* and *b*. The piano part continues with a similar texture to the previous section.

all, than all below! Clarinet. Though for a lth - tle while we part, - - The

Musical score for Clarinet and Piano accompaniment. The score is in 2/4 time, marked Andante. The key signature has two flats. The clarinet part has a melodic line with dynamic markings such as *f*. The piano part continues with a similar texture to the previous section.

hours will lin - ger sad and slow, Bassoon. Till thou re - - turn to

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "hours will lin - ger sad and slow, Bassoon. Till thou re - - turn to". The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

bless - - - my heart, Clar. Till thou re - - turn - - - to bless my heart. Clar. *f*

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "bless - - - my heart, Clar. Till thou re - - turn - - - to bless my heart. Clar. *f*". The piano accompaniment includes a Clarinet part, indicated by the label "Clar." above the staff. The dynamics include a forte (*f*) marking. The key signature and time signature remain the same as in the first system.

sf *f* *sf* *sf*

The third system of music shows the piano accompaniment continuing. It features various dynamic markings: *sf* (sforzando), *f* (forte), and *sf* (sforzando). There are also first and second endings indicated by "1" and "2" below the staff. The key signature and time signature are consistent with the previous systems.

JONATHAN. *f* Go! - - - Go! and the will of heav'n, the will of heav'n, o - -
A very little faster. (96 = ♩) *f* *p*

The fourth system of music introduces a new section titled "JONATHAN." The vocal line begins with the lyrics: "Go! - - - Go! and the will of heav'n, the will of heav'n, o - -". Below the vocal line, a tempo instruction reads "A very little faster. (96 = ♩)". The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano). The key signature and time signature remain the same.

- - - - - *f* Go! *f* Go! and the will of
 heav'n, the will of heav'n o - - - - - *f* Friend of my
 soul, - - while lie - - shall last. These clouds of woe, these
 clouds shall roll a - way, And all our pangs, our pangs will soon be past,

Musical notation includes treble and bass staves for piano accompaniment and a vocal line. Dynamics include *f* (forte), *sp* (sustained piano), *p* (piano), and *pp* (pianissimo). Fingerings and articulations such as slurs and accents are present. The score is in a key with two flats and a common time signature.

All our pangs will soon be past,
go, friend of my soul!

Clar.

p *p* *f*

Vivace non troppo (120-♩)

p *p* *f*

DAVID.

Partner of all my

sf *p*

joy and pain, Of all my joy and pain! - - Friend of my soul!

f *p*

Friend of my soul! Let sor - - - row cease, let sor - - - row cease!

f *p* *Chr.*

Hope whis - pers, hope whispers, we shall meet a -

p

gain, - - - - we shall meet a - gain, Re - - stor'd to safety, to

p *mf*

love - - - and peace, re - - stor'd to safe - ty, to love - - - and

f *p* *sp*

DAUGHTER OF SAUL.

p Hope whispers, we shall meet a - gain, - - - - - a - - - - - *In time,*

DAVID.

peace. Hope whispers, wo shall meet a - gain, - - - - - wo shall meet a -

JONATHAN.

p Hope whispers, we shall meet a - gain, a - - - - - gain, - - - - -

Clarinet, Horn, Bassoon.

pp

p - - gain. - - - Bless'd ho the man whom heav'n and men ap - prove!

p - - gain. - - - God be my guide, my guide, and all my deeds ap - prove!

- - - - - Bless'd be the man whom heav'n and men, whom heav'n and men ap - prove! shel - ter'd by

p *sf* *p*

and sustain'd by love! - - -

God - - bless thy friendship! and God re - ward thy love!

friendship!

p

Flute.

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line with lyrics 'and sustain'd by love! - - -'. The second system continues the vocal line with lyrics 'God - - bless thy friendship! and God re - ward thy love!'. The third system continues the vocal line with the lyric 'friendship!'. Below the vocal lines is a piano accompaniment starting with a piano (*p*) dynamic. The piano part consists of a right-hand melody and a left-hand bass line. A 'Flute.' part is indicated in the right-hand piano staff.

Bless'd be the man whom heav'n ap -

God be my guide, - - - - God be my guide

Bless'd be the man whom heav'n ap -

Horn.

Clar.

Detailed description: This system contains the second two systems of a musical score. The top system has a vocal line with lyrics 'Bless'd be the man whom heav'n ap -'. The second system continues the vocal line with lyrics 'God be my guide, - - - - God be my guide'. The third system continues the vocal line with the lyric 'Bless'd be the man whom heav'n ap -'. Below the vocal lines is an instrumental accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. A 'Horn.' part is indicated in the right-hand piano staff, and a 'Clar.' part is indicated in the left-hand piano staff.

- - proves! Bless'd be the man, the man - - - - -
 and all my deeds ap - prove, God be my guide, - - - - -
 - - proves! Bless'd be the man whom heav'n approves,

Bassoon. *Clarinet, Horn and Bassoon.*

- - - - - whom heav'n, - - - - - whom heav'n - - - - - and men
 God be my guide, - - - - - God be - - - - - my guide, - . . .
 whom

Adagio.

approve!

my guide!

men approve!

Farewell!

Farewell!

Farewell!

A little slower.

Wind Instruments, Adagio.

p

p

1st movement.

A little slower.

Stringed Instruments.

p

pp

1st movement.

Fare -

Fare - well!

p Fare - - well | Fare - - well, fare - - well, fare - - - well, fare - - well, fare - - -

p A little slower. *Cresc.*

Fare - - well, fare - - well, fare - - - well, fare - - well, fare - - -

p Fare - - well, fare - - well, fare - - - well, fare - - well, fare - - -

Cresc.

Fare - - well, fare - - well, fare - - - well, fare - - well, fare - - -

f well, fare - - well, fare - well, fare - well, fare - -

f well, fare - - well, fare - well, fare - well, fare - -

f well, fare - - well, fare - well, fare - well, fare - -

Adagio.

p well, fare - - well, fare - well, fare - well, fare - -

p well, fare - - well, fare - well, fare - well, fare - -

p well, fare - - well, fare - well, fare - well, fare - -

Adagio.

p well, fare - - well, fare - well, fare - well, fare - -

p well, fare - - well, fare - well, fare - well, fare - -

p well, fare - - well, fare - well, fare - well, fare - -

Adagio.

p well, fare - - well, fare - well, fare - well, fare - -

p well, fare - - well, fare - well, fare - well, fare - -

p well, fare - - well, fare - well, fare - well, fare - -

f well, fare - - well, fare - well, fare - well, fare - -

f well, fare - - well, fare - well, fare - well, fare - -

f well, fare - - well, fare - well, fare - well, fare - -

Adagio.

p well, fare - - well, fare - well, fare - well, fare - -

p well, fare - - well, fare - well, fare - well, fare - -

p well, fare - - well, fare - well, fare - well, fare - -

Adagio.

p well, fare - - well, fare - well, fare - well, fare - -

p well, fare - - well, fare - well, fare - well, fare - -

p well, fare - - well, fare - well, fare - well, fare - -

VIVACE. 1st movement.

well! Shel - ter'd by friendship, sustain'd by love, sus - tain'd by

well! God bless thy friendship and thy love, thy love, thy

well! Shel - ter'd by friendship, sustain'd by love, sus - tain'd by

1st movement.

love!

love!

love!

sf

No. 28.

Recitative.

CAMP NEAR MOUNT GILBOA.
Trombones.(90 = ♩)
ANDANTE.

SAUL.

SAUL.

Wretch that I am, that

im - pious - ly I sought to hags and wiz - erds, whom my soul ab - hor'd!

In time.

Th'un - earth - ly voice still vi - brates in mine ear, and

In time.

withers all my hopes. Said he: to - mor - - row!

(69 = *f*)

ped. * ped. * ped. * ped. *

In time. *f* *b* *b*

Spir - it of Sam - - u - - el! rise a - gain!

(116 = *f*)

p *pp*

ped. *b*

RECITATIVE.

Un - say those fa - tal words, those fa - tal words that doom'd a

In time.

p *p* *f*

King to die.

Trombones.

p *p* *pp*

No. 29.

Duet.

SAUL. JONATHAN.

SAUL.

O Jon - a - than! thy father's heart, thy father's heart is rent

(116-1)

AGITATO.

with mortal ag - o - ny, with mortal ag - o - ny, thy father's heart is rent with

mor - - - - - tal ag - o - ny, with mor - tal ag - o - ny, My

joys are gone, *tenuto.* the crown - - is fallen from my brow, My

glo - ry is all de - - part - ed, my glo - ry is all de - - - part - - ed: I and

thou, I and thou to - - mor - row must pass through slaugh - - ter,

ten.

to the gates - - - of death, to the gates of death!

JONATHAN.
What dreams are these - - - that o - ver -

- whelm thine heart? Let not Phi - lis - tia triumph, that Saul, the

Warrior-king, the War - rior - - king of Is - - ra - el trem - - - bled be -

- fore them, that Saul trembled be - fore them, that Saul trembled be -

- - fore them, the War - - rior-king - - of Is - - - ra - el!

Vivace. (138-♩)

SAUL.

Lo! where they

f *p*

JONATHAN.

Lo! where they come, the foe is nigh! Shall Is - - - rael's Mon - arch

come! the foe is nigh, the foe is nigh! Shall Is - - - rael's Mon - arch yield? Shall

fp *fp*

yield? shall Is - - - rael's Mon - arch yield? no! no! On my

Is - - - rael's Mon - arch yield? no! no! no!

f *f* *fp* *fp*

love and sword re - ly, thy son shall scorn to fear - - or fly,
 On my heart and arm - - re - ly, thy fa - - ther scorns to fear or

p

thy son shall scorn, thy son shall scorn to fear or fly, thy
 fly, thy fa - - ther scorns, thy fa - - ther scorns to fear or fly,

tr

son shall scorn to fear or fly, thy son shall scorn - - to fly!
 thy fa - - ther scorns to fear, thy fa - - ther scorns - - to fly!

f *sf*

* This note is wrong in the English copy, but has been corrected here.—L. M.

Musical score for page 176, featuring vocal lines and piano accompaniment. The score is divided into three systems.

System 1: The vocal line begins with the lyrics "Lo! where they". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, marked with dynamics *f* and *p*.

System 2: The vocal line continues with the lyrics "The foe is nigh, the foe is nigh, thy son shall come! Lo! where they come! thy fa-ther". The piano accompaniment provides harmonic support, marked with dynamics *p*, *f*, and *p*.

System 3: The vocal line repeats the phrase "scorn to fear or fly, to fear or fly, to fear or fly." The piano accompaniment is marked with dynamics *sp*, *fp*, *fp*, *fp*, and *f*.

thy son shall scorn to fear or fly, - - to fear or fly.

thy father scorns to fear or fly, - - to fear or fly, On to the

Trum-pet.

p *f* *fp*

battle field! on my heart and arm re - - ly!

fp *f*

On, to the bat-tle-field! on my love and sword - - re -

fp *fp* *fp*

- - - ly! Shall Is - rael's Monarch yield? shall
 Shall Is - rael's Monarch yield? shall

Trampet.

Israel's Monarch yield? No! no! no! no!
 Israel's Monarch yield? No! no! no! no!

no!
 no!

A little faster.

On to the bat - - - tle field! thy son shall scorn - - to fear!

On to the bat - - - tle field! thy son shall scorn - - to fear!

A little faster.

On to the field! on, to the field! On, on, to the bat - tle field! thy

On to the field! on, to the field! on, to the bat - tle field! thy

fp *fp* *fp* *fp* *f* *p*

son shall scorn. to fear, to fear or fly, - - - - to fear or

fa - - ther scorns to fear, to fear or fly, - - - - to fear or

fly! thy son, - - - thy son shall scorn to
 fly! thy fa - - - ther, - - - thy fa - - - ther scorns to

The first system of music features two vocal staves at the top and a piano accompaniment below. The vocal lines are in a soprano and alto register, with lyrics written below the notes. The piano accompaniment consists of a treble and bass clef staff with complex rhythmic patterns and dynamic markings such as *f* and *sf*.

fear or fly! On! on! on, to the field!
 fear or fly! On! on! on, to the field!

The second system continues the vocal and piano parts. The vocal lines have lyrics: "fear or fly! On! on! on, to the field!". The piano accompaniment includes a section marked with a *tr* (trill) and continues with intricate rhythmic figures.

Trumpet in E.

The third system introduces a trumpet part in E major, indicated by the label "Trumpet in E." above the staff. The piano accompaniment continues with triplet markings (3) and dynamic markings like *f*.

Trumpet in D. Brass Band.

The fourth system features a trumpet part in D major, labeled "Trumpet in D.", and a brass band part labeled "Brass Band." below it. The piano accompaniment continues with dynamic markings like *f* and *ff*. The system concludes with a double bar line and a *Grandioso* marking.

(160 -)

VIVACE.

46

First system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one flat (B-flat). The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth notes. A dynamic marking of *ff* (fortissimo) is present at the end of the system.

Second system of the musical score. The upper staff continues the melodic line with various accidentals (sharps and flats) and rests. The lower staff continues the bass line. Dynamic markings of *f* (forte) are placed above several notes in the upper staff.

Third system of the musical score. The upper staff features a melodic line with many accidentals and rests. The lower staff provides a harmonic accompaniment with chords and single notes. Dynamic markings of *f* (forte) are present at the beginning of the system.

Fourth system of the musical score. The upper staff has a melodic line with accents (>) and slurs. The lower staff has a bass line with chords. A dynamic marking of *f* (forte) is present in the lower staff.

Fifth system of the musical score. The upper staff continues with a melodic line featuring accents and slurs. The lower staff continues with a bass line. A dynamic marking of *f* (forte) is present in the lower staff.

Sixth system of the musical score, featuring two staves. The upper staff is labeled "Trumpet in D." and the lower staff is labeled "Trumpet in E-flat." Both staves contain melodic lines with dynamic markings of *f* (forte) and *p* (piano). The lower staff also includes a bass line with chords and dynamic markings of *p* (piano).

First system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamic markings include *ff* and *b2*.

Second system of the musical score. The upper staff continues the melodic line with various ornaments and slurs. The lower staff provides harmonic support. Dynamic markings include *f* and *b2*.

Third system of the musical score. The upper staff shows a melodic line with slurs and ornaments. The lower staff continues the bass line. Dynamic markings include *f*.

Fourth system of the musical score. The upper staff features a melodic line with slurs and ornaments. The lower staff provides harmonic support. Dynamic markings include *sf* and *ff*.

Fifth system of the musical score. The upper staff continues the melodic line. The lower staff provides harmonic support. Dynamic markings include *ff*.

Sixth system of the musical score. The upper staff features a melodic line with slurs and ornaments. The lower staff provides harmonic support. Dynamic markings include *f*.

This page of musical notation, numbered 184, features six systems of piano music. Each system consists of a treble and bass staff joined by a brace. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamics are indicated by *f*, *sf*, and *p*. Specific markings include *8va.* (8va) and *loco.* (loco). The notation includes various ornaments and articulation marks, such as accents and slurs, and features a variety of chordal textures and melodic lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music includes various dynamics such as *p* (piano) and *f* (forte), and includes accents and slurs.

Second system of musical notation, featuring a grand staff. It includes the following instrument labels: **Trumpet.**, **Wind Instruments.**, and **Trumpet.** Dynamics include *p* and *f*.

Third system of musical notation, featuring a grand staff. It includes the following instrument labels: **Stringed Instruments.**, **Trumpet.**, and **Wind Instruments.** Dynamics include *f*, *p*, and *f*.

Fourth system of musical notation, featuring a grand staff. It includes the following instrument labels: **Trumpet.** and **Stringed Instruments.** Dynamics include *f* and *p*.

Fifth system of musical notation, featuring a grand staff. Dynamics include *fp* (fortissimo piano), *p*, and *f*.

Sixth system of musical notation, featuring a grand staff. Dynamics include *p* and *pl* (pianissimo). The system concludes with a double bar line and a 4/4 time signature.

No. 31.

Recitative.

MESSENGER.

Ah how shall I pro - claim the tale of

RECITATIVE.

woe?
Up - on Gil - bo - a's Mount the bat - tle

Andante.

join'd, Phi - lis - tia is vic - to - rious,

Saul and his sons are slain.

p

ped.

Chorus.

(110 = ♩)

ANDANTE.
SOSTENUTO.

Brass Instruments only with mutes.

Brass Instruments only with mutes. Musical score for the first system, featuring piano (*p*) and forte (*sf*) dynamics. The score is written for a brass section in 4/4 time with a key signature of two flats.

Ped.

Trumpet.

Trumpet. Musical score for the trumpet part, showing melodic lines and dynamics.

Musical score for the piano accompaniment, featuring piano (*p*) and forte (*sf*) dynamics.

Vocal part 1. Musical score with lyrics: O Is - - - ra - el! mourn! mourn! mourn!

Vocal part 2. Musical score with lyrics: O Is - - - ra - el! mourn! mourn! mourn!

Vocal part 3. Musical score with lyrics: O Is - - - ra - el! mourn! mourn! mourn!

String Instruments. Musical score for the string section, including piano (*p*) and *tenuto* markings.

their course is o'er, The brave, the mighty are no more! Mourn, O

their course is o'er, The brave, the mighty are no more! Mourn, O

their course is o'er, The brave, the mighty are no more! Mourn, O

their course is o'er, The brave, the mighty are no more! Mourn, O

tenuto.

their course is o'er, The brave, the mighty are no more! Mourn, O

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano part is in the lower register. The music is in a minor key with a common time signature. Dynamics include *p* (piano) and *f* (forte). The lyrics are: "their course is o'er, The brave, the mighty are no more! Mourn, O".

if *p* *p* *if* *p* *p*

Is - rael! mourn, O Is - rael! Let all your streams of sorrow flow.

Is - rael! mourn, O Is - rael! Let all your streams of sorrow flow.

Is - rael! mourn, O Is - rael! Let all your streams of sorrow flow.

Is - rael! mourn, O Is - rael! Let all your streams of sorrow flow.

fp *fp*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano part is in the lower register. The music is in a minor key with a common time signature. Dynamics include *if* (mezzo-forte), *p* (piano), and *fp* (fortissimo). The lyrics are: "Is - rael! mourn, O Is - rael! Let all your streams of sorrow flow.".

p tenuto. *pp* *p*

Saul sinn'd, they fell! he scorn'd his God! they

p *pp* *p*

Saul sinn'd, they fell! he scorn'd his God! they

p *pp* *p*

Saul sinn'd, they fell! he scorn'd his God! they

p *pp* *p*

Saul sinn'd, they fell! he scorn'd his God! they

p *p*

fell! they died! they died beneath th'a - veng - ing rod; O

p *p*

fell! they died, they died beneath th'a - veng - ing rod; O

p *p*

fell! they died! they died beneath th'a - veng - ing rod; O

p *p*

fell! they died, they died beneath th'a - veng - ing rod; O

day, O day of bitterness! O day, O day of woe! O day of
 day, O day of bitterness! O day, O day of woe! O day of
 day, O day of bitterness! O day, O day of woe! O day of
 day, O day of bitterness! O day, O day of woe! O day of

Musical score for the first system, including vocal staves and piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

bitter - ness! O day of bit - - - terness! O day, O day of woe!
 bitter - ness! O day of bit - - - terness! O day, O day of woe!
 bitter - ness! O day of bit - - - terness! O day, O day of woe!
 bitter - ness! O day of bit - - - terness! O day, O day of woe!

Musical score for the second system, including vocal staves and piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

p *f* *p* *p*
 Mourn, O Is - ra - el! O Is - ra - el! mourn! mourn!
p *f* *p* *p*
 Mourn, O Is - ra - el! O Is - ra - el! mourn! mourn!
p *f* *p* *p*
 Mourn, O Is - ra - el! O Is - ra - el! mourn! mourn!
p *f* *p* *p*
 Mourn, O Is - ra - el! O Is - ra - el! mourn! mourn!

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. Dynamics include *p*, *f*, and *pp*.

pp
 mourn!
pp
 mourn!
pp
 mourn!
pp
 mourn!
 Brass Instruments.
f *p* *pp*

The vocal lines are silent, indicated by a large 'o' in a circle. The brass instruments play a melodic line with dynamics *f*, *p*, and *pp*. The piano accompaniment continues with a rhythmic pattern.

No. 33.

Recitative.

HIGH PRIEST.

(120 = ♩)

ANDANTE.

MAESTOSO.

RECITATIVE.

Saul and his cru - el house have ceased to reign.

Bring Da - vid hith - er and a - noint him King. His God is

with him, and his way shall prosper. Give the loud trumpet breath to sound his praise.

All Trumpets, and Double Drums.

(129 - ♩)

ANDANTE.
MAESTOSO.

In time.

May he who led thee up, pro - long thy days; Make thee a hap - py Mon - arch,

good and great, The pillar, the pillar of Jude - a's fil - - ling state.

194
No. 34.

HAIL TO THEE, DAVID, GOD'S ANOINTED KING.

Grand Chorus.
CORONATION ANTHEM.

(104 = ♩)

MAESTOSO.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system includes a tempo marking of MAESTOSO and a quarter note equal to 104 beats. The score features various musical notations including triplets, trills, and dynamic markings such as sf (sforzando) and ff (fortissimo). The second system includes a trill (tr) marking. The third system includes a trill (tr) and a dynamic marking of sf. The fourth system is labeled 'Trampets, Horns, &c.' and includes dynamic markings of sf and ff. The fifth system includes a trill (tr) and a dynamic marking of ff. The score concludes with a final cadence and a fermata over the final notes.

f

Hail to thee Da - vid! God's a - nointed King!

Hail to thee Da - vid! God's a - nointed King!

Hail to thee Da - vid! God's a - nointed King!

Hail to thee, Da - vid! God's a - nointed King!

f

All hearts - - - ro -

All hearts - - - ro - jice, all

All hearts - - - re - joice, - - - all
 All hearts - - - re - joice, all hearts, - - - all
 - joice, - - - all tongues tri - - - umph - - - ant sing, - - - all hearts - - - re -
 tongues, - - - all tongues tri - umph - ant sing, all hearts re - joice, all

tongues - - - tri - umph - ant sing, all tongues, all tongues tri - - umph - ant
 hearts re - - joice, - - - all tongues - - -
 - joice, all hearts re - - joice, re - - joice, all - -
 hearts - - - re - - joice, all tongues tri - - - umph - - - ant

sing, all hearts - - - re - joice, all tongues tri - umph - - ant
 - - tri - umph - ant sing, all hearts - - - re - joice, all hearts re -
 - - hearts, all re - joice, - - all hearts re - - joice, - -
 sing, all hearts - - - re -

sing, tri - umphant sing, all - - - tongues tri - umphant sing, - - - all tongues tri - - umphant
 - joice, all - - - tongues tri - umph - - - ant, all - - - tongues tri - umph - - - ant, tri -
 all - - - tongues tri - umphant sing, all hearts, - - - all hearts re -
 - joice - - - all tongues, all tongues - - - triumph - ant sing,

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are:

sing, all hearts re - joice,
 - umph - - - ant - sing, all tongues, all tongues tri - umphant sing.
 joice, - - - all hearts - - - re -
 All hearts, - - - all - hearts re - joice, all hearts re - - joice, - - -

Musical score for the second system, continuing the vocal and piano parts. The lyrics are:

- - all hearts, re - - joice, all hearts, - - - all hearts re -
 All hearts, - - - re - - joice; all hearts - - -
 joice, - - - all hearts rejoice, all!
 all hearts re - joice, re - - joice.
 re - - joice.

- - - joyce, - - - all hearts - - - re - - - joyce,
 - - - all hearts re - - - joyce, all tongues tri - umphant sing, all hearts - - - ro - -
 hearts, all hearts re - - - joyce, - - - all tongues - - - tri -
 All hearts - - - re - - - joyce, - - -

all tongues, all tongues tri - umphant sing, All
 joyce, - - - re - - - joyce, All hearts -
 umph - - - ant, tri - umph - - - ant sing. All hearts re - - - joyce, all
 - - - re - - - joyce, all hearts,

hearts, - - - all hearts re - - - joice, all hearts re - - - joice, all hearts re - - -

- - all hearts re - joice, all hearts, - - - all hearts - - - re - - -

- joice, - - - all hearts re - - - joice, - - - all hearts re - - -

all hearts re - - -

- joice!

- joice!

- joice!

- joice!

mf CHORUS. No. 1 & 2 only.

Heav'n bless thy

mf Heav'n bless thy

Flutes. *mf*

p

reign, Heav'n bless thy reign!

reign, Heav'n bless thy reign!

mf Heav'n bless thy reign! Heav'n bless thy reign, and Is - rael's

mf Heav'n bless thy reign! Heav'n bless thy reign!

The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

and Is - rael's state, Is - rael's state re - - store!

and Is - rael's state, and Is - rael's state re - - store, re - - store!

state re - - store! Is - rael's state re - - store!

and Is - rael's state! Is - rael's state re - - store!

The piano accompaniment continues with a grand staff, featuring dynamic markings such as *p* and *pp*.

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes four vocal staves and a grand staff for piano. The lyrics are: "ev - er - more, for". The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes four vocal staves and a grand staff for piano. The lyrics are: "ev - er - more, for". The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes four vocal staves and a grand staff for piano. The lyrics are: "er - more, thy throne abide for". The piano part continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand.

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes four vocal staves and a grand staff for piano. The lyrics are: "er - more, thy throne, thy race a - bido for". The piano part continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand.

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes four vocal staves and a grand staff for piano. The lyrics are: "er - more, thy throne, thy race a - bido for". The piano part continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand.

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes four vocal staves and a grand staff for piano. The lyrics are: "ev - er - more, thy throne, thy race a - bido for". The piano part continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand.

er - more.

er - more.

er - more.

er - more.

er - more.

The first system of the score consists of five staves. The top four staves are vocal parts, each with the lyrics "er - more." written below. The fifth staff is the piano accompaniment, featuring a complex texture with many beamed sixteenth notes in both the treble and bass clefs.

52

ped.

ff

53

54

55

56

The second system of the score consists of five staves. The top four staves are empty, indicating a rest for the vocalists. The fifth staff is the piano accompaniment, which begins with a forte (*ff*) dynamic. The score includes performance markings such as "ped." (pedal) and "ff" (fortissimo). The system concludes with a double bar line and a repeat sign. The page number "52" is located at the bottom left, and the numbers "53", "54", "55", and "56" are positioned at the bottom right, likely indicating measure numbers.

No. 35.

Air.

(112 = ♩)

ADAGIO.
NON TROPPO.DAVID.
Clarinet and Bassoons.

DAVID.

Glo - ry to God, to God alone shall be my

Stringed Inst.

song!

Bless - ed for ev - er, bless - ed for ev - er be his ho - ly

Wind Inst.

name, Bless - ed for ev - er, for ev - er and ev - er, for ev - er and ev - er be his ho - ly

name, his name, his name, his ho-ly name, his name, his name, his ho-ly

f *f* *p*

Vivace. (132 = ♩)

name!

p *Clar.*

Glo-ry to God, to God a-lone! whose

f *String and Wind Instruments.* *ff*

hand - - sus - tains, whose hand sus - tains - - the weak, and quells - - - - the

p

strong, and quells, and quells the strong.

f *p* *f*

Glo - - - ry to God! Glo - - - ry to

f *p* *f* *p*

God! glo - - - ry to God a - lone shall be my song, my

f *p*

Enharmon.

song. Wind Ins. My lips shall his truth, his mer - cy shall pro - claim, my

lips shall his truth, - his mer - cy shall pro - claim, Glo - - - ry to

God a - lone! glo - ry to God a - lone! Bless - - - ed for

ev - - er be - - his ho - - ly name, - - - his ho - - - ly name. My

lips his truth, his mer - cy shall pro - claim, Whose hand - sus -

tains - - - the weak, and quells - the strong.

Glo - - ry to

God a - - lone for ev - er be my song, - - - my song!

pp. *f* *ff* *lacc.*

Bless - ed be his name, to God a - - lone be glo - ry! Whose

p *p*

hand - - sus - - tains - - the weak and quells the strong, - My

f *f* *tr*

lips - - - his truth, his mer - cy shall proclaim, Glo - ry to God,

p *f* *p*

glo - - ry to God! Glo - - - ry,

Glo - ry to God a - - lone! *tenuito.* to God a - lone, *tenuito.* to God a - lone,

to God, - - - - - to God, Glo - ry to God! Glo - - ry

glo - ry to God a - - lone, glo - ry, glo - ry to God a - - lone!

No. 36.

Chorus.

(120 = ♩)
ANDANTE.

p *Cresc.* *f* *p*

f *f* *f*

Hail to thee! hail to thee! hail to thee, Da - vid!

Hail to thee! hail to thee! hail to thee, Da - vid!

Hail to thee! hail to thee! hail to thee, Da - vid!

Hail to thee! hail to thee! hail to thee, Da - vid!

f *f*

51

f

From thy loins shall

From thy loins, thy loins shall

From thy loins, from thy loins - - - shall

From thy loins, from thy loins - - - shall

spring a glo - - - rious Lord! an ev - er - last - ing

spring a glo - - - rious Lord! an ev - er - last - ing

spring a glo - - - rious Lord! an ev - er - last - ing

spring a glo - - - rious Lord! an ev - er - last - ing

With great energy.

ff

King! an ev - er - last - ing King! an ev - er - last - ing

King! an ev - er - last - ing King! an ev - er - last - ing

King! an ev - er - last - ing King! an ev - er - last - ing

King! an ev - er - last - ing King! an ev - er - last - ing

King! an ev - er - last - ing King! an ev - er - last - ing

King! an ev - er - last - ing King! an ev - er - last - ing

King! Man to re - deem,

King! Man to re - deem,

King! Man to re - deem,

King! Man to re - deem, Man to re -

Man to re - deem, Man to re -

Man to re - deem, Man to re -

Man to re - - deem, and end - - - less, end - - - less bliss re- - -

Man to re - - deem, and end - - - less, end - - - less bliss re- - -

Man to re - - deem, and end - - - less, end - - - less bliss re- - -

- - - deem, to re - - deem, and end - - - less, end - - - less bliss re- - -

- - - store, When earth - ly thrones shall cease, when earth - ly thrones shall

- - - store, When earth - ly thrones shall cease, when earth - ly thrones shall

- - - store, When earth - ly thrones shall cease, when earth - ly thrones shall

- - - store, When earth - ly thrones shall cease, when

When earth - ly thrones shall cease, when

cease, and time shall be no more, - - - - -

cease, and time shall be no more, - - - - -

cease, and time shall be no more, - - - - -

earth-ly thrones shall cease, and be no more, - - - - -

p

and time shall be no more - - - - -

and time shall be no more. - - - - -

and time shall be no more. - - - - -

and time shall be no more. - - - - -

and time shall be no more. - - - - -

pp

Wind Instruments.

No. 37.

Celestial Chorus.

Piano.

Trebles.

Chorus 1st. Blessed is he that

Chorus 2d. Blessed is he that

Alcos.

Chorus 1st. Blessed is ho that

Chorus 2d. Blessed is he that

No Instruments, only the Organ.
Swell Organ—Stepped Diapason only.

(120 = ♩)

Piano.

ANDANTE.

SOLO.

Hosan - - - - - na, ho - san - na in the high - est, in the

cometh in the name of the Lord. Ho - sanna, ho -

cometh in the name of the Lord. Ho - sanna, ho - sanna,

cometh in the name of the Lord. Ho - sanna, ho -

cometh in the name of the Lord. Ho - sanna, ho - sanna,

pp!

pp!

pp!

pp!

* Only four voices to each part.

high - est, in the high - est, ho - san - na, ho - san - na, ho -
 san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho -
 Ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho -
 san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho -
 Ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na,

- san - na in the highest, ho - san - na, ho - san - na, ho - san - na in the highest, ho -
 - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho -
 ho - san - na, ho - san - na, ho - san - na, ho - san - na in the high - est, ho -
 - san - na in the high - est, ho - san -
 ho - san - na, ho - san - na, ho - san - na in the high - est, in the high - est, in the high - est, ho -

Ho - san - na, ho - san - na in the
 san - na, ho - san - na, ho - san - na in the highest, ho - san - na, ho - san - na in the
 san - na, ho - san - na, ho - san - na in the highest,
 - - na, ho - san - na, ho - san - na, ho - san - na in the highest, ho - san - na in the
 san - na, ho - san - na, ho - san - na, ho - san - na in the highest, ho - san - na in the

Piano.
PIANO
PIANO
PIANO
PIANO
f
p

high - est, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho -
 highest, ho - san - na in the highest, ho - san - na, ho - san - na in the highest, in the
 ho - san - na, ho - san - na in the highest, in the
 highest, ho - san - na in the highest, ho - san - na in the
 high - est, ho - san - na in the highest, ho - san - na, ho - san - na, ho - san - na, ho -
 highest, ho - san - na in the highest, ho - san - na, ho - san - na, ho - san - na, ho - san - na, ho -

CRES.
PIANO
PIANO
PIANO
PIANO
f
p
CRES.
PIANO
PIANO
PIANO
PIANO
f
p
CRES.
PIANO
PIANO
PIANO
PIANO
f
p

- san - - na, ho - san - na, ho - san - -
 highest, ho - san - - na in the highest, in the high - est, ho - san -
 highest, ho - san - - na in the highest, in the highest, ho - san -
 highest, ho - san - na - - in the highest, ho - san - -
 - sanna ho - san - - na, ho - san - na, ho - - san - -

pp *TENUTO.*
pp *TENUTO.*
pp *TENUTO.*
pp

na, ho - san - na, ho - san - na in the high - - - est.
 na, ho - san - na, ho - san - na in the high - - - est.
 na, ho - san - na, ho - san - na in the high - - - est.
 na, ho - san - na, ho - san - na in the high - - - est.
 na, ho - san - na, ho - san - na in the high - - - est.

f

Grand Chorus. Finale. Fugue.

No. 38.

(92 - ♩)

GRAVE.

pp *ff*

MODERATO.

Bless - ed be he that com - eth in the name of the Lord! Ho - - san - na, ho - -
Bless - ed he he that com - eth in the

MODERATO. (120 - ♩) Stringed Instruments.

- san - na, ho - san - na in the high - - est, ho - san - na in the highest, ho - -
namo of the Lord! Ho - san - na in the high - - est, ho - - san - na, ho - -
Bless - - ed be he that cometh in the

- - san - - na in the high - - est.
 - - san - - na, ho - - - sanna in the high - est, ho - - san - - na, ho - - san - - na, ho - -
 name of the Lord! ho - - san - - na, ho - - - san - na, ho - - sanna in the
 Bless - ed be he that com - eth in the name of the Lord! Ho - -

Blessed he he that cometh in the name of the Lord! in the
 - - san - na in - - the high - est, ho - - - san - na in the high - - est.
 high - - est, ho - - - san - na in the high - - est, in the
 - - san - na in the high - est, ho - - - san - na, ho - - - san - na, ho - - san - na in tho

name of the Lord! in the name of the Lord, of the Lord!

in the name of the Lord! in the name of the Lord, hosanna, - -

highest, hosanna, hosanna, hosanna, Blessed be he that

highest, hosanna, hosanna, hosanna, - - - - - na,

Hosanna in the highest, hosanna in the

hosanna! Blessed be he that cometh,

cometh in the name of the Lord! of the Lord! in the

Blessed be he that cometh, blessed be he that cometh in the name of the

f 2d Subject.

high - est, ho - - san - na, ho - san - na! Praise the
 bless - ed be he that com - eth, bless - ed be he that com - eth, ho - san - na in the
 name of - the - Lord, of the Lord, ho - san - - na, ho - san - - - na, -
 Lord, in the name of the Lord, in the name of the Lord, in the

Lord for ev - er and ev - er, ho - - san - na, ho - - san - - na, ho -
 high - - est, in the high - - est, O praise the Lord for ev - - er - and
 - - ho - san - - - na, ho - san - - na.
 name, in the name of the Lord, Ho - san - na, ho - san - - na, ho -
 57

- san - na in the high - est, ho - san -
 ev - er, for ev - er and ev - er, Ho - san - na in the high - est!
 Praise the Lord for - ev - er and ev - er, for
 - - san - - - na! Praise the Lord for

The first system of the musical score consists of five staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line with lyrics. The fifth staff is a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is common time (C).

- - na, ho - san - - na, for ev - er and ev - er, for ev - er and
 ev - er and ev - er, for ev - er and ev - er, for ev - er, and ev - er, for
 ev - er and ev - er, for ev - er and ev - er, for ev - er, and ev - er, for

The second system of the musical score consists of five staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line with lyrics. The fifth staff is a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is common time (C).

ev - - er, for ev - - er and ev - - er, for ev - - er and ev - er, for ev - er, for
 for ev - er and ev - - er, for ev - - er and ev - cr, for ev - er, for
 ev - - er and ev - - er, for ev - - er, for ev - - er, for ev - cr, for ev - er, for
 ev - - er and ev - - er, for ev - - er, for ev - - er and ev - cr, for ev - er, for

f

ev - er, ho - san - na in the high - est! Bless - - ed be he that com - - eth in tho
 ev - er, ho - san - na in the high - est! Praise - - - - - the
 ev - er, ho - san - na in tho high - est!
 ev - er, ho - san - na in the high - est! Praise the Lord for

f

name of the Lord, of the Lord, for ov - - er and
 Lord, praise the Lord for ev - - er and ev - - er, for
 Bless - - ed be he that com - eth in the name of the Lord, of the
 ev - - er and ev - - er, Praise the

ev - - er, for ev - - er and ev - - er, for ev - - er and ev - - er.
 ev - - er and ev - - er, for ev - - er and ev - - er, for ev - - er and
 Lord, ho - - san - na, ho - - san - na! Praise the
 Lord, ho - - san - na, ho - - san - na, ho - - san - - - - - na!

Blessed be he that com - - eth, blessed be he that com - - eth, blessed be he that
 ev - er, for ev - er and ev - er, for ev - - er and ev - er,
 Lord, for ev - er and ev - er, for ev - er and ev - er,
 Praise the Lord, praise the Lord, praise the

com - - eth, O praise the Lord, praise the Lord, praise the Lord, ho - - san - -
 for ev - er and ev - - er, for ev - - er praise the Lord, praise the Lord, praise the
 for ev - er and ev - - er, for ev - er praise the Lord, praise the Lord, praise the
 Lord, praise ye the Lord, praise the Lord, praise the

na in the high - est, in the high - est, in the high - est! Praise the Lord for
 Lord! praise the Lord, praise the Lord, praise the Lord! Praise the Lord for
 Lord, praise the Lord, praise the Lord, praise the Lord! Praise the Lord for
 Lord, praise the Lord, praise the Lord, praise the Lord! Praise the Lord for

f

ev - er, for ev - er, for ev - er, for ev - - - -
 ev - er, for ev - er, for ev - er, for ev - - - -
 ev - er, for ev - er, for ev - er, for ev - - - -
 ev - er, praise him, praise him, praise - - - -

ff

- er. *f* Bless - ed be he that
 - er. *f* Bless - ed be he that com - eth in the
 - er. *f* Bless - ed be he that com - eth in the name of the
 him. *f* Bless - ed be he that com - eth in the name of the Lord! O

com - eth in the name of the Lord, in the name of the Lord!
 name - - - of the Lord, for ev - - - er - - more!
 Lord, of the Lord for ev - er, for ev - - - er - - more!
 praise the Lord for ev - er and ev - er, ho - - san - - - na!

Bless - ed be he that com - eth in the name of the Lord! Praise the Lord for

Bless - ed be he that com - eth in the name of the Lord! Praise the Lord for

Bless - ed be he that com - eth in the name of the Lord! Praise the Lord for

Bless - ed be he that com - eth in the name of the Lord! Praise the Lord!

f

ev - - er, Praise the Lord for ev - - er! Praise the Lord, ho - - -

ev - - er, Praise the Lord for ev - - er! Praise the Lord, ho - - -

ev - - er, Praise the Lord for ev - - er! Praise the Lord, ho - - -

Praiso the Lord for ev - - er, Praise the Lord for ev - - er! ho - - -

sf *sf* *sf* *sf*

- san - - - na, ho - san - - - na, ho - san - - - na, ho - san - - - na, ho -
 - san - - - na, ho - san - - - na, ho - san - - - na, ho - san - - - na, ho -
 - san - - - na, ho - san - - - na, ho - san - - - na, ho - san - - - na, ho -
 - san - - - na, ho - san - - - na, ho - san - - - na, ho - san - - - na, ho -
f *f* *f* *f*

- san - - - - - na, ho - - - san ho - - - na, ho - - san - - - - - na, ho -
 - san - - - - - na, ho - - - san - - - - - na, ho - - san - - - - - na, ho -
 - san - - - - - na, ho - - - san - - - - - na, ho - - san - - - - - na, ho -
 - san - - - - - na, ho - - - san - - - - - na, ho - - san - - - - - na, ho -
 - san - - - - - na, ho - - - san - - - - - na, ho - - san - - - - - na, ho -

san - - na in the high - - - est! Bless - - ed be he that

san - - na in the high - - - est, ho - - - san - - na, ho - - -

san - - na in - - the high - - - est, ho - - - san - - na, ho - - -

san - - - - - na, ho - - -

The first system of the musical score consists of six staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "san - - na in the high - - - est! Bless - - ed be he that" on the first line, and "san - - na in the high - - - est, ho - - - san - - na, ho - - -" on the second line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

com - eth in the name of the Lord! Praise the Lord for ev - - -

san - - - na, Praise the Lord for ev - - -

san - - - na, Praise the Lord for ev - - -

san - - - na, Praise the Lord for ev - - -

The second system of the musical score consists of six staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The bottom two staves are piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "com - eth in the name of the Lord! Praise the Lord for ev - - -" on the first line, and "san - - - na, Praise the Lord for ev - - -" on the second line. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is present above the piano part.

er, for ev

er, for ev

er, for ev

er, for ev

er, for ev

er more.

er more.

er more.

er more.

er more.

ff

END OF THE ORATORIO.