

**ELLI.**

AN

# ORATORIO.

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

THE WORDS SELECTED AND WRITTEN BY

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THE MUSIC COMPOSED BY

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# ELI.

## No. 1.

## PRELUDE.

Met.  $\text{♩} = 84$  ANDANTE.

ACCOMP. *pp*

*Ped.*

## OVERTURE.

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

*pp*

First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving bass lines. The key signature has one flat, and the time signature is 4/4.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, showing further progression of the musical themes.

Fourth system of the piano score, featuring more complex rhythmic patterns and dynamic markings.

Fifth system of the piano score, with continued melodic and harmonic flow.

Sixth system of the piano score, showing a continuation of the musical ideas.

Seventh system of the piano score, concluding with a *ff* (fortissimo) dynamic marking in the bass line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte (*ff*) dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with slurs and accents.

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

Third system of musical notation, featuring a grand staff. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs and accents. A *Ped.* (pedal) marking is present in the left hand.

Fourth system of musical notation, featuring a grand staff. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs and accents.

Fifth system of musical notation, featuring a grand staff. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs and accents.

Sixth system of musical notation, featuring a grand staff. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs and accents.

Seventh system of musical notation, featuring a grand staff. The music is marked with a forte (*ff*) dynamic. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs and accents.

*ff*

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

*Rall. al fine.* *pp*

*pp*

*p*

*Dim.* *ff* *p* *pp*

*pp*

No. 2.

RECITATIVE.

ELI

Blow up the trumpet in the time ap - pointed, on our

ACCOMPANIMENT.

*a tempo. ADAGIO.*

*a tempo.*

solemn feast day.

Take a psalm,

RECIT.

*a tempo.*

and bring hith - er the timbrel, the pleasant harp, with the psal - te - ry, for

this was a sta - tute for Is - ra - el, and a law of the God of Ja - cob.

*attaca subito.*

No. 3.

SOLO AND CHORUS.

Met. ♩ = 72.

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMPANIMENT.

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

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

Let us go to pray be-fore the Lord, to seek the Lord of  
 come before His pres-ence giv-ing thanks, before His presence giv-ing  
 come before His pres-ence giv-ing thanks, be-fore His pres-ence giv-ing  
 Let us go to seek the Lord of



Hosts; Let us come before His pres - ence giving thanks, giving  
 thanks, Let us come before His pres - ence,  
 thanks, Let us come before His presence,  
 Hosts; Let us come before His presence, giving thanks, giving

*Cres.*  
 thanks, giving thanks, giving thanks, and  
*Cres.*  
 Let us come before His presence, giving thanks, and  
*Cres.*  
 Let us come before His presence, giving thanks, giving thanks, giving thanks, and  
 thanks, Let us come before His pres - ence, giving thanks, and  
*cres.*

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

*ff*

noise to Him with psalms, . . . . . with

noise to Him with psalms, . . . . . with

noise to Him with psalms, . . . . . with

noise to Him with psalms, . . . . . with

ELKANAH. SOLO.

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

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

psalms.

psalms.

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

. . . to seek the Lord of Hosts.

Let us go to pray be-

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

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

(ELKANAH TACET.)

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

be - fore Him giv - ing thanks.

pres - ence giv - ing thanks, giv - ing thanks.

come before his pres - ence giv - ing thanks.

come be - fore His pres - ence giv - ing thanks.

*pp*

The earth is the Lord's,

The earth is the Lord's,

The earth is the Lord's,

and the ful - - - ness there - of,

and the ful - - - ness there - of,

and the ful - - - ness there - of,

*Cres.*

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

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

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

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

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

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

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

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

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

*p*

Let us come before his presence,  
 come be-fore His presence, and make a joy-ful  
 come be-fore His presence, let us come before His presence, and make a joy-ful  
 Let us come be-fore His pres-ence, and make a joy-ful

*Cres.*

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

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

of; the world, the world,  
ful - - ness there of; the world,  
ful - - ness there of; the world,  
and they that dwell there - in, and  
and they that dwell there - in, and  
and they that dwell there - in, and  
they that dwell there - in, the world, the  
they that dwell there - in, the world, the  
they that dwell there - in, the world, the

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "world and they that dwell there - in, the world, and they that dwell there - in, the world, and they that dwell there - in, the". 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.

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

The second system continues the vocal lines and piano accompaniment. The lyrics are: "world, and they that dwell there - in, . . . . the world, world, and they that dwell there - in, . . . . the world, world, and they that dwell there - in . . . . the world,". The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo).

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

The third system concludes the vocal lines and piano accompaniment. The lyrics are: "the world, and they . . . . that dwell . . . . the world, and they . . . . that dwell . . . . the world, and they . . . . that dwell . . . .". The piano accompaniment features a complex texture with many chords and moving lines in both hands.



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

*Sva*

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

in.  
 in.  
 in.

No. 4.

ELKANAH.

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

ACCOMPANIMENT.

*p*

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

No. 5.

AIR, WITH CHORUS.

ADAGIO.

(Met. ♩ = 69.)

ANDANTE.

ELI. Let the peo - ple praise Thee, O

*Setto voce.*

ANDANTE. *Ped.*

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

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

*Ral . . . . . len . . . . .*

*Ral . . . . . len . . . . .*

SOPRANO. *a tempo*ALTO. *a mezza voce*. God be mer-ci-ful un-to us, God be mer-ci-ful

TENOR.

*a mezza voce*. God be mer-ci-ful un-to us, God be mer-ci-ful

BASS.

bless, shall bless

us.

God be

*tan - do.**Ped.**cres.*

un-to us, and bless us, and cause His face to

un-to us, and bless us, and cause His face to

un-to us, bless us, and cause His face to

mer-ci-ful, bless us, and cause His face to

*Dim.**Ped.**Cres.*

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

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

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

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

*Dim.*

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

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

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

*Rit.*  
*Ped.* *Rit.*

ADAGIO. (Met.  $\text{♩} = 69.$ )

*pp*  
SOPRANO. A - - men.

*pp*  
ALTO. *pp*

ALLA CORALE. *Ad lib.*  
TENOR. A - - men.

ELI. The Lord bless ye, and keep ye. *pp*  
BASS. A - - men.  
ADAGIO.

A - - men.

ELI. The Lord lift up His coun-ten-ance up - on ye, and give ye peace. A - - men.

A - - men.

A - - men.

A - - men.

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

A - - men.

# No. 6. BLESSED BE THE LORD.

MET. ♩ = 112

ALLEGRO MAESTOSO

CHORUS.

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

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

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

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

ALLEGRO MAESTOSO.

ACCOMP. *f* *f* *f* *ff*

loadeth us with ben - e - fits; E - ven the God of our ..... sal -

loadeth us with ben - e - fits; E - ven the God of our ..... sal -

loadeth us with ben - e - fits; E - ven the God of our ..... sal -

loadeth us with ben - e - fits; E - ven the God ..... of our ..... sal -

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

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

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

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

dai - - - ly load - - eth us with ben - e - fits, Blessed be the  
 dai - - - ly load - - eth us with ben - e - fits, Blessed be the  
 dai - - - ly load - - eth us with ben - e - fits, Blessed be the  
 dai - - - ly load - - eth us with ben - e - fits,

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

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

Met.  $\text{♩} = 120.$   
*un poco animato.*

our..... sal - va - tion.

our sal - va - tion.

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

our..... sal - va - tion.

*un poco animato.*

A - - -

A - - - - - men, A - - - - - men, A -

men, A - - - - - men, A - - - - - men,

- - - - - men, A - - - - - men, A - - - - - men,

- - - - - men, A - - - - - men, A - - - - - men, A - -

A - - - - - men, A - - - - - men, A - - - - - men,

A - - - - - men, A - - -





men, A - men, A - men, A -  
men, A - - - men, A - - -  
- men, A - - - men, A - - -  
- men, A - men, A - men, A - men, A -  
men, A - men, A - men, A - men, A -



men, A - men, A -  
- men, A - - - men, A - - -  
- men, A - - - men, A - - - men, A - - -  
- men, A - - - men, A - - - men, A - - -  
- men, A - - - men, A - - - men, A - - -  
- men, A - - - men, A - - - men, A - - -  
- men, A - - - men, A - - - men, A - - -



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

men, A - men, A - men, A - men, A - men, A -

men, A - men, A -

men, A - men, A -

men, A - men, A -

men, A - men, A -

men, A - men, A -

A - men, A - men, A - men, A - men, A -

men, A - men, A - men, A - men, A - men, A -

men, A - men, A - men, A - men, A -

men, A - men, A - men, A -

men, A - men, A - men, A -

men, A - men, A -

men, A - men, A - men, A - men, A -

men, A - men, A - men, A -

men, A - men, A - men, A - men, A -

men, A - men, A - men, A - men, A -

men, A - - - men, A - - - men,

men, A - - - men, A - - - men,

men, A - - - men, A - - - men, A - - - men,

men, A - - - men, A - - - men, A - - - men,

*Ped.*

A - - - men, A - - - men, A - - - men,

men, A - - - men,

men, A - - - men, A - - - men,

A - - - men, A - - - men, A - - - men, A - - - men,

A - - - men, A - - - men, A - - - men, A - - - men,

A - - - men,

men, A - - - men, A - - - men,

men, A - - - men, A - - - men, *ff* A - - - men,

men, A - - - men, A - - - men,

*f*



men, A - - - men, A - - - men, A - - -

men, A - - - men, A - - - men, A - - -

men, A - - - men, A - - - men, A - - -

men, A - - - men, A - - - men, A - - -

The first system consists of four vocal staves and a grand staff for piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. The lyrics are "men, A - - - men, A - - - men, A - - -" repeated across the four staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

- men.

- men.

- men.

- men.

- men.

The second system continues the vocal and piano parts. The vocal parts end with the syllable "- men." on a long note. The piano accompaniment continues with the same rhythmic pattern as in the first system.

The third system shows the vocal parts as empty staves, indicating they have finished. The piano accompaniment continues for several measures, ending with a double bar line. The piano part features a series of chords and a melodic line in the right hand, with a forte (ff) dynamic marking.

## No. 7.

## RECITATIVE

HANNAH.

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

ACCOMP.

*p*

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

*f*

*cres.*

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

*Lento. a tempo.*

*p* *f* *p*

*cres.*

## No. 8.

## PRAYER.

MET. ♩ = 116.

ANDANTE.

*f* *dim.*

Turn Thee un-to me, and have mer - cy up-on me; For I am

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#). The piano accompaniment is written in two staves, treble and bass clefs, with a key signature of one sharp. The piano part begins with a *pp* (pianissimo) dynamic marking. The lyrics are: "Turn Thee un-to me, and have mer - cy up-on me; For I am".

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "de - so-late, I am de - so-late and af - flict - ed; The trou - bles of my".

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "heart, of my heart, are en - larg - ed; O, bring Thou me out of my dis -".

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "- tress - es, of my dis - tress - es, bring me out of my dis - tress - es! Turn Thee an-to".

*Ritenu.* *a tempo.*

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

*Ritenu.* *ff* *p*

*a tempo.*

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

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

*dim.* *Riten.* *a tempo.* *un*

*poco ritard.*

O Lord, my God, I trust in Thee.

*poco ritard.* *p* *pp*



## No. 9

## RECITATIVE.

ELI

Wo - man; how long wilt thou be drunken? Put a - way thy wine from

ACCOMP.

*mf*

HANNAH

thee. No, my Lord; I am a woman of a sor-row-ful spir-it: I have drunk neither

*p*

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

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

*p*

CHORUS, SOPRANO.

plaint, have I spo ken. The

MET. ♩ = 54.

ELI.

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

*p*

*a tempo. Lento quasi Adagio.*

No. 10.

LORD IS GOOD.

CHORUS.

1st. ♩ = 76. ANDANTE MOSSO

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

ALTO.

TENOR.

BASS.

tion.

ACCOMP. *p* ANDANTE MOSSO.

trou - ble; And He knoweth them that trust in

The

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

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

and He know-eth them that trust in Him.

He knoweth them that trust in Him.

The Lord is

The Lord is good; a strong-

The Lord is good, The Lord is good, and He

good; a stronghold in the day of trou- ble; and He knoweth

hold in the day of trou- ble,

know- - - eth them that trust in Him.

them that trust in Him. The Lord is

The Lord is good; a strong-

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

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

strong - - hold in the day of trou -  
a strong - hold in the day of trou -  
strong - hold in the day of trou -  
- hold *Dim.* in the day of trou - - ble, of trou -

- ble; The Lord is good; a stronghold in  
- ble; The Lord is good; and a strong - - - -  
- ble; The Lord is a strong - - hold in the  
- ble;

*f* *dim.*

*Dim.* *p* trou - - - - ble; The Lord is  
- hold in the day of trou - - - - ble;  
day of trou - - - - ble, of trou - - - - ble;  
in the day of trou - - - - ble; The  
*f*

good; and a strong - - - - hold in the  
a strong - hold in the  
The Lord is good; a strong - hold in the  
Lord is a strong - - hold in the day of  
*dim.* *p*

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

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

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

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

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

*dim.*  
 trust in Him, He know - - eth them that  
*dim.* *p*  
 trust in Him, He know - - eth them that  
*p*  
 trust in Him, He know - - eth them that  
*dim.* *p*

*Ral* . . . . . *len* . . . . . *tan* . . . . .

trust in Him, and ... He knoweth them that

trust in Him, and He knoweth them that

trust in Him, and He knoweth them that

trust in Him, that trust, that

*cres.* *f* *dim.* *p*

*do.* *pp* *a tempo.*

trust . . . . . in Him.

trust . . . . . in Him.

*do.* trust, that trust in Him. *pp* *a tempo.*

trust in Him. *pp*

*do.* trust in Him.

*p* *A tempo.*

*cres.* *dim.* *Ritenu.* *dim.*



## No. 11.

## RECITATIVE.

MET.  $\text{♩} = 152$ . AGITATO.

ELKANAH.

ACCOMP.

AGITATO.

RECIT:

Hannah, why weepest thou, and why eatest thou

HANNAH.

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

down with-in me; mine eye poureth out tears un - to God; my tears have been my meat, day and

ELKANAH.

night. They that sow in tears, shall reap in joy. Be com-fort-ed; Hope thou in God.

## No. 12.

## DUETTO

MET  $\text{♩} = 80$ . ANDANTINO.

HARNAH.

ELKANAH.

ACCOMP.

ANDANTINO.

Where - fore is thy soul cast down? and why . . . . is  
 it dis - qui - et - ed with - in thee? Hope thou in God, for thou shalt yet

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

God, and thy God, . . . . . and thy . . . . .

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

God.

*p*

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

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

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

Hope in God, hope in God,

and my God, . . . . . and my . . . . . God,

in thy God, . . . . . in thy . . . . . God.

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

I shall yet praise Him.  
 Him, who is the health of thy coun-ten-ance,

Him, who is the health..... of my coun-ten-ance, Him, who is the health  
 Him, who is.... the

of my coun-ten-ance and my God, my God. Hope thou in  
 health of thy coun-ten-ance, and thy God, and thy God. Hope thou in

*Ritenu.*

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

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

*Ritenu.*

*a tempo.*

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

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

*a tempo.*

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

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

*pp*

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

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

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

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

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

*p* *Rall.*  
 my..... God, and my..... God.....  
 thy.... *p* *Rall.* God, and thy..... God.....  
*Rall.* *ff*

# No. 13. FOR EVERYTHING THERE IS A SEASON.

Met. ♩ = 126. ALLEGRO.

CHORUS WITH SOLOS.

ACCOMPANIMENT.

mf

ELI.

*tr* The vi-ol, *tr* the tabret, and the pipe!

Sopr. 1.

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

Sopr. 2.

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

ALTO 1.

ALTO 2.

For ev'-ry thing there is a sea - - - son ;

For "ev'-ry thing there is a

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

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

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

sea - - - son ;

Each purpose

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

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

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



HOPHNI.

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

PHINEHAS.

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

we may die.

Then let us drink, let us

we may die.

Then let us drink, let us

we may die. Let us eat, let us drink, let us drink,

we may die.

let us drink, let us drink,

swift, for swift the mo - ments fly; We know but

swift, for swift the mo - ments fly; We know but

play, let us play, For swift the moments fly; We know but

play, let us play, For swift the moments fly; We know but

let us play For swift the mo - ments fly; We know but

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

CHORUS.

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

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

III.

CHORUS.

HOPHNI. My sons! my sons! I am  
die.

PHINEHAS.  
die.  
die. There is a time, a time for  
die. There is a time, a time for  
die. There is a time to laugh,  
die. There is a time to laugh, a time to laugh,

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

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

*Cres.* *Decres.*

HOPINI.

love.  
PHINEHAS.

love.  
SOPR. 1.

love.  
SOPR. 2.

love.  
ALTO 1.

love.  
ALTO 2.

love.  
TENOR 1 & 2.

love.  
BASS 1 & 2.

CHORUS.

CHORUS OF PRIESTS.

CHORUS.

CHORUS OF PRIESTS.

Cres.

Cres.

Cres.

Cres.

Cres.

Cres.

Cres.

There's a time to laugh, and a time for

There's a time to laugh, and a time for weeping, for

There is a time to laugh, and a time for weep - - ing,

There is a time to laugh, and a time for weep - - ing,

Woe un - to them..... that rise up early in the morn -

Woe un - to them..... that rise up early in the morn -

weep-ing, A time to wake, and a time for sleep ing, A time to

weep ing, A time to wake, and a time for sleep ing, A time to

A time to wake, and a time for sleep - ing, for sleep ing,

A time to wake, and a time for sleep - ing, for sleep ing,

- ing, that they may fol - low, may fol - low strong drink !.....

- ing, that they may fol - low, may fol - low strong drink !.....

CHORUS.

CHORUS OF PRIESTS.

rest, and a time to rove, A time to  
 rest, a time to rove, to rove,  
 A time to rest, and a time, a time to rove, A time to hate,  
 A time to rest, and a time, a time to rove, A time to hate,  
 Woe un - to them that con - tin - - ue  
 Woe un - to them that con - tin - - ue

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

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

HOPHNI.

PHINEHAS.

Then let us

Then let us eat, and drink, and play ;

laugh, a time for weep - - ing, A time to wake, a time for

laugh, a time for weep - - ing, A time to wake, a time for

There's a time to wake, a time for sleep - - ing,

A time to wake, and a time for

them ! Woe un - - to them !.....

CHORUS.

CHORUS OF PRIESTS.

eat, and drink, and play, play, and drink, let us drink,  
 Then let us play, and drink, let us  
 sleep - ing, A time to rest, a time to rove, . . . . .  
 sleep - ing, A time to rest, a time to rove, . . . . .  
 a time for sleep - - ing, A time to hate, a time to  
 sleep - ing, And a time to hate, a time to  
*f* Woe! . . . . . *f* Woe un - to  
 let us play, let us drink, *p* A time to  
 play, *Cres.* let us drink, *Dim.* A time to  
 A time to hate, a time to love, and a time to  
 love, a time to *Cres.* love, and a time to  
 love, a time to love, *Dim.* and a time to  
 that rise up ear - - ly in the morn - - ing, that  
 them . . . . . *p*



love, a time to love, *f* Let us drink, let us drink, let us

love, *pp* and a time to hate, *Cres.*

love, *pp* and a time to hate, *Cres.*

love, *pp* and a time to hate, *Cres.*

they may fol - low strong drink.

*p* *cres.*

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

*mf* let us drink, for swift, for

*mf* Let us eat, let us drink, let us play,

*f* *p*

drink, let us play, let us  
 swift the mo - ments fly, let us drink, eat, and play,  
 Then let us drink, eat, and play, let us  
 Woe . . . un-to them,  
 drink and play, . . . . . let us drink and  
 let us drink, let us play,  
 drink, let us play, let us eat, let us  
 Woe . . . un-to them,

play,..... let us drink and play, To - -  
 let us eat, let us drink, let us eat, and  
 drink, let us eat, let us drink, To - -  
 Woe un-to them that con - tin - ue un - til  
 mor - row we may die.....  
 drink; To - mor - row we may die.....  
 mor - row we may die.....  
 night, till wine in - - flame them!

Let us eat, and drink, For swift the mo - ments fly; To -

We know but this—we live to - day, we live to - day, To - morrow we may

We know but this— we live to - day, To - morrow  
let us eat, and drink, For swift the mo - ments fly, the

Woe! Woe!

mor - row we may die; Let us eat, let us drink, let us play; To -

die, to - morrow we may die;

we may die;..... let us play, to -  
let us drink, let us play,  
mo - ments fly,.....

Woe! Woe!

mor - row we may die; let us drink, let us  
 Then let us eat, and  
 mor - row we may die.  
 Woe, woe, un - to them!  
 play, let us drink, let us play,  
 drink and play, For swift, for swift the mo - ments fly,  
 let us drink, let us play, let us drink, let us  
 Woe un - to them! Woe un - to

Musical notation includes treble and bass staves for both voice and piano. Dynamics include *ff*, *Cres.*, and *p*. Performance markings include accents and slurs. The piano part features a prominent triplet figure in the right hand towards the end of the page.

We know but this—we live to-day, To-mor-row  
 play; We know but this—we live to-day, To-mor-row  
 unison. Woe un-to them that con-tin-ue till  
 unison. them! un-to them that con-tin-ue till  
 Then let us eat, and drink, and  
 we may die..... We know but this—we live to-day, we  
 we may die..... We know but this—  
 we may die..... Let us drink and play; for  
 wine in-flame them! Wee!

play, For swift the mo - ments fly, the mo - ments fly; We

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

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

swift the mo - ments fly, the mo - ments fly;.....

Woe! Woe! Woe!

*Cres.*

*f*

know but this—we live to - day,

We know but this—we live to -

We know but this—we live to -

We know but this— We know but this— we live to - day, we  
 day, To - mor - row we may die,.....  
 day, To - mor - row we may die,.....  
 Woe un - to them that con - tin -  
 live to - day, To - mor - row we may die, to -  
 To - mor - row we may die, to -  
 to - mor - row we may die, may  
 ue, con - tin - ue un - til night to drink till



mor - row we may die.

die,..... Then let us eat, and drink, and  
die.....  
die.....

wine in - flame them! Woe un - to them!.....

*Sua*..... *loco.*  
*fp*

Let us drink, let us play; let us drink, let us

play, and play;

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

Woe un - to them!..... Woe un - to

*fp*

play, let us drink, let us play, To -  
 and let us play, For swift the mo - ments fly,  
 For swift, for swift the moments  
 them!..... Woe un - to them!.....  
*mf p* De - cres - cen - do. *mf p* De - cres - cendo.  
 mor - row we may die,  
 To - mor - row we may  
 let us eat, and drink,  
 let us eat, and drink.  
 fly; let us drink and play,  
 let us drink and  
 Woe!..... Woe!.....  
*mf* *p*

To - mor - row we may die. *pp*

die, To - mor - row we may die, may die.... *pp*

To - mor - row we may die.... *pp*

To - mor - row we may die, may die.... *pp*

play, To - mor - row we may die, may die.... *pp*

Woe!..... *pp*

*Ped.*

*ppp*

*attacca subito*

No. 14.

RECITATIVE

ANDANTE.

RECIT.

ELI

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

ACCOMP.

*pp*

*a tempo.* MET. ♩ = 72.

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

If one man sin against an-oth-er, the judge shall judge him ;

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

If

## No. 15.

## AIR.

Met. ♩ = 66. CANTABILE.

ELI. Thou should'st mark i - ni - qui - ties, O Lord, who, who shall

ACCOMP. *p*

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

give - ness with Thee, that Thou may'st be fear *cres.* *dim.*

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

Thou should'st mark i - ni - qui - ties, if Thou should'st mark i - ni - qui - ties, O Lord;

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

*cres.*

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

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

*dim.*

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

ed.....

*pp*

*Ped.*

No. 16.

CHORUS OF LEVITES.

MET. ♩ = 100. ANDANTE.

TENOR. *f*  
O ye kindreds of the people; Give unto the Lord glo - ry and strength;

BASS. *f*  
O ye kindreds of the people; Give unto the Lord glo - ry and strength;

ACCOMP. *f*

Bring an of - fering, and come in - to His courts, Bring an of - fering, and come in - to His

Bring an of - fering, and come in - to His courts, Bring an of - fering, and come in - to His

CORALE. MET. ♩ = 50.

SOPR. SOSTENUTO.

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

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

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

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

*ff*

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

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

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

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

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

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

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

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

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

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



## No. 17. RECITATIVE AND CHORUS.

MET.  $\text{♩} = 108$   
CHORUS OF LEVITES  
*a tempo.*

MAN OF GOD. *ff*

I am come to sa - cri - fice to the Lord a lamb, without blem - ish. Give

ACCOMP. *ff* **ANDANTINO.**

MAN OF GOD. *Cres. p*

flesh to roast for the priest; for we will not have sod - den flesh of thee, but raw. What e - vil

RECIT: *ff > p*

MAN OF GOD. *MAESTOSO. Cres. p*

thing is this that ye do? Why of - fer ye pol - lu - ted of - fer - ings up - on mine al - tar? Saith the Lord of

*f* *p* *Cres.*

**ALLEGRO.** MET.  $\text{♩} = 126$ .**RECIT:**

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

SOPRANO. *f* They have pro - fan - ed it!

ALTO. *f* They have pro - fan - ed it!

TENOR. *f* They have pro - fan - ed it!

BASS. *f* They have pro - fan - ed it!

way; ye have caused many to stumble at the law; Ye have corrupted the cov-e- nant of

Le - vi. Therefore, the Lord hath made you con - temp - ti - ble and base be - fore all the

ANDANTE MAESTOSO. MET.  $\text{♩} = 96$

people; And He will lift up an en - sign to the na-tions a - far; And, be - hold, they shall

ANDANTE MAESTOSO.

come with speed; quick-ly, quick - ly come!

CHORUS.

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

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

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

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

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

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

*Cres.*

*Cres.*

*Cres.*

# PHILISTINES, HARK, THE TRUMPET SOUNDING.

No. 18.

SOLO AND CHORUS OF PHILISTINES.

"Eli." By M. COSTA.

MET.  $\text{♩} = 126$ .

**MARZIALE.**

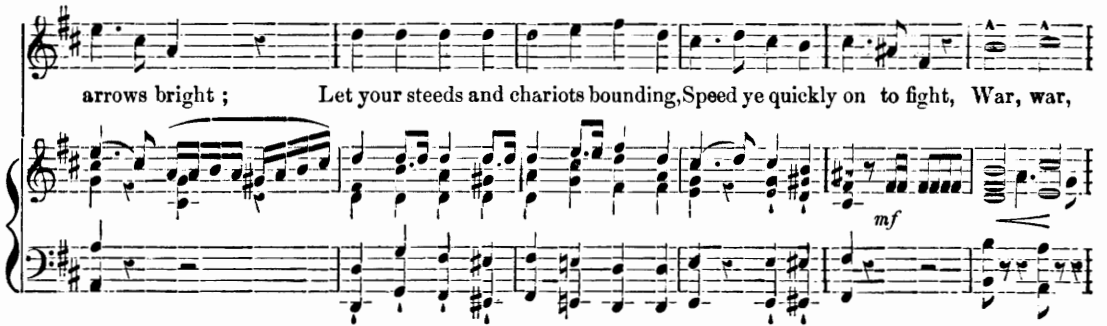


**SAPH.**

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



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



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



## TENOR 1 &amp; 2.

Speed us, speed us, speed us on to fight! Speed us,  
BASS 1 & 2.

Speed us, speed us, speed us on to fight! Speed us,

speed us, speed us on to fight! War a - gainst the Is - rael-ite!

speed us, speed us on to fight! War a - gainst the Is - rael-ite!

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

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

SOLO.

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

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

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

*Stacc.*

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

A - phek! A - phek! let your quivers rattle! Men of might,

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

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

PRIESTS OF DAGON.

*Cres.*

We have of - fered vic - tims am - ple; Da - gon heard their dy - ing cries:

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

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

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

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

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

*Cres.*

*cres.*

Dart - - ing

Dart - ing through the gloom of night!

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

Hark! he speaks in thunder - crashes! Hark!

Hark! he speaks in thunder - crashes! Hark!

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

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

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

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



Da - gon's aid will crown the fight; Da - gon's

Solo.  
War against the Is - raelite!  
aid will crown the fight! War!

War a - gainst the  
War!

War a - gainst the Is - raelite! *pp* *cres* - *cen* - *do*.

Is - raelite! Men of might, come, Come forth and fight, Phi -  
War! War! War! War! War!.....

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

*ad lib.*

*p* *p* *colla voce.*

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

*u tempo.* *p* *cres.*

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

*p*

on to fight! War! War!

**ADAGIO.**

**SOPRANO.** War!..... War!.....

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

**TENOR.** War!..... War!.....

**BASS.** War!..... War!.....

**ADAGIO.**

TEMPO 1<sup>o</sup>.

*ff*

War!..... a - - - gainst

SOPR. *ff*

War!..... a - - - gainst

ALTO. *f*

War!..... a - - - gainst

TENOR. *ff*

War!..... a - - - gainst

BASS. *ff*

War!..... a - - - gainst

SVA.

TEMPO 1<sup>o</sup>. *f*

the Is - - - rael - ite!

the Is - - - rael - ite!

the Is - - - rael - ite!

the Is - - - rael - ite!

the Is - - - rael - ite!

SVA.

## No. 19.

## AIR.

SOSTENUTO. E TRANQUILLO. MET. ♩ = 116.

ELI.

ACCOMP.

ELI.

ACCOMP.

*p*

*p*

*p*

*p*

Hear my prayer, O

Lord, and let my cry come un - to Thee! Hear, O hear my prayer, O

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

me; teach me, teach me to do Thy will, teach me, teach me to do Thy

will; for Thou, Lord, art my God, for Thou, Lord, art my

*cres - cen - do.*

God!

*Rall. e pp*

## No. 20.

MAN OF GOD.

RECIT: quasi a tempo.

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

*fp*

sa - cri - fice, and at mine of - fer - ings which I have com - mand - ed in my hab - i - ta - tion; and

hon - or - est thy sons a - bove me with the chief - est of all the of - fer - ings of Is - ra - el, my

peo - ple? There - fore, the Lord God of Is - ra - el saith — “Be - hold! the

*MAESTOSO.*  
*a tempo.* MET.  $\text{♩} = 88.$   
*p* *Sempre cres.*

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

*sino alla fine, ed accelerando il tempo gradatamente.*  
*tremo.*

house; there shall not be an old man in thine house for - ev - er. And this shall

*Cres - cen - do.*

be a sign un - to thee, that shall come upon thy sons, on Hophni and Phi - ne - has; in

*dim.*

*Cres - cen - do.*

one day they shall die, — both of them.” Woe is me

*cres. cres. dim.*

ELI.

RECIT: MAN OF GOD.

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

LENTO. *p*

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

*p*

ELI.

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

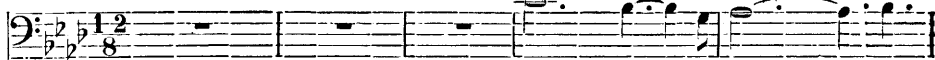
## No. 21.

## DUETTO.

MET. ♩ = 72. CANTABILE.

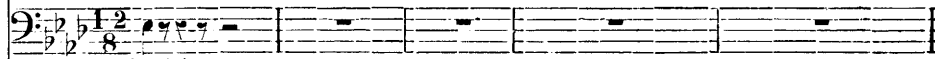
*Dol.*

MAN OF GOD.



Lord, cause Thy face..... to

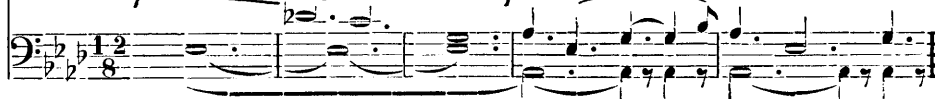
ELI.



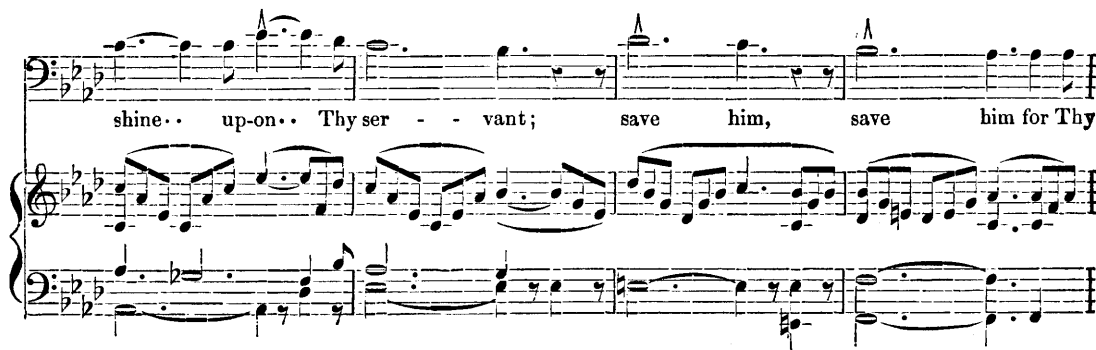
death!

CANTABILE.

ACCOMP.

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

shine.. up-on.. Thy ser - - vant; save him, save him for Thy



mer - - - - - cies' sake!

Lord, cause Thy face..... to shine.. upon.. Thy



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





En - ter not in-to judg - - ment, in-to judg - ment with Thy ser - vant; for in thy  
 sake! En - ter not in-to judg - ment with Thy ser - vant; for in thy  
*cres - cen - do.*  
 sight shall no man liv - - ing be jus - ti-fied, no man liv - ing be  
*cres - cen - do.*  
 sight shall no man liv - - ing be jus - ti-fied, no man liv - ing be  
 jus - ti-fied. En - ter not in - to judg - - ment,  
 jus - ti-fied. En - ter not in - to judg - - ment, in - to judg - - ment with Thy  
*Cres - cen - do.*  
 Lord, cause Thy..... face..... to shine up-on.... Thy  
 ser - vant; Lord, cause Thy face to shine upon.... Thy

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

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

sake, for Thy mer - - - cies' *dim.* sake, for Thy mer - - -

sake, for Thy mer - - - cies' *dim.* sake, for Thy mer - - -

- - - cies' sake!

- - - cies' sake!

*mf* *Cres.*

*cres.*

*p*

*p*

# No. 22. O MAKE A JOYFUL NOISE.

Met. ♩ = 50. MOLTO MAESTOSO. CHORAL.

SOPRANO.  
ALTO.  
TENOR.  
BASS.

O make a joy-ful noise To God the Lord, ye lands,

ACCOMP. *MOLTO MAESTOSO.* *ff*

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

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

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

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

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

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

people, come, like sheep, O - bey His call! O - - bey His call!

people, come, like sheep, O - bey His... call! O - - bey His call!

people, come, like sheep, O - bey His... call! O - - bey His call!

people, come, like sheep, O - bey His call! O - - bey His call!

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "people, come, like sheep, O - bey His call! O - - bey His call!". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

No. 23. MET.  $j = 96$ .

LENTO, ALLA CORALE.

ELI. The Lord is in His ho - ly tem - ple; Let all the

ACCOMP. *pp*

The score is for a single voice (Eli) and piano accompaniment. The tempo is Lento, Alla Corale. The key signature has one flat (B-flat). The piano part is marked *pp* and features a simple harmonic accompaniment with chords and moving lines in both hands.

earth keep si - lence be - fore Him.

*Ped.*

This section continues the piano accompaniment from the previous section. It includes a *Ped.* (pedal) marking. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

*crescendo. decrescendo.*

This section continues the piano accompaniment from the previous section. It includes a *crescendo. decrescendo.* marking. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

## No. 24.

## RECITATIVE.

HANNAH.

O - pen un - to me the gates of right-eous-ness; I will go in - to

ACCOMP.

them, I will go in - to them, and I will praise the Lord!

MAESTOSO.

cres.

## No. 25.

## AIR.

MET. ♩ = 132. ALLEGRO CON BRIO.

HANNAH.

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

ACCOMP.

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

mf

p

cres.

tr

cres.

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

heal - ed.... me; Thou hast turn - ed my mourn - ing, my mourning in - to danc - ing, in - to

danc - ing, and gird - ed me with glad - ness, and gird - ed me with glad -

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

lift - ed me up, and hast not.... made my foes to re - joice.....

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

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

heal - ed me: Thou hast turn - ed my mourn - ing, my mourning in - to danc - ing, my

mourning in - to danc - ing, my mourning in - to danc-ing, in - to danc - - - ing, and

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

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

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

ev - - er, for -

*p staccato.*

- ev - - er, I will give thanks, I will give thanks, thanks, thanks, O



Lord, thanks, thanks, my God,..... for -

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "Lord, thanks, thanks, my God,..... for -". The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). There are several accents (^) above the notes in the vocal line.

- ev - - - er! O, Lord, my God, my God; I

This system contains the next two staves. The vocal line continues with: "- ev - - - er! O, Lord, my God, my God; I". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A trill (tr) is marked above the first note of the vocal line.

will give thanks un - to Thee for - - - er, for -

This system contains the third and fourth staves. The vocal line continues with: "will give thanks un - to Thee for - - - er, for -". The piano accompaniment includes dynamic markings: *p* (piano) and *f* (forte). A crescendo (*cres.*) is indicated above the vocal line.

ev - - - er!

This system contains the fifth and sixth staves. The vocal line continues with: "ev - - - er!". The piano accompaniment continues with a steady bass line. A trill (tr) and a crescendo (*Cres.*) are marked above the vocal line.

This system contains the seventh and eighth staves, which are primarily piano accompaniment. The right hand has a melodic line, and the left hand has a bass line. The music concludes with a final chord in the right hand.

## No. 26.

## RECITATIVE.

**ELI.** Why cam - est thou hi - ther? **HANNAH.** O, my Lord, I am the

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

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

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

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

No. 27. BLESSED IS HE THAT COMETH.

ALLA CORALE. CHORUS.

ELI. Bless - ed is he that com - eth in the name of the Lord. SOP. A -

ALTO. A -

TENOR. A -

BASS. A -

ACCOMP. ALLA CORALE. A -

MAN OF GOD. MAESTOSO. Met.  $\text{♩} = 116$ . CHORUS.

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

men. Ho -

men. Ho -

RECIT. MAESTOSO.

MAN OF GOD.

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

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

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

CHORUS.

RECIT.

he is the mes - sen - ger of the Lord.....

*a tempo.*

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

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

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

RECIT.

*a tempo.*

*a tempo.*

MAESTOSO. ALLA CORALE.

san - - - na!

And thou, child, shalt be call - ed the  
MAN OF GOD.

san - - - na!

san - - - na!

Met. ♩ = 84.

MAESTOSO.

CHORUS.

Prophet of the High - est.

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

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

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

# HOSANNA IN THE HIGHEST.

No. 28. MET.  $\text{♩} = 84$ .

CHORUS.

ALLA BREVE.

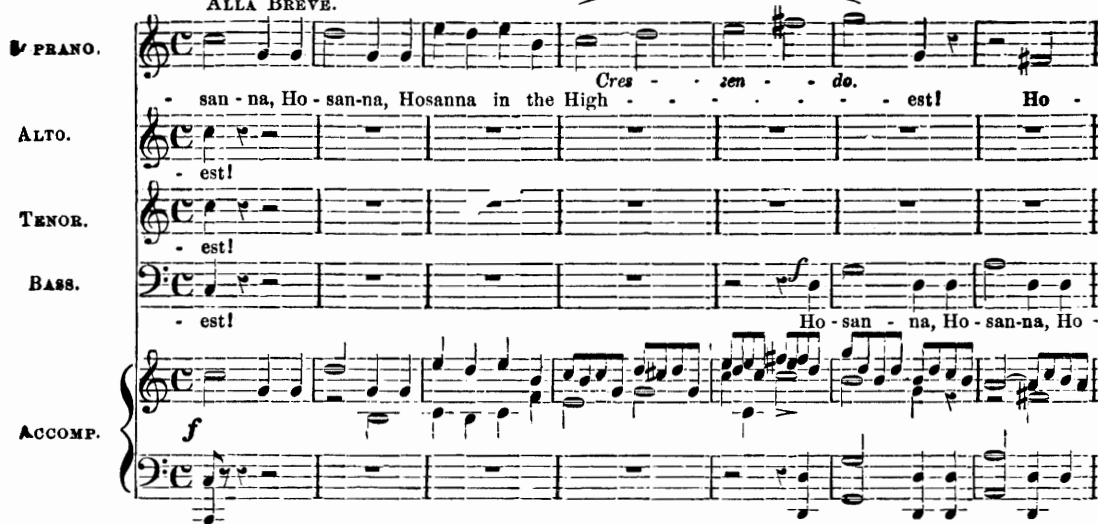
FRANO. *f* *Cres - cen - do.*  
- san - na, Ho - san - na, Hosanna in the High - - - - - est! Ho -

ALTO.  
- est!

TENOR.  
- est!

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

ACCOMP. *f*



sanna in the High - - - - - est!

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

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

Ho - - san - - na,

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

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

High - - - - - est!



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

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

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

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

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

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

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



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

*Ped.*

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

est; Ho-san - na, Ho -  
 - san - - - na, Ho - san - na, Ho - san - na;  
 High - est, Hosan - na in the High - - - - do. - est, Ho-san-na,  
 High - est, Hosan - na in the High - - - - est;

*Cres - cen - do.*

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

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

*Sra.*

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

*Sra.*

*p* *CRES.*

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

*8va.*  
*cres.* *ff*

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

*8va.*

High est!.....  
 High est!.....  
 High est!.....  
*loco.* High est!.....

*pesante.*

## PART THE SECOND.

## No. 29.

## "THE MORNING PRAYER."

ANDANTE Met. ♩ = 120.

**SAMUEL.**

**ACCOMP.**

The musical score is written for voice and piano. It begins with a key signature of two flats (B-flat major) and a 2/4 time signature. The tempo is marked 'ANDANTE' with a metronome marking of 120. The vocal part, labeled 'SAMUEL', is written in a single staff. The piano accompaniment, labeled 'ACCOMP.', is written in two staves. The score is divided into four systems. The first system shows the vocal line with a whole note rest and the piano accompaniment starting with a piano (pp) dynamic. The second system continues the piano accompaniment with piano (p) dynamics. The third system shows the vocal line re-entering with piano (p) dynamics. The fourth system concludes the piece with piano (p) and piano-piano (pp) dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

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

*Sempre sotto voce.*

sac - ri - fice Of praise and prayer to Thee, the sac - ri -

- fice Of praise and prayer to Thee: I laid me

*Cres - cen - do.*

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

*Cres - cen - do.*

arm protect - ed me, Thine arm protect - ed me, pro - tect - - - ed

me. Uphold thy ser - vant

*Sva*..... *loco.*

*mf*

*De - cres - cen - do.*

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

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

*Cres. cen. do.*

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

*p Cres.*

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

*f p Dim.*

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

*p*

be my God..... and guide!.....

*Rall. a tempo. p a tempo.*

*pp*

No. 30.

RECITATIVE.

HANNAH. *Lento in misura.* The

SAMUEL. My mo - ther, bless me! Bless me, my fa - ther!

ELKANAH. *Lento in misura.* The

ACCOMP. *p*

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

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

*mf* MET. ♩ = 120.

RECIT:  
My son, hear the instruction of thy fa - ther;

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



Met. ♩ = 112.  
ALLEGRO MODERATO.

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

ALLEGRO MODERATO.

stand - - - ing.

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

Then shalt thou safe-ly

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

*tranquillo.*

*Cres - cen - do.*  
 walk in the way; and thy foot shall nev - er stum -

*Cres - cen - do.*  
 walk in the way; and thy foot shall nev - er stum - - -

*Cres - cen - do.*

No. 31.

TRIO.

ALLEGRETTO. MET. ♩ = 116.

ble.

ble.

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

*p pp*

ALLEGRETTO.

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

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

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

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

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

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

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

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

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

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

*ral - - len -*

Him, on - ly Him, on - ly Him shalt thou serve, and Him on - ly

*ral - - len -*

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

*ral - - len -*

Him, on - ly Him, on - ly Him shalt thou serve, and Him, on - ly

*ral - - len -*

*p*

*Ped.* \*

*- tan - - - do.* *a tempo.*

Him, on - ly Him shalt thou serve.

*- tan - - - do.*

Him, on - ly Him will I serve.

*- tan - - - do.*

Him, on - ly Him shalt thou serve.

*- tan - - - do.*

*a tempo.*

*mf*

*Ped.* \*

*Rall.*

*Ped.* \*

MODERATO. Met. ♩ = 116.

ELI.

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

ACCOMP.

QUARTET.

SENZA ACCOMPAGNIMENTO.

HANNAH.

SAMUEL.

ELKANAH. *Cres - cen - do. De - cres - cen - do.* We bless you in the  
 We bless you in the name of the Lord, We bless you in the  
 ELI.  
 - dren. We bless you in the

Accompagniment ad lib.

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

We bless you in the name of the Lord.

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

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

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

ADAGIO. Met.  $\text{♩} = 72$ .

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

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

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

ADAGIO.

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

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

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

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

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

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



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

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

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

The first system consists of three vocal staves and a grand staff. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands of the grand staff. The lyrics are: "Let them be bless - ed up - on the earth, be bless - ed up -".

*Lento.* on the earth, up - on the earth!

on the earth, up - on the earth!

on the earth, up - on the earth!

*Lento.* *a tempo.* *p*

*Ped.*

The second system continues the vocal lines and piano accompaniment. It includes the tempo marking "Lento." and the dynamic marking "p". The lyrics are: "on the earth, up - on the earth!". The piano part features a "Ped." (pedal) marking.

The third system consists of three vocal staves and a grand staff. The vocal parts are mostly empty, indicating a rest for the vocalists. The piano accompaniment continues in the grand staff, featuring a long, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand.

No. 33.

MARCH OF ISRAELITES.

Met.  $\text{♩} = 88.$

MARZIALE  
RELIGIOSO.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C) and begins with a dynamic marking of *mf*. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes.

The second system continues the musical piece, maintaining the same grand staff format and tempo. The melodic line in the treble clef shows some rhythmic variation with the use of beamed eighth notes.

The third system of notation continues the piece, with the treble clef melody featuring a prominent eighth-note pattern.

The fourth system of notation continues the piece, with a dynamic marking of *f* appearing at the beginning of the system. The bass clef accompaniment remains consistent.

The fifth system of notation continues the piece, showing the continuation of the melodic and harmonic themes.

The sixth and final system of notation concludes the piece, ending with a final cadence in the treble clef.

First system of a piano score, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of the piano score, continuing the melodic and harmonic development from the first system.

Third system of the piano score, showing further progression of the musical themes.

Fourth system of the piano score, maintaining the intricate texture of the previous systems.

Fifth system of the piano score, featuring a dynamic marking of *p* (piano) and a tempo marking of *e stac.* (allegretto staccato) in the bass staff.

Sixth system of the piano score, continuing the piece with various musical notations.

Seventh system of the piano score, concluding the page with a final melodic and harmonic statement.

*Cres - cen - do.*

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note, and then a quarter note. The bass staff provides a steady accompaniment with eighth notes.

The second system continues the melodic line in the treble staff, which now includes some sixteenth notes. The bass staff continues with eighth notes, maintaining the rhythmic foundation.

*Cres - cen - do.*

The third system shows the treble staff with a mix of eighth and sixteenth notes. The bass staff continues with eighth notes, and there are some dynamic markings like *f* and *stacc.* visible in the lower part of the system.

The fourth system introduces a more complex texture with chords in the treble staff. The bass staff continues with eighth notes. The dynamic marking *f e stacc.* is clearly visible at the beginning of the system.

The fifth system continues the rhythmic pattern with eighth notes in both staves. The treble staff features some chords and rests, while the bass staff remains active with eighth notes.

The sixth system shows further development of the melodic line in the treble staff, with some sixteenth notes and rests. The bass staff continues with eighth notes.

The seventh system concludes the page with a final melodic phrase in the treble staff, ending with a quarter note. The bass staff continues with eighth notes until the end of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and single notes, with some notes beamed together. There are accents and slurs over certain notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking *ff* (fortissimo) in the bass staff. There are various articulations like slurs and accents.

Third system of musical notation, showing complex chordal textures and melodic lines in both staves.

Fourth system of musical notation, with continued harmonic and melodic development.

Fifth system of musical notation, featuring a change in the bass staff clef from bass to treble.

Sixth system of musical notation, maintaining the complex texture.

Seventh system of musical notation, ending with a *Ritenuo.* (ritardando) marking.

## No. 34.

## RECITATIVE.

Eli.

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

ACCOMP.

*p*

e - ne - mies. Let not your heart faint; fear not, do not trem - ble, neith - er be ye

*a tempo. MODERATO. MET. ♩ = 88.*

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

*p Cres - cen - do.*

RECIT:

He that go - - eth with you, to fight for

*De - cres - cen - do.*

you, a - gainst your foes, and save you.

No. 35.

CHORUS.

MAESTOSO. Met. ♩ = 88.

SOPRANO.

ALTO.

TENOR.

BASS.

ACCOMP.

Hold not Thy peace, and be not still, O God; for lo! Thine en - e - mies

MAESTOSO.

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

mf

Ped.

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

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

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

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

Cres. f

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

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

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

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

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

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

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

*Riten'o.* ALLEGRO. Met. ♩ = 132.

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

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

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

*Riten'o.* ALLEGRO. *ff*





wood, as the fire burneth a wood, and as the flame setteth the mountains on fire, the  
 wood, as the fire burneth a wood, and as the flame setteth the mountains on fire, the  
 wood, as the fire burneth a wood, and as the flame setteth the mountains on fire, the

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

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

mountains on fire.....

mountains on fire.....

mountains on fire.....

TEMPO GIUSTO. MET. ♩ = 84.

So per-se-cute them with Thy tempest, and make them, and

*f e stacc.*

TEMPO GIUSTO.

*f e marcato.*

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

make them a-fraid with Thy storm. So persecute them with Thy tem-pest,

So per-se-cute them with Thy tem-pest, and  
make them, and make them afraid with Thy storm. So persecute them with Thy tem-pest,  
and make them afraid with Thy storm. So per-se-cute them, and

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

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

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

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

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

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

- afraid with Thy storm.

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

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

- afraid with Thy storm. So persecute them with Thy tem - pest, and

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

make them a - afraid with Thy storm. So per - se - cute.... them

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

make them a - afraid with Thy storm.

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

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

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

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

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

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

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

with Thy tem - pest:

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

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

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

So per-se-cute them

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

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

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

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

*Ped.*

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

with Thy storm ! So per - se - cute them  
 with Thy storm ! So per - se -  
 with Thy storm ! So  
 with Thy storm ! So per - se - cute them



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

and make them afraid with Thy storm, and make  
 and make them afraid with Thy storm, and make  
 and make them afraid with Thy storm, and make  
 and make them afraid with Thy storm, and make

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

*Ped.*

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

*Ped.*

a - - - fraid with Thy storm!.....  
 - fraid, a - fraid..... with Thy storm!.....  
 a - - - fraid with Thy storm!.....  
 them a - - fraid..... with Thy storm!.....

*Ritenu.*

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

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

MARZIALE RELIGIOSO.

*ff e Stacc.*

They as - crib - ed their sal - va - tion To Thy deeds in an - cient days.

They as - crib - ed their sal - va - tion To Thy deeds in an - cient days.

They as - crib - ed their sal - va - tion To Thy deeds in an - cient days.

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

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

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

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

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

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



fall! O fight for us,..... great God of battles, fight for

fall! Fight for us, O fight for us,.....

fall! Fight for us, great God of battles, fight for

fall! Fight for us, O fight for us,..... fight for

us, O fight for us,..... Thine and Is - rael's foe shall fall, Thine and

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

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

*Ritenu - to.*

Is - rael's foe shall fall, Thine and Is - - rael's foe shall fall!

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

Is - rael's foe shall fall, Thine and Is - - rael's foe shall fall!

*Ritenu - to.*

No. 36.

RECITATIVE.

Met. ♩ = 96.

ANDANTINO  
TRANQUILLO.

*p*

*pp un poco ritenuto. a tempo. ral . . . f p*

SAMUEL. RECIT.

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

*p*

*Lento.*

RECIT.

*prais - es un - to Thy name, O most High! To show forth Thy lov - ing*

*Lento.*

ANDANTE.

*kindness in the morning, and Thy faithfulness ev'ry night. Blessed are*

*p*

they that dwell in Thy house; for a day in Thy courts is better than a

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

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

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

No. 37. THE EVENING PRAYER.

ANDANTINO. MET. ♩ = 96.

*Cres - - cen - - do.*

SAMUEL.

ACCOMP.

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

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

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

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

*Cres - - cen - do.*

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

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

*Cres - cen - do.*

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

*Cres - - cen - do.*



*Cres - cen - do.*

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

*cres.**pp**poco -**(He lies down.)*

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

*a-poco con Sordino e rall.*

And all that is with - in me,

bless His ho - ly name!

Bless the Lord, O

*ppp**(He falls asleep.)*

my soul, bless.....

*lunga  
pausa.*

No. 38.

CHORUS OF ANGELS.

SOSTENUTO.

AN ANGEL. *pp*

The Lord is thy keep - er!

ACCOMP. *pp*

CHORUS.

MET. ♩ = 80. ALLEGRETTO.

FIRST SOPRANO. *pp*

SECOND SOPRANO. *pp*

FIRST ALTO. *pp*

SECOND ALTO. *pp*

ACCOMP. *pp*

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

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

ALLEGRETTO.

*Cres - cen - do.*

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

*Cres - cen - do.*

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

*Cres - cen - do.*

ACCOMP.

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

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

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

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

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

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

*De-cres-cen-do.*

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

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

*De-cres-cen-do*

*De-cres-cen-do.*

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

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

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

*Ped. p*

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

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

*ppp*

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

# WOE UNTO US.

No. 39.

MET.  $\text{♩} = 138$ . ALLEGRO.

RECITATIVE, CHORUS WITH SOLOS.

MESSENGER.

Woe un-to

us; for we are spoil-ed! Is - ra - el is smit - ten be - fore the Phil -

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

## No. 40.

### CHORUS, WITH SOLOS.

ALLEGRO GIUSTO. MET.  $\text{♩} = 112$ .

SOPRANO.

ALTO.

TENOR.  
MESSENGER.

CHORUS.

men!  
BASS.

Woe un - - to

ALLEGRO GIUSTO

*f*

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

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

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

spoil - - - ed!

spoil - - - ed! Where - fore hath the

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

spoil - - - ed!

Where - fore hath the Lord smit - ten us to -

Lord smit - ten us to - day be - fore the Phil - is - - - tines?

day be - fore the Phil - is - - - tines? Where - fore

Where - fore hath the Lord smit - ten us to - day be - fore the Phil -

day be - fore the Phil - is - - - tines, be - fore the Phil -

be - fore the Phil - is - - - tines, be - fore the Phil -

hath the Lord smit - ten us to - day be - fore the Phil -

is - - - tines? smit - ten us to - day be - fore the Phil -

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

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

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

*ff*

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

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

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

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

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

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



us!

us!

HOPHNI.  
us! Let us take the ark, the ark of the Lord, out of  
PHINEHAS.

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

CHORUS. *f* O

CHORUS. *f* O

save us, it may save us from the hand of our en - - e-mies! O  
CHORUS. *f*

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

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

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

march thro' the wil - der - ness, the earth

march thro' the wil - der - ness, the earth

march thro' the wil - der - ness, the earth

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

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

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

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features a complex, rhythmic texture with many sixteenth and thirty-second notes, and a dynamic marking of *f* (forte) is present.

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

The second system continues the vocal and piano parts. The piano accompaniment maintains its intricate rhythmic pattern.

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

The third system concludes the vocal and piano parts. The piano accompaniment features a prominent melodic line in the right hand.

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

Thou didst march thro' the wil - der - ness, the earth  
 Thou didst march thro' the wil - der - ness, the earth  
 Thou didst march thro' the wil - der - ness, the earth

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

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

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

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

The first system consists of three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The lyrics are: "drop - ped at the pre - sence of God; e - ven Si - - na - i it -". The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

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

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

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

The second system continues the vocal lines and piano accompaniment. The lyrics are: "- self was mov - - ed, e - - ven Si - na - i it - self was mov -". The piano part continues with its intricate rhythmic patterns.

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

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

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

The third system concludes the vocal lines and piano accompaniment. The lyrics are: "ed at the pre - sence of God, the God of". The piano part continues with its intricate rhythmic patterns.

Is - - ra-el, the God of Is - ra-el, mov - - ed at the

Is - - ra-el, the God of Is - ra-el, mov - - ed at the

Is - - ra-el, the God of Is - ra-el, mov - - ed at the

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

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

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

Save us, O God of our sal -

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

Save us, O

Save us, O God, and gath - er us to - geth - - er;  
 va - - tion! Save us, and gath - er us to - geth - - er;  
 va - - tion! Save us, and gath - er us to -  
 God of our sal - va - - tion! Save us, and

Save us, O God, Save, and de - liv - - er  
 Save us, Save, and de - liv - - er  
 - geth - - er, O God, Save, and de - liv - - er  
 ga - ther us to - geth - - er; Save, and de - liv - - er

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

save..... us, O God,

save us, O God,

save us, O God,

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key with a 2/4 time signature. The lyrics are "save..... us, O God,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

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

save us, save us, O God,

The second system continues the vocal and piano parts. The lyrics are "save..... us, save us, O God,". The piano accompaniment maintains the same rhythmic pattern, with some dynamic markings like *mf* and *ff* appearing in the lower register.

save us, O God!.....

save us, O God!.....

save us, O God!.....

The third system concludes the piece. The lyrics are "save us, O God!.....". The piano accompaniment features a final cadence with a *ff* marking. The score ends with a double bar line and repeat signs.



No. 41.

RECITATIVE.

TEMPO GIUSTO. Met. ♩ = 108.

ELI.

ACCOMP.

*p*

*p*

TEMPO GIUSTO.

*Ral - len - tando.*

*pp*

RECIT.

*a tempo.*

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

RECIT.

I am full of

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

*Cres - cen - do. Di - min - u - en - do.*  
*tremolo.*

*pp*

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

*Cres - cen - do.*

*p LENTO.*

SAMUEL. POCO ANDANTE. ELI.

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

*a tempo.*

*p*

POCO ANDANTE.

Met. ♩ = 132.

down to sleep a - gain.

*p* *pp*

When I say— My bed shall com - fort

me, my couch shall ease my complaint; Thou sea - rest

The first system consists of a vocal line in a bass clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "me, my couch shall ease my complaint; Thou sea - rest".

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

*Cres - cen - do.*

*pp*

The second system continues the vocal line and piano accompaniment. The lyrics are: "me with dreams, O God; and ter - ri - fi - est me through vi - sions!...". Above the vocal line, the instruction "*Cres - cen - do.*" is written. Below the piano accompaniment, the dynamic marking "*pp*" is present.

.....

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

RECIT. *pp*

The third system begins with a vocal line in a bass clef. The lyrics are: "..... My fa - ther, here am I; for thou didst". Above the vocal line, the name "SAMUEL." is written. Below the piano accompaniment, the dynamic marking "*pp*" is present. The word "RECIT." is written above the piano accompaniment.

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

*pp* *a tempo.*

The fourth system features a vocal line in a bass clef. The lyrics are: "ELI. call. I call - ed not, my son; lie down a - gain.". Above the vocal line, the name "ELI." is written. Below the piano accompaniment, the dynamic marking "*pp*" and the tempo marking "*a tempo.*" are present.

RECIT. quasi a tempo.  
God speak - eth once; yea,

*pp*

The fifth system features a vocal line in a bass clef. The lyrics are: "RECIT. quasi a tempo. God speak - eth once; yea,". Above the vocal line, the instruction "RECIT. quasi a tempo." is written. Below the piano accompaniment, the dynamic marking "*pp*" is present.

twice; yet man perceiv - eth it not: In a

dream,— a vis - ion of the night, when deep sleep fall - eth down on

SAMUEL.  
men. Here am I; for thou didst call me,— “Sam - u - el,

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

Met. ♩ = 100. *p* ANDANTE.

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

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

*Lento*  
SAMUEL.

ELL. Speak, Lord, for thy servant hear - eth.

say— Speak, Lord, for thy servant hear - eth.

*pp*  
LENTO. Met. ♩ = 74.

ELL. RECIT.

The Lord hath re - veal - ed Himself to him.

*tremolo.*

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

*a tempo.*

RECIT.

My heart panteth, my strength faileth ;

*p*

the light of mine eyes is gone!

*p*

*Segue.*

No. 42.

CHORUS OF LEVITES.

TENOR. *p*  
 Bless ye the Lord, ye servants of the

BASS.

Met.  $\text{♩} = 84.$   
 MARZIALE, LENTO.

ACCOMP. *p e stacc.*

*Cres* - - - *cen* - - - *do.*  
 Lord, which stand by night in the courts of the house of our God.

*mp*  
 Bless the Lord, bless the Lord, O

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

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

bleſs the Lord, O houſe of Le - - vi!

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

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

ELL. Watchmen,

RECIT.

*a tempo.* CHORUS.

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

CHORUS.

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

*p*

day is come!.....

day is come!.....

*p*

## No. 43.

## RECITATIVE.

ELI.

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

ACCOMP. *col canto. p*

*a tempo.*

watch for the morning. Sam-u-el! Sam-u-el, my

*p*

SAMUEL. ELI.

son! Here am I, my father! What is the thing that the Lord hath said to thee?

*quasi a tempo.*

I pray thee, hide it not from me; May God do so to thee, and al - so

*pp*

more, if thou hide any-thing from me of all that He hath said to thee. The Lord

SAMUEL.



*a tempo.* MAESTOSO. Met. ♩ = 92.

said, — “Be - hold; I will per - form a - gainst

*pp*  
*Tremolo, accelerando il tempo sino alla fine, e cres. sempre.*

*a tempo.*  
MAESTOSO.

E - li, all I have spo - ken con - cern - ing his

house, For I have told him, that I will judge his house for -

ev - er; for the in - i - qui - ty he know - eth:

be - cause his sons made themselves vile; and

ELI.

he re - strain - ed them not." It is the

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

RECIT.

Lord! Let Him do what seem - eth Him good,

*p*

Met. ♩ = 138.  
ALLEGRO NON TROPPO.

*p* *Cres.*

*Cres.*

*f*

*Segu.*

## No. 44.

## AIR.

MET.  $\text{♩} = 96$ . ANDANTE AGITATO.

ELI.

ACCOMP.

Al - though my house be not with

God; Yet He hath made, with

me, an ev - - - er - last - ing cov - - - e - nant, an

ev - - - er - last - ing cov - - - e - nant in all things,

*De - cres - cen - do.*

all things or - - - der-ed sure.

All my sal - va - - - tion,

*De - cres - cen - do.*  
all my de - sire is this; All my sal - -

va - - - - tion, all my de - sire is this; Al -

- though He make..... it not to

grow, Al - though He make it

not to grow, Al - though my house be

not with God, yet He hath made, with me, an

*Cres - cen - do.*  
ev - - er - last - - ing cov - - e - nant in all things

or - - - der - ed, or - - - der - ed sure,

or - - - der-ed sure.

All my sal - va - - tion, all my de - sire is

this, All my sal - va - - tion,

all my de - sire is this, all my sal -

*De - cres - cen - do.*

va - - - tion, all my de - sire is this; Al - - -

Cres - - - cen - - - do. De - - cres - cen - - do.  
 though He make..... it not to

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

grow, all my de - sire is this, al - -

Cres - - - cen - - do.

Cres - - - cen - - do. De - - cres - cen - - do.  
 though..... al - - though..... He

De - - cres - - cen - - do.

make it not to.... grow.

ral - - len - - tan - do.

No. 45.

CHORUS.

ANDANTINO. Met. ♩ = 104.

SOPRANI.

ALTI.

TENORI.

BASSI.

ACCOMP.

ANDANTINO. Met. ♩ = 104.

*p*

*fp*

La - ment with a dole - ful la - men - ta - tion! A -

las, for the day that we have sin - ned! La - ment with a dole - ful



la - men - ta - tion! A - las, for the day that we have  
 sin - ned! The crown is fall - en from our head, The  
 crown is fall - en from our head!

Howl,.....

Detailed description of the musical score: The page contains three systems of music. Each system includes a vocal line (Soprano and Alto parts) and a piano accompaniment (Grand Staff). The key signature is B-flat major (two flats). The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final line of lyrics and includes a 'Howl' section with a long, expressive note in the vocal line and a corresponding piano accompaniment. The piano accompaniment features dense chordal textures and rhythmic patterns, including sixteenth-note runs in the right hand and eighth-note patterns in the left hand.

Howl, howl, O gate;  
howl, O gate; cry, cry, O  
cry, cry, ci - - ty! *ff* cry,.....  
ci - - ty! *ff* cry,..... cry, O ci - - ty!  
cry, O ci - - ty! *fff* cry,.....  
cry,..... cry, O *fff* ci - - ty!  
*fff*

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line includes lyrics such as "Howl, howl, O gate;" and "cry, cry, ci - - ty!". Dynamic markings include *ff* and *fff*. The score is divided into four systems, each with a vocal staff and a piano staff.

cry, howl, gate, cry,

howl, gate, cry, cry,

The first system of the musical score consists of four staves. The top two staves are vocal lines, with lyrics 'cry, howl, gate, cry,' and 'howl, gate, cry, cry,' respectively. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes.

*Cres - cen - do.*

ci - ty! Ah!

ci - ty! *Cres - cen - do.* cry!

ci - ty! cry!

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics 'ci - ty! Ah!', 'ci - ty! Cres - cen - do. cry!', and 'ci - ty! cry!'. The word 'Cres - cen - do.' is written above the first vocal line. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

*mf* *p*

The third system of the musical score consists of four staves. The top three staves are mostly empty, with some notes in the first measure. The bottom two staves are piano accompaniment, starting with a dynamic marking of *mf* and *p*. The piano part continues with the same rhythmic pattern as the previous systems.

## No. 46.

## RECITATIVE.

ELI.

What mean - eth the noise of this

*pp* *tremolo.*

SAMUEL.

tu - mult? Is - ra - el is fled be - fore the Phil - is - tines; and there has been

al - so a great slaugh - ter a - mong the peo - ple: and thy two sons - Hophni and Phi -

ELI.

ne - has are - dead! And the Ark - the Ark - the Ark of

SAMUEL. *Cres - cen - - do.* ALLEGRO. *a tempo.* MET.  $\text{♩} = 138.$ 

God? the Ark of God - is ta - ken!

*ff* *Cres.* ALLEGRO. *a tempo.*

**CHORUS.** *ff* Help! help!..... **LENTO.**  
**SAMUEL.** *ff* Help!..... There is no help for him— E - li is dead!

*ff* Help!.....  
 Help! help!.....

**LENTO.** *p* *ff*

**No. 47.**

**CHORUS. GRAVE. MET. ♩ = 96.**

*pp* The glo - ry is de - part - ed from Is - ra - el; for the Ark of  
**CHORUS.** *pp*

The glo - ry is de - part - ed from Is - ra - el; for the Ark of

*pp* **GRAVE.**

God is ta - - ken!

**SAMUEL. RECIT:**

God is ta - ken! Blow the trum-pet; sanc - ti - fy a fast; and

God is ta - ken!

call a sol - emn as - sem - bly! Let the

*MAESTOSO. f*

priests, the min - is - ters of the Lord,.... weep, weep be - tween the porch and the

al - tar; for thus saith the Lord, - "Turn ye e - ven to me with all your

*ANDANTE. MET. ♩ = 96.*

*ANDANTE.*

heart; with fast - ing, with weep - ing, and with mourn - ing: then will the

*RECIT:*

Lord be jeal - ous for His land, and pi - ty, and pi - ty His peo - ple.

*LARGO.*

*LARGO.*

BLESSED BE THE LORD.

No. 48.

CHORUS.

ALLEGRO MODERATO. MET. ♩ = 112.

SOPRANO.

Blessed be the Lord, the Lord God of Is - ra - el, from ev - er - last - ing to

ALTO.

Blessed be the Lord, the Lord God of Is - ra - el, from ev - er - last - ing to

TENOR.

Blessed be the Lord, the Lord God of Is - ra - el, from ev - er - last - ing to

BASS.

Blessed be the Lord, the Lord God of Is - ra - el, from ev - er - last - ing to

ACCOMP.

ALLEGRO MODERATO.

ev - er - last - ing; Blessed be the Lord, the Lord God of Is - ra - el,

ev - er - last - ing; Blessed be the Lord, the Lord God of Is - ra - el, from

ev - er - last - ing; Blessed be the Lord, the Lord God of Is - ra - el, from

from ev - er - last - ing to ev - er - last - ing, from ev - er - last - ing to

ev - er - last - ing to ev - er - last - ing, from ev - er - last - ing to

ev - er - last - ing to ev - er - last - ing, from ev - er - last - ing to

ev - - er - last - ing. Blessed be the Lord, the Lord God of Is - ra - el, from  
 ev - - er - last - ing. Blessed be the Lord, the Lord God of Is - ra - el, from  
 ev - - er - last - ing, Blessed be the Lord, the Lord God of Is - ra - el, from

ev - er - last - - ing to ev - er - last -  
 ev - er - last - - ing to ev - er - - last -  
 ev - er - last - - ing to ev - er - - last - - ing.  
 ev - er - last - - ing to ev - er - - last - - - - -

## No. 49.

A TEMPO GIUSTO. MET. ♩ = 138.

ing.  
 ing.  
 Hal - le - lu - jah, Amen. Hal - le - lu - jah, Hal - le - lu - jah, A - - men.  
 - ing. Hal - le - lu jah,  
 A TEMPO GIUSTO.

*Sves ad lib*



Hal - le - lu - jah,  
 Hal - le - lu - jah, Hal - le - lu - jah, A - men, Hal - le -  
 Amen, Hal - le - lu - jah, Halle - lu - jah, A - - - men,

Amen, Halle - lu - jah, Halle - lu - jah,..... A - - men,  
 Hal - le - lu - jah,  
 - lu - - jah, Halle - lu - jah, Hal - le - lu - jah,  
 Hal - le - lu - jah, Halle - lu - jah, A - - - men, Hal - le -

Halle - lu - jah, Halle - lu - jah, A - - - men, Hal - le - lu - jah,  
 Amen, Halle - lu - jah, Halle - lu - jah, A - - - men,  
 Hal - le - lu - jah, Hal - le - lu - jah, A - men, Hal - le -  
 - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

Amen, Hal-le - lu - jah, Hal-le - lu - jah,.... A - - men, Halle - lu -  
 Halle - lu - - - jah,..... Hal-le - - lu - - jah,  
 - lu - jah, Hal - le - lu - jah, A - men, Halle - lu - jah,  
 - jah, Halle - lu - jah, A - - - men, Halle -  
 - jah, Hal-le - lu - jah, Hal-le - lu - - jah,  
 Halle - lu - jah, Halle - lu - jah, Halle - lu - jah,  
 Hal-le - lu - - jah, Halle - lu - jah,  
 - lu - - jah, Halle - lu - - jah, Hal - le - lu - jah,  
 Hal-le - lu - - jah, Hal - le - lu - jah,  
 Hal-le - lu - - jah, Halle - lu - jah, A - - - men,  
 Amen, Halle - lu - jah, Halle - lu - jah,.... A - - - men, Halle - lu -

The musical score is written in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are interspersed throughout the musical notation. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal lines.



First system of the musical score. It includes a vocal line with lyrics: "jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men." and a piano accompaniment. The piano part features a complex rhythmic pattern with many beamed sixteenth notes.

Second system of the musical score. The vocal line continues with "men. A-men. A-men." and the piano accompaniment maintains its intricate texture.

Third system of the musical score. The vocal line concludes with "men. Halle-lu-jah." and "men. Hal-le-lu-jah, A-men, Hal-le-lu-jah, Halle-lu-jah, A". The piano accompaniment ends with a "Ped." (pedal) marking. The piano part features a complex rhythmic pattern with many beamed sixteenth notes.

Hal - le - lu - jah, A - men. Halle - lu - jah, Halle - lu - jah,  
 lu - jah, Halle - lu - jah, A - men. Hal - le -  
 - men. Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah,  
 jah, Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -  
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,  
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -  
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

lu - jah, Hal *Cres.* - le - lu - jah,  
 Hal *Cres.* - le - lu - jah,  
 lu - jah, Hal *Cres.* - le - lu - jah,  
 Hal *Cres.* - le - lu - jah  
*Cres.* *ff*



System 1: Four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts feature the lyrics "A . . . . . men. A" with long horizontal lines indicating sustained notes. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a supporting bass line in the left hand.

System 2: Continuation of the vocal and piano parts. The vocal parts have the lyrics "men..... A" with long horizontal lines. The piano accompaniment continues with similar rhythmic patterns, ending with a key signature change to one flat in the final measure.

System 3: Continuation of the vocal and piano parts. The vocal parts have the lyrics "men..... A . . . . . men." with long horizontal lines. The piano accompaniment continues, ending with a final cadence in the key of one flat.

# INDEX.

## PART FIRST.

	PAGE	NO.	PAGE
1	OVERTURE.	3	15 If Thou should'st mark, AIR. 69
2 Blow up the trumpet,	RECITATIVE.	7	16 O ye kindreds, CHORUS OF LEVITES. 51
3 Let us go to pray,	CHORUS and SOLO.	7	17 I am come to sacrifice, RECITATIVE and CHORUS. 53
4 Behold ! I have brought,	RECITATIVE.	18	18 Philistines, hark ! SOLO and CHO. OF PHILISTINES. 56
5 Let the people praise Thee,	AIR, with CHORUS.	18	19 Hear my prayer, O God, AIR. 64
6 Blessed be the Lord,	CHORUS.	22	20 Eli, thus saith the Lord, RECITATIVE. 65
7 Unto Thee, O Lord,	RECITATIVE.	30	21 Lord, cause Thy face, DUETTO. 88
8 Turn Thee unto me,	PRAYER.	30	22 O make a joyful noise, CORALE. 91
9 Woman, how long wilt thou ?	RECITATIVE.	33	23 The Lord is in His holy temple, SOLO. 92
10 The Lord is good,	CHORUS.	34	24 Open unto me the gates, RECITATIVE. 93
11 Hannah, why weepest thou ?	RECITATIVE.	41	25 I will extol Thee, O Lord, AIR. 93
12 Wherefore is thy soul cast down ?	DUETTO.	42	26 Why camest thou hither ? RECITATIVE. 98
13 For every thing there is a season, CHO. with SOLOS.	47	27 Blessed is he that cometh, SOLO and CHORUS. 99	
14 My sons ! my sons !	RECITATIVE.	68	28 Hosanna in the Highest, CHORUS. 101

## PART SECOND.

29 Lord, from my bed,	THE MORNING PRAYER.	108	40 Woe unto us, for we are spoiled, CHORUS. 149
30 My mother, bless me.	RECITATIVE.	112	41 When shall I arise, RECITATIVE. 161
31 Thou shalt love the Lord,	TRIO.	114	42 Bless ye the Lord, CHORUS OF LEVITES. 165
32 We bless you,	SOLO and QUARTET.	119	43 I wait for the Lord, RECITATIVE. 68
33	MARCH OF ISRAELITES.	122	44 Although my house, AIR. 171
34 Hear, O Israel,	RECITATIVE.	126	45 Lament with a doleful lamentation, CHORUS. 176
35 Hold not Thy peace,	CHORUS.	127	46 What meaneth the noise, RECITATIVE. 180
36 It is a good thing,	RECITATIVE.	142	47 The glory is departed, CHORUS. 181
37 This night I lift my heart, THE EVENING PRAYER.	143	48 Blessed be the Lord, CHORUS. 183	
38 No evil shall befall thee,	CHORUS OF ANGELS	146	49 Hallelujah, Amen, CHORUS. 184
39 Woe unto us,	RECITATIVE	149	