

**S A M S D**

*Composed by*

**G. F. HANDEL,**

ARRANGED FOR THE

**Organ or Piano Forte,**

BY

*Dr John Clarke*

OF CAMBRIDGE



*Drawn by Lewis Taylor Junr. Engraved by Lewis Taylor Senr.  
She stands and eyes thee fixed.*

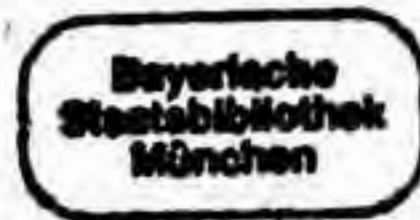
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*J. Beale, Sculp.*

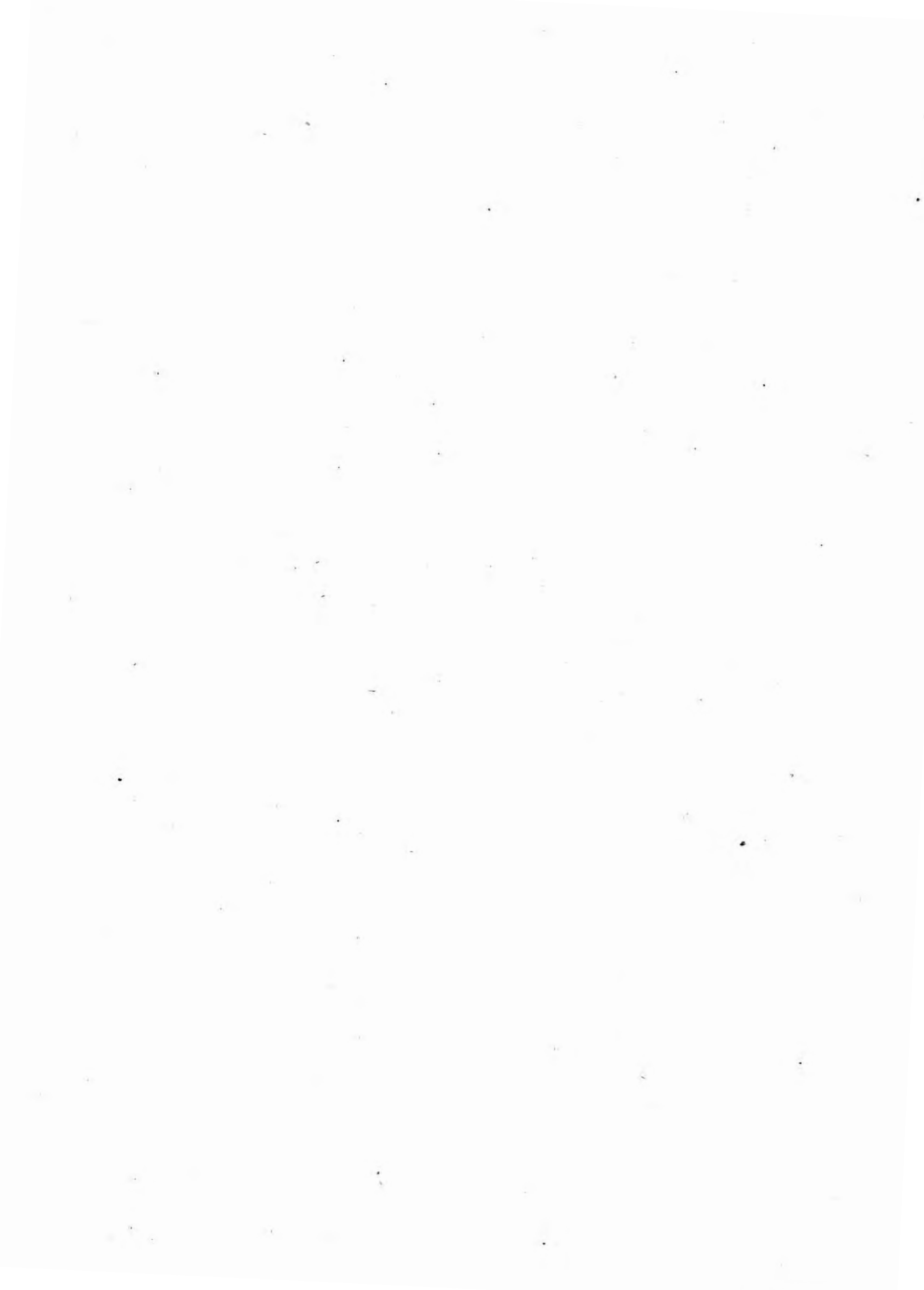


2 Mus. pr. 12474

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# OVERTURE

## SAMSON

POMPOSO

The first system of the Overture is written for piano. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked with a forte (*f*) dynamic. The notation consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A first ending bracket is present at the end of the system, with a double bar line and a repeat sign. The number '8' is written below the first ending line.

The third system continues the musical piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A first ending bracket is present at the end of the system, with a double bar line and a repeat sign. The number '8' is written below the first ending line.

The fourth system continues the musical piece. It features a treble staff with a melodic line and a bass staff with accompaniment. The notation includes various rhythmic patterns and chordal structures.

The fifth system continues the musical piece. It features a treble staff with a melodic line and a bass staff with accompaniment. A first ending bracket is present at the end of the system, with a double bar line and a repeat sign. The number '8' is written below the first ending line.

Samson.



First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and slurs. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece with similar rhythmic complexity and melodic lines in both hands.

Third system of musical notation, featuring a prominent triplet in the right hand and a dynamic marking of *tr* (trillo).

Fourth system of musical notation, showing a continuation of the intricate rhythmic patterns.

Fifth system of musical notation, with dynamic markings of *8* (octave) appearing in the bass line.

Sixth system of musical notation, maintaining the fast-paced rhythmic character.

Seventh system of musical notation, marking the beginning of a new section. It includes first and second endings (1<sup>st</sup>, 2<sup>d</sup>), a dynamic marking of *pp* (pianissimo), and the tempo instruction **ADAGIO**. A trillo (*tr*) is also present.



ALLEGRO

The musical score consists of eight systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO'. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bottom system includes specific performance instructions: 'Left' and 'left' under the first two measures, 'L' and 'R' under the next two measures, and '8' under the final two measures, indicating an eight-measure phrase. The score is enclosed in a decorative border with lyre-like motifs at the corners.



This musical score consists of eight systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a section marked **ADAGIO** and a final cadence.



MINUETTO

First system of musical notation for the Minuetto, consisting of a treble and bass staff. The music is in 3/8 time and D major. It begins with a piano (*p*) dynamic and includes several trills (*tr*) in the right hand.

Second system of musical notation, continuing the piece. It features a forte (*f*) dynamic and concludes with a repeat sign and a double bar line.

Third system of musical notation, continuing the piece with trills (*tr*) in the right hand.

Fourth system of musical notation, continuing the piece with trills (*tr*) in the right hand.

Fifth system of musical notation, marking the end of the first section with the word "FINE" and a piano (*p*) dynamic.

Sixth system of musical notation, beginning the second section with a piano (*p*) dynamic and trills (*tr*).

Seventh system of musical notation, continuing the second section with a forte (*f*) dynamic and trills (*tr*).

Eighth system of musical notation, concluding the second section with trills (*tr*).

D.C. al Segno.



SCENE BEFORE THE PRISON IN GAZA,

SAMSON, BLIND AND IN CHAINS.

THIS DAY, A SOLEMN FEAST.

SAMSON.

Recit:

This day, a solemn feast to Dagon held, Re-lieves me from my

task of ser-vile toil; Un-wil-ling-ly their su-per-sti-tion yields This

rest! to breathe heav'n's air, fresh blowing pure and sweet.



# CHORUS OF THE PRIESTS OF DAGON.

## AWAKE THE TRUMPET'S LOFTY SOUND.

Canto

Alto

Tenore

Basso

Chorus

ALLEGRO

Awake the trumpet's lofty sound;

Awake the trumpet's lofty sound;

*f*

Awake, Awake,

Awake the trumpet's lofty sound; Awake,

Awake the trumpet's lofty sound; Awake, A

Awake, A

Awake, A



Awake the trumpet's lof ty sound; The joy-ful sa - - cred fes ti val comes round,  
 Awake the trumpet's lof ty sound; The joy-ful sa - - cred fes ti val comes round,  
 - wake, the trumpet's lof ty sound; The joy-ful sa - - cred fes ti val comes round,

- wake, the trumpet's lof ty sound; The joy-ful sa - - cred fes ti val comes round,

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

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

A - wake, A - wake, a  
 The sa cred joy - - - ful, joy - - - ful fes ti val comes round,  
 The sacred joy - - - ful fes - - - ti val comes round,  
 The sacred joy - - - ful, joy - - - ful sa cred fes ti val comes round,



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

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

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



The joyful sa - cred fes - ti - val comes round, When Dagon king of all the  
 The joyful joy - - - ful sa - - cred fes - ti - val comes round, When Dagon king of all the  
 sound; The joyful sa - - cred fes - ti - val comes round, When Dagon king of all the

trumpet's lofty sound; The joyful sa - - cred fes - ti - val comes round, When Dagon king of all the

earth, of all the earth, is crown'd. The sacred joy - - - ful fes - - - tival comes  
 earth, of all the earth, is crown'd. The sacred joy - - - ful fes - - -  
 earth, of all the earth, is crown'd. The sacred

earth, of all the earth, is crown'd. The sacred joy - - - ful, joy - - - ful, sa - -

round, The joyful fes - ti - val comes round, A - wake,  
 - - - ti - val comes round, A - wake the trumpet's lofty  
 joy - - - ful joy - - - ful fes - ti - val comes round, A - wake the trumpet's lofty

cred, joy - - - ful, fes - - - ti - val comes round, A - wake,



Awake the trumpets' lofty sound; The joyful sa-cred fes-ti-val comes  
 sound; A wake, the trumpets' lofty sound; The joyful sa-cred fes-ti-val comes  
 sound; A wake, the trumpets' lofty sound; The joyful sa-cred fes-ti-val comes

A wake, the trumpets' lofty sound; The joyful sa-cred fes-ti-val comes

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

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



# YE MEN OF GAZA.

Aria.

ANDANTE.

The first system of music shows the beginning of the Aria. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic. The vocal line starts with a rest, followed by a series of notes. A *tr* (trill) is indicated above a note in the fourth measure. The word "Solo" is written above the vocal line in the fifth measure.

The second system of music continues the vocal line and piano accompaniment. The lyrics "Ye men of" are written below the vocal line. The piano part features a *f* *tutti* dynamic marking. The vocal line has a *pp* (pianissimo) dynamic marking. The piano accompaniment includes a *pp* marking.

The third system of music continues the vocal line and piano accompaniment. The lyrics "Ga-za, hither bring" are written below the vocal line. The piano part features a *p* (piano) dynamic marking. The vocal line has a *p* marking.

The fourth system of music continues the vocal line and piano accompaniment. The lyrics "The merry, mer-ry, pipe and pleas-ing string" are written below the vocal line. The piano part features a *p* (piano) dynamic marking. The vocal line has a *p* marking. The system ends with the word "The" written below the vocal line.

Samson.



mer\_ry, mer - ry, pipe- Ye men of Ga - za, hi - ther

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

bring The mer - ry pipe and pleasing string, *tr*

Ye men of Ga - za, hi - ther bring The merry pipe, The mer - ry, mer - ry pipe - - -

Ye men of Ga - za hi - ther



bring The mer-ry pipe and pleasing string,

The so-lemn hymn and chear-ful song;

*Be Jesu*  
Be Da-gon prais'd by

ev'-ry tongue. Ye

men of Ga-za, hi-ther bring The

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

8



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

And pleas-ing string, The merry mer-ry pipe The merry

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

ing string, The so-lemn hymn and

chear-ful song Be Da-gon prais'd by ev'-ry



*Jesus*

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

*Jesus*

Be Da-gon prais'd

*Jesus*

Be Da-gon prais'd by ev' - ry tongue. **ADAGIO** **TEMPO PRIMO** Solo

**ADAGIO** **f**

**f tutti**



# AWAKE THE TRUMPET'S LOFTY SOUND.

## CHORUS. ALLEGRO.

Canto

Alto

Tenore

Basso

Chor<sup>s</sup>

ALLO

Awake the trumpet's lofty sound; The joyful

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

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

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

sa - cred festival comes round, When Dagon king of all the earth, of all the earth is crown'd.

sa - cred festival comes round, When Dagon king of all the earth, of all the earth is crown'd.

sa - cred festival comes round, When Dagon king of all the earth, of all the earth is crown'd.

sa - cred festival comes round, When Dagon king of all the earth, of all the earth is crown'd.



# LOUD AS THE THUNDER'S AWFUL VOICE.

Aria.

ALLEGRO

The first system of the aria features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C). The piano part begins with a forte (f) dynamic. The vocal line starts with a whole rest, followed by a series of eighth and sixteenth notes.

The second system continues the musical notation. The piano part includes trills (tr) in the right hand. The vocal line has lyrics: "Loud as the thun\_ der's". The piano part has a piano (p) dynamic marking.

The third system continues the musical notation. The vocal line has lyrics: "aw\_ ful voice," and "Loud as the thun\_ der's". The piano part continues with accompaniment.

The fourth system continues the musical notation. The vocal line has lyrics: "aw\_ ful voice," and "In notes of triumph, In notes of". The piano part continues with accompaniment.



triumph, notes of praise, Innotes of

triumph, notes of praise, *lr* *lr* *lr* Sohightgreat Dagon's name well raise, Sohightgreat

Da gon's name well raise, That heavn and earth mayhearhowwe re\_ joice

That heavn and earth may *p*

hear how we re\_ joice That heavn and earth may



hear how we re-joice.

Loud as the thun-der's aw-ful voice In notes of tri-umph,

notes of praise, In notes of triumph, notes of praise, So high great

Da- gon's name we'll raise, that heav'n and

earth may hear how we re-joice.

Samson.



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

Continuation of piano accompaniment from the first system.

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

Continuation of piano accompaniment, featuring trills (tr) in the right hand.

Continuation of piano accompaniment, featuring trills (tr) in the right hand.



# AWAKE THE TRUMPET'S LOFTY SOUND.

## CHORUS ALLEGRO.

Canto

Alto

Tenore

Basso

Awake the trumpet's lofty sound; The joy-ful

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

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

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

Cho?

ALLO

*f*

sa-cred festival comes round, When Dagon king of all the earth, of all the earth is crown'd.

sa-cred festival comes round, When Dagon king of all the earth, of all the earth is crown'd.

sa-cred festival comes round, When Dagon king of all the earth, of all the earth is crown'd.

sa-cred festival comes round, When Dagon king of all the earth, of all the earth is crown'd.



# THEN FREE FROM SORROW.

Aria.

ALLEGRO

MODERATO



Then free from sor-row,

free from thrall, All blythe and gay,

With sports and play— Well ce- le- brate his

fes- ti- val, With sports and play,—

All blythe and gay Well ce- le- brate his



fes - ti - val, then free from sor - row, free from thrall,

Well ce - le - brate his fes - ti - val, all blythe and gay, With sports and play, We'll

ce - le - brate. Well ce - le - brate his

festi - val.



# WHY BY AN ANGEL.

SAMSON

Why by an an-gel was my birth foretold? As in a fiery column as-

Recit:

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

person sepearate to God. If I must die betray'd and captiv'd thus, The scorn and gaze of

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

prey, Like gangreen'd wounds, im-me-di-ca-ble grown.



TORMENTS, ALAS! ARE NOT CONFIN'D.

Aria.

LARGO  
E STACCATO

The first system of music shows the vocal line on a single staff and the piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic and includes some staccato markings.

The second system contains the first line of the vocal melody with the lyrics: "Torments, alas! are not confin'd To". The piano accompaniment continues below. A forte (*f*) dynamic is indicated at the end of the system.

The third system contains the second line of the vocal melody with the lyrics: "heart, or head, or breast, To heart, or head, or breast;". The piano accompaniment continues below. A piano (*p*) dynamic is indicated at the beginning of the system.

The fourth system contains the third line of the vocal melody with the lyrics: "Torments alas! are not con...". The piano accompaniment continues below. Dynamics of forte (*f*) and piano (*p*) are indicated.



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

find In-to the ve-ry in-most mind,

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

rest. That rob the soul it self

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



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

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

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

ADAGIO

ADAGIO *f* Tem: *mo*



## O CHANGE BEYOND REPORT.

MICAHA

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

Recit:

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

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

fiercest beast could quell? Who tore the lion, as the lion tears the kid; Ran weaponless on armies clad in

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

Samson.



# O MIRROR OF OUR FICKLE STATE!

Aria.

LARGO

O mir\_ror of our fic\_kle state!

mir\_ror of our fic\_kle state, In birth, in strength, in deeds how great! In birth, in

strength, in deeds how great! mir\_ror of our

fic\_kle state! In birth, in strength, in deeds how great!

In birth, in strength, in deeds how great!



From highest glo...ry fall'n so low.

*p*

Sunk in the deep abyss of woe. Sunk in the

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

*f* *p*

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

woe. Sunk in the deep abyss of woe.



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

glo - ry fall'n so low. Sunk in the deep abyss of woe.

Sunk in the deep

a byss of woe.

*ff*



## WHOM HAVE I TO COMPLAIN OF?

SAMSON

Whom have I to complain of but myself, Who heav'n's great trust could not in silence

Recit:

keep, But weakly to a woman must reveal it? O glorious strength! O impotence of mind!

But without wisdom, what does strength avail? Proudly secure, Yet liable to

fall! God (when he gave it) hung it in my hair, To shew how slight the gift, but peace my

soul, Strength was my bane, the source of all my woes: Each told a part would ask a life to

MICAH.

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



visit thee. If words have charms to swage thy troubled mind, We'll pour their

**SAMSON.**  
balm into its festerd wounds, Welcome my friends! Experience teaches how, howcounterfeit

the coin of friendship is: that's only in the superscription shown. In the warm sunshine of ourprosperous

days, friends swarm! But in the winter of ad. versi\_ ty, draw in their heads: tho'sought, not to be

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

plain; O worse than begga\_ ry, old age, or chains! My very soul in real darkness dwells!



# TOTAL ECLIPSE!

SAMSON.

LARGHETTO

e STACCATO

Musical notation for the beginning of the piece, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piano part features a rhythmic accompaniment with slurs and accents.

Total e - clipse! no Sun, no moon! All dark----- All dark----- a midst the

Musical notation for the first system of lyrics, including vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

blaze of noon!

O

Musical notation for the second system of lyrics, including vocal line and piano accompaniment. The piano part includes dynamic markings of *f* (forte) and *p* (piano).

glo - rious light! no chearing ray To glad my eyes with wel - - - come day:

Musical notation for the third system of lyrics, including vocal line and piano accompaniment. The piano part includes dynamic markings of *f* (forte) and *p* (piano).



To-tal e-clipse! no sun, no moon! All dark amidst the

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

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

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

Samson.



# SINCE LIGHT SO NECESSARY IS.

MICAH

Recit: Accompl

LARGO e PIANO

Since light so necessa-ry is to life, That in the

soul 'tis al-most life it-self, Why to the ten-der eye is sight con

-find so ob-vi-ous. And so easy to be quench'd? Why not as feeling,

Thro' all parts diffus'd, That we might look at will thro' ev-ry pore?

ADAGIO.



# O FIRST CREATED BEAM!

## Chorus.

Canto.

Alto.  
O first ere a - ted beam! and thou great word! And thou great word!

Tenore.  
O first ere a - ted beam! and thou great word! And thou great word!

Basso.  
O first ere a - ted beam! and thou great word! And thou great word!

Chorus.

A TEMPO

ORDINARIO

ALLEGRO.

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

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

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

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

ALLEGRO.



ANDANTE.

all, O first cre a ted beam! and thou great word! and thou great  
 all, O first cre a ted beam! and thou great word! and thou great  
 all, O first cre a ted beam! and thou great word! and thou great

all,

ANDANTE.

ALLEGRO.

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

Let there be light! and light was o ver all, and light, and

ALLEGRO.

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

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



all, and light was o---ver all, One heav'nly blaze shone  
 all, and light was o---ver all, One heav'nly blaze shone  
 all, and light was o---ver all, One heav'nly blaze shone  
 all, and light was o---ver all, One heav'nly blaze shone

ten: ten:

round this earth ly ball, shone round this earthly ball; To thy dark ser vant,  
 round this earth ly ball, shone round this earthly ball;  
 round this earth ly ball, shone round this earthly ball; To thy dark servant, To  
 round this earth ly ball, shone round this earthly ball;

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



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

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

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



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

To thy dark servant life by light by light af  
 servant life by light af ford by light af  
 ford,  
 To thy dark servant, To thy dark servant life by light, by light af

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



## YE SEE, MY FRIENDS.

SAMSON.

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

Recit:

could I heave my head For shame? thus for a word, or tear, divulge To a false woman

MICAH.

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

er'd, and been deceiv'd by female arts, Deject not then thyself, who hast of griefs a load;

Yet men will ask, why did not Samson rather wed at home? in his own



## SAMSON.

tribe are fairer, or as fair. O that I had! A lass! fond wish too late!

That specious monster Dal-lah my snare! myself the cause, Who vanquish'd by her tears, gave up my

## MICAH.

fort of silence to a woman. Here comesthy rev'rend sire, Old Mano-ah, with careful

## SAMSON.

steps, and locks as white as down. A lass! another grief that name a-wakes.

## MANOAH.

Brethren, and men of Dan, say where is my son, Samson, fond Israel's boast? inform my age.

## MICAH.

As signal now in low dejected state, As in the height of pow'r: see where he lies.



# O MISERABLE CHANGE!

MANOAH.

Recit:

Accompd

LARGO.

O mi-ser-a-ble change! is this the man

Renownd a---far, the dread of Israel's foes? Who

with an an-gel's strength their armies quell'd, Himself an ar-my;

now un-equal match To guard his breast a- gainst the cowards spear.

Samson.



# GOD OF OUR FATHERS.

Aria.

LARGHETTO.

The first system of music shows the beginning of the Aria. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The time signature is 3/4 and the key signature has one flat (B-flat). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

God of our fathers, what is man? So

This system continues the vocal line and piano accompaniment. The lyrics are "God of our fathers, what is man? So". The piano part includes a dynamic marking of *p* (piano).

proud, so vain, so great in sto\_ry, God of our

This system continues the vocal line and piano accompaniment. The lyrics are "proud, so vain, so great in sto\_ry, God of our". The piano part includes dynamic markings of *f* (forte) and *p* (piano).

father's, what is man? So proud, so vain, so great in sto\_ry, So

This system concludes the vocal line and piano accompaniment. The lyrics are "father's, what is man? So proud, so vain, so great in sto\_ry, So".



great in sto ry,

His fame a blast, his life a

span, A bubble at the height of glo ry, at the height of glo

ry, His fame a blast, his life a

span, A bubble at the height of glo ry,

Samson.



Oft he that is exalted high, Unseemly

falls in human eye. Oft he that is exalted high Unseemly

falls, Unseemly falls, in human eye. Unseemly falls Unseemly

falls in human eye. Unseemly falls in human eye.



# THE GOOD WE WISH FOR.

MANOAH.

Recit:

Accompd

The good we wish for often proves our bane, I pray'd for children,  
 and I gain'd a son, And such a son, as all men hail'd me hap-py; But who'd be now a  
 father in my stead? The blessing drew a scorpion's tail be-hind; This plant (select and  
 sacred, for a while the Mi- racle of all) was in one hour en- snar'd As-  
 saulted, over- come, led bound, his foes de- rision, Captive, poor, and blind.

Samson.



# THY GLORIOUS DEEDS INSPIR'D MY TONGUE.

MANOAH.

ALLEGRO.

Thy glorious deeds in- spir'd my tongue, Whilst

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



Whilst airs of joy

*f* *p*

from thence did flow

Thy glorious deeds, Thy

glorious deeds in- spird my tongue, Thy glorious deeds in- spird my tongue, Whilst

airs of joy from thence did flow, Whilst



airs of joy--

from thence did flow.

Thy glorious deeds in

-spird my tongue, Whilst airs of joy from thence did flow.

3/4



LARGO

To sorrows now I tune my song, And set my harp to notes of

LARGO *p*

woe. To sorrows now I tune my song, And set my harp

to notes of woe. to notes of woe. to notes

of woe. and set my harp to notes of woe. And set my harp

to notes of woe.



## JUSTLY THESE EVILS.

SAMSON

Recit:

Justly these evils have befall'n thy son; Sole author I, Sole

cause; who have profan'd the mysteries of God, By me be tray'd to faithless parties!

Feminine assaults! to the false fair I yielded all my heart; So far effemina-cy held me

yok'd her slave. O foul indig-ni-ty! O blot to honour, and to arms! Worse yet re-

main, this day they celebrate with pomp and sports, and sacrifice to Dagon, idol god! who gave thee

bound, and blind, in to their hands, thus is he magnify'd, The living God blas-



SAMSON.

phem'd, and scorn'd by that i\_dol\_a\_trous rout. This have I done, this pomp, this honour,

Accomp'd

brought to idol Dagon; But to Israel shame, and our true God disgrace. My griefs for this for-

\_bid mine eye to close, or thoughts to rest: But now the strife shall end;

me overthrown, Dagon pre\_sumes to enter lists with God; Who, thus pro\_vok'd, will not con-

\_nive, but rouze His fury soon, and his great name as\_sert. Dagon shall stoop,

e'er long be quite de\_spoild Of all those boasted trophies won on me.

Samson.



# WHY DOES THE GOD OF ISRAEL SLEEP?

SAMSON.

ALLEGRO.

The first system of music shows the vocal line for Samson and the piano accompaniment. The piano part begins with a forte (f) dynamic and transitions to piano (p) later in the system.

The second system continues the piano accompaniment, featuring several trills (tr) in the right hand.

The third system includes the vocal line with the lyrics "Why does the God of Israel sleep?" and the piano accompaniment. A piano (p) dynamic marking is present.

The fourth system includes the vocal line with the lyrics "rise with dreadful sound, A rise, a rise, a rise with dreadful sound, rise with dreadful sound," and the piano accompaniment. Dynamic markings 'f' and 'p' are used.

Samson.



with dreadful sound, A rise, a rise with dreadful sound, with

dreadful sound, a rise, a rise, A rise with dreadful sound, with dreadful

sound, And clouds encompass'd round, And clouds encompass'd round,

Then shall the heathen hear thy thun- der, Then

shall the heathen hear thy thun- der, thy thun- der deep.

*f*

*p*

*f*



The

tempest of thy wrath now raise, In whirlwinds them pur\_sue, Full

fraught with vengeance due, In whirlwinds them pursue In

whirlwinds them pur\_sue, them pur\_sue, them pur\_sue, Full fraught with vengeance due, Full

fraught with ven- geance due, Till



shame and trouble all thy foes shall seize.

Till shame, till shame and trouble, Till shame and

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

seize Till shame and trouble all

thy foes shall seize. Why



# THEN SHALL THEY KNOW.

## CHORUS. ALLEGRO MODERATO.

Canto.

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

Tenore.  
Then shall they know, that he whose

Basso.

Chorus.

ALLEGRO.

MODERATO.

Then shall they know, that he whose

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

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

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



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

- lone O'er all the earth but one, Then shall they know, that he whose

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

name----- Je-ho-vah is a--

--- lone, O'er all the earth----- but one,  
 --- hovah is a-lone, O'er all the earth but one,  
 --- hovah is a-lone, O'er all the earth but one, Was e-ver the most high, and  
 --- lone, O'er all----- the earth but one,



Was  
 Was e... ver the most high and still the same  
 still the same. and still the same. and still the same.

e... ver the most high and still the same, and still the  
 and still the same. and still the same.  
 and still the same.

Was  
 same. Was.  
 And still the same. and still the same.  
 e... ver the most high and still the same.

Samson.



e...ver the most high and still the same, and still the same.

Was e...ver the most high and still, and still the same. Was e...ver

and still the same and still and still the same. Was e...ver

and still the same and still the same Was e...ver the most

and still the same, Then shall they know, that he whose name Je-

the most high, and still the same, Then shall they know, that he whose name Je- ho-

the most high, and still the same, Then shall they know, that he whose name Je-

high still the same Then shall they know, that he whose name Je-

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

...vah is a lone, O'er all the earth but one, and still the same

...ho vah is a lone, O'er all the earth but one, and still the same

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



e-ver the most high, Was e-ver the most high, and  
 Was ever the most high, and still the same and still the same and  
 and still the same Was e-ver the most high, and  
 and still the same and still the same and

still the same. Je-hovah is a-lone, O'er all the earth but one,  
 still the same. Je-ho-vah is a-lone, O'er all the earth but one, Was  
 still the same. Je-ho-vah is a-lone, O'er all the earth but one, Was  
 still the same. Je-ho-vah is a-lone, O'er all the earth but one, Was

and still the same, and still the same, was e-ver the most high, and still the same.  
 e-ver the most high, and still and still the same, was e-ver the most high, and still the same  
 e-ver the most high, and still the same, was e-ver the most high, and still the same.  
 e-ver the most high, and still the same, was e-ver the most high, and still the same.



## FOR THEE, MY DEAREST SON.

MANOAH.

Recit:

For thee, my dearest son, must thou mean while Lie thus neglected

SAMSON,  
in this loathsome plight? It should be so, to expiate my crime, if possible! Shameful gra-

-titude had I reveal'd the secret of a friend; Most heinous that, but impiously

MANOAH.  
To blast God's counsel! is a sin, without a name! Be for thy fate contrite;

but, O my son, to high disposal leave the forfeit due. God may relent, and quit thee all his

Samson.



debt; Reject not then the offerd means of life. Al ready have I treated with some lords to

ransom thee. Re\_venge is sacred now, to see thee thus, who cannot harm them more.

**SAMSON.**

Why should I live? Soon shall these orbs to double darkness yield,

**MY GENIAL SPIRITS DROOP.**

**SAMSON.**

**Recit:**

**Accompd**

My genial spirits droop, my hopes are fled, Nature in me seems

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

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

Samson.



# THEN LONG ETERNITY.

M I C A H.

Then long- e-ter-ni-ty shall

ADAGIO.

greet- shall greet- your bliss; then long-

e-ter-ni-ty shall greet your bliss;

ANDANTE.

No more of earth-ly joys, No more-



of earthly joys - - - - - so false and vain! so

false and vain! No more of earthly joys - - - - -

*tr* *tr* *tr* so false - - - - -

*tr* and vain No more, No more, of earth - - - ly

joys - - - so false and vain.



# JOYS THAT ARE PURE.

MICAH.

LARGHETTO.

Introduction musical notation for the piece, featuring a treble and bass clef with piano accompaniment.

Joys that are pure sincerely good, shall then o'er take

First vocal line with lyrics: "Joys that are pure sincerely good, shall then o'er take". Includes piano accompaniment.

Shall then o'er take

Second vocal line with lyrics: "Shall then o'er take". Includes piano accompaniment.

you as a flood:

Third vocal line with lyrics: "you as a flood:". Includes piano accompaniment.

Joys that are pure, Sincerely good, Shall then o'er take.

Fourth vocal line with lyrics: "Joys that are pure, Sincerely good, Shall then o'er take.". Includes piano accompaniment.



you as a flood:

*f*

Where truth and peace do e-ver shine, With love that's

*r* *p*

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

Where truth and peace do e-ver shine, With love that's

*f* *p*

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

*r* *f* *p* *3*



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

Where truth and peace do e- ver shine,

With love that's perfect ly di- vine, With love that's perfect ly, per-

fect ly di- vine.

ADAGIO.



# THEN ROUND ABOUT THE STARRY THRONE.

## Chorus.

Canto. Then round a-bout the star-ry throne.

Alto. Then round a-bout the star-ry throne.

Tenore. Then round a-bout the star-ry throne.

Basso. Then round a-bout the star-ry throne.

Chorus. A TEMPO. ORDINARIO.

Of him who e-ver rules a-lone, Your

Of him who e-ver rules a-lone, Your heavn-ly

Of him who e-ver rules a-lone, Your heavn

Of him who e-ver rules a-lone,



heav'n...ly guid.ed soul shall climb; Your heav'n...ly guided soul shall  
 guid...ed soul... Your heav'n...ly guid...ed  
 ...ly guid...ed soul... Your heav'n...ly guid...  
 Your heav'n...ly guid...ed soul... Your heav'nly guid...

climb Your heav'n...ly guid...ed soul shall climb; Of  
 soul... Your heav'n...ly guid.ed soul shall climb; Of  
 ...ed soul shall climb; Of  
 ...ed soul shall climb; Of

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



glo-ry crown'd for e-ver sit,  
 glo-ry crown'd for e-ver sit,  
 With glo-ry crown'd for e-ver for e-ver sit, And  
 With glo-ry crown'd for e-ver sit,

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

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



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

for e- ver for e- ver sit,  
 crown'd With glo-ry crown'd for e- ver sit,  
 With glo-ry crown'd for e- ver sit, And  
 crown'd for e- ver sit, for

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



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

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

ADAGIO.

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

ADAGIO.

Samson. END OF THE FIRST PART.



## PART THE SECOND.

SAMSON, MICAH, and CHORUS of ISRAELITES.

## DESPAIR NOT THUS.

M A N O A H.

Recit:

Despair not thus, you once were Gods de. light, His destin'd from the womb;

by him led on To deeds a bove the nerve of mor-tal arm; Un-der his

eye abstemi-ous you grew up, Nor did the dancing ru-by, spark-ling out-

-pour'd, Al-lure you from the cool chrys-tal-line stream. Where-

SAMSON.

Samson.





er the liquid brook, or fountain flow'd I drank, nor envy'd man the pleasing grape; But

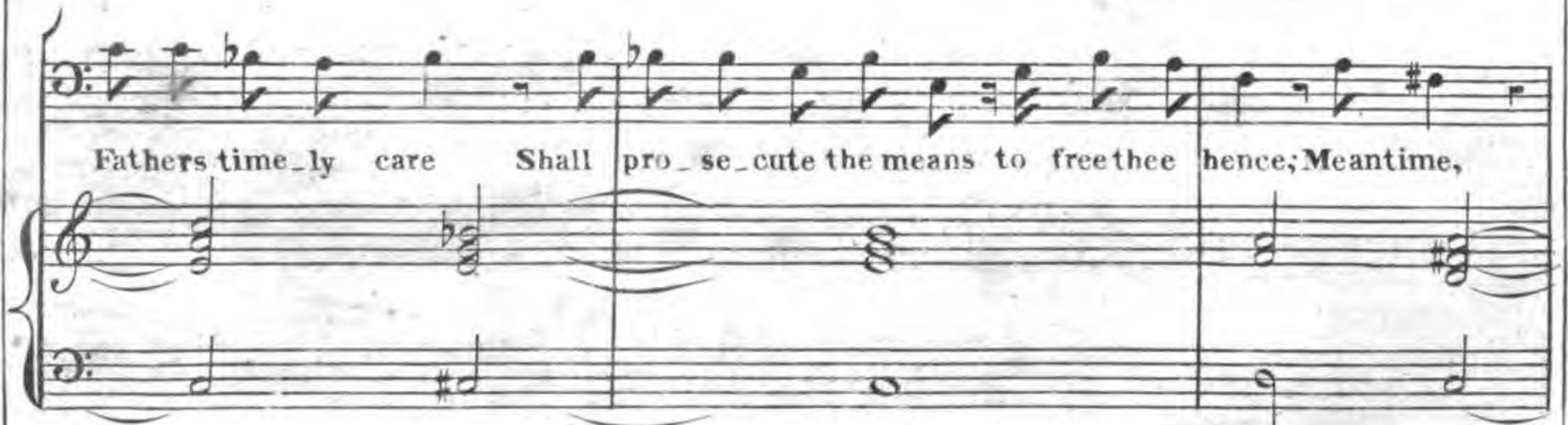


what a -vail'd this tem - p'rance, not com - plet, Against a - nother object more enticing!

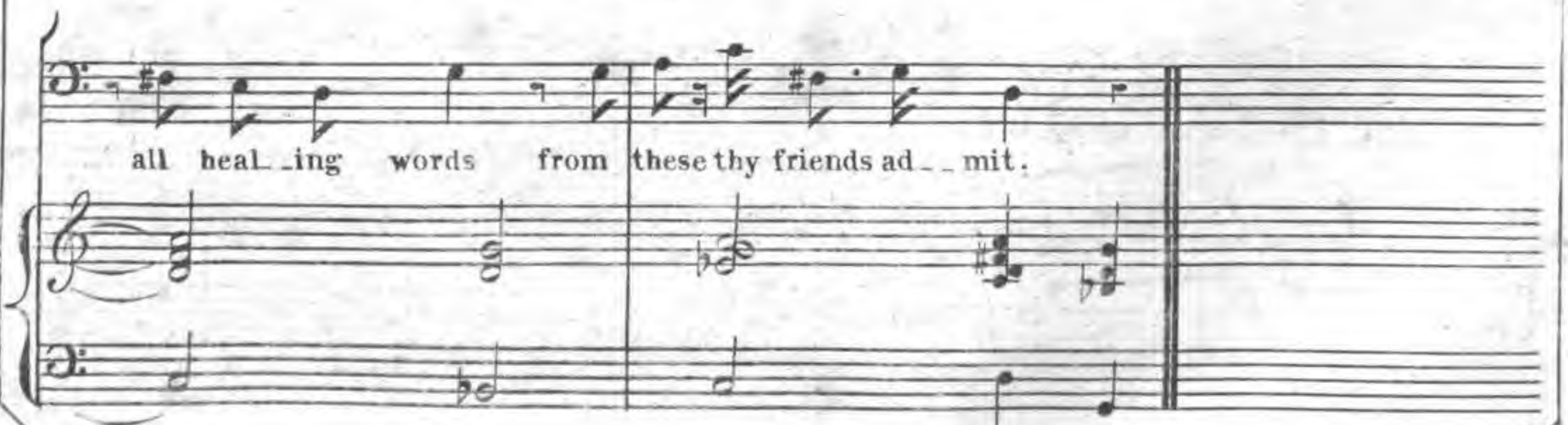


M A N O A H.

I laid my strength in lust's las - ci - vious lap. Trust yet in God; thy



Fathers time - ly care Shall pro - se - cute the means to free thee hence; Meantime,



all heal - ing words from these thy friends ad - mit.



JUST ARE THE WAYS OF GOD TO MAN.

MANOAH.

ALLEGRO.

Musical notation for Manoah's vocal line and piano accompaniment, starting with a treble clef, a key signature of two flats, and a common time signature.

Musical notation for Manoah's vocal line and piano accompaniment, with lyrics "Just are the ways of God to".

Musical notation for Manoah's vocal line and piano accompaniment, with lyrics "man, Let none his secret actions scan; Let none his secret actions".

Musical notation for Manoah's vocal line and piano accompaniment, with lyrics "scan; Just are the ways of God to man, Let none his secret actions".

Musical notation for Manoah's vocal line and piano accompaniment, with lyrics "scan, Let none his secret ac- tions scan."

Samson.



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

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

wisdom brings a bout Still his un-

- search - - - a ble dis - - - pose, Blesses the righteous in the close.

Blesses the righteous, Blesses the righteous, Blesses the



righteous in the close, Still his unsearchable dis-

pose. Blesses the righteous Bless

es the righteous in the close.



### MY EVILS HOPELESS ARE.

SAMSON.

My evils hopeless are; one pray'r re - mains, A speedy death to close my miseries.

Recit.

### RELIEVE THY CHAMPION.

MICAH.

Relievethy champion, image of thy strength; And turn his labours to a peaceful end.

Recit.

### RETURN, O GOD OF HOSTS!

Air.

LARGO.

turn, Re - turn, O God of Hosts! O God, Re - turn O God of Hosts! be -

- hold, be - hold, Thy servant in dis - - - tress be - hold thy servant in dis - tress.



Return O God! be- hold. Thy ser- vant in distress, Re-

-turn, O God! Re- turn O God of Hosts! behold, be- hold, be- hold, behold thy servant, Thy

servant in dis- tress, behold, behold, Thy servant, Thy servant indis- tress.

Return, Return, O God! Return O God of Hosts! be- hold, be- hold, Thy ser- vant

in distress. FINE.



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

griefs, His mighty griefs, His mighty griefs re-dress,

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

His migh-ty griefs re-dress, Nor by the

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

Dal Segno.



# TO DUST HIS GLORY THEY WOULD TREAD.

## CHORUS. LARGO.

Canto.

To dust his glo-ry they would tread, And number him amongst the dead.

Solo.

MICAH.

Alto.

To dust his glo-ry they would tread, And number him amongst the dead. And

Tenore.

To dust his glo-ry they would tread, And number him amongst the dead.

Basso.

To dust his glo-ry they would tread, And number him amongst the dead.

Solo & Chorus.

LARGO.

8 Sempre.

amongst the dead. amongst the dead. And

number him amongst the dead. And number him amongst the dead. And

And number him. And number him amongst the dead. And

And number him amongst the dead. And



number him amongst the dead. **Solo**  
 Return, Return, O God of hosts! be-

number him amongst the dead.  
 number him amongst the dead.  
 number him amongst the dead.

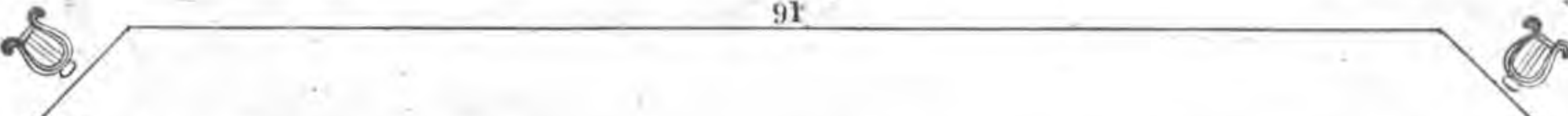
*pp* **Solo**  
 senza 8 -

To dust his glo.ry they would tread, **And**  
 hold, behold, Thy servant in distress, Be hold Be hold O God of hosts.

To dust his glo.ry they would tread, **And**  
 To dust his glo.ry they would tread, **And**  
 To dust his glo.ry they would tread, **And**

**Cho?** **Solo.**  
*f* *f*  
 8



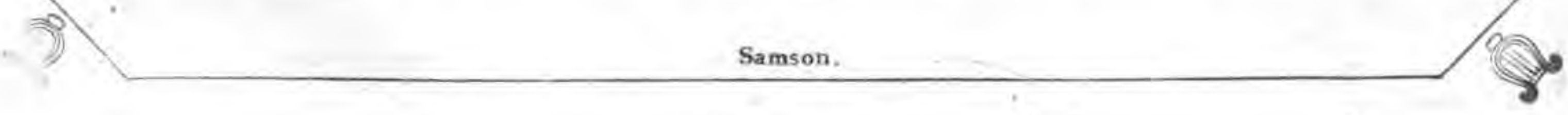


number him a\_mongst the dead. **Solo.** And number  
 behold thy servant, Thy servant in dis\_tress, O  
 number him a\_mongst the dead. And number  
 number him a\_mongst the dead. And number  
 number him a\_mongst the dead. And number

**Solo.**  
*p* *f*  
 8

him amongst the dead. **Solo.**  
 God! be--- hold, To dust his glo-ry they would tread, To dust his glo-ry they would  
 him amongst the dead.  
 him amongst the dead.  
 him amongst the dead.

**Solo.**  
*p*





Cho<sup>s</sup>

To dust his glo-ry they would tread, And num-ber  
 tread, And num-ber him a-mongst the dead  
 To dust his glo-ry they would tread, And num-ber  
 To dust his glo-ry they would tread, And num-ber  
 Cho<sup>s</sup>  
 To dust his glo-ry they would tread, And num-ber

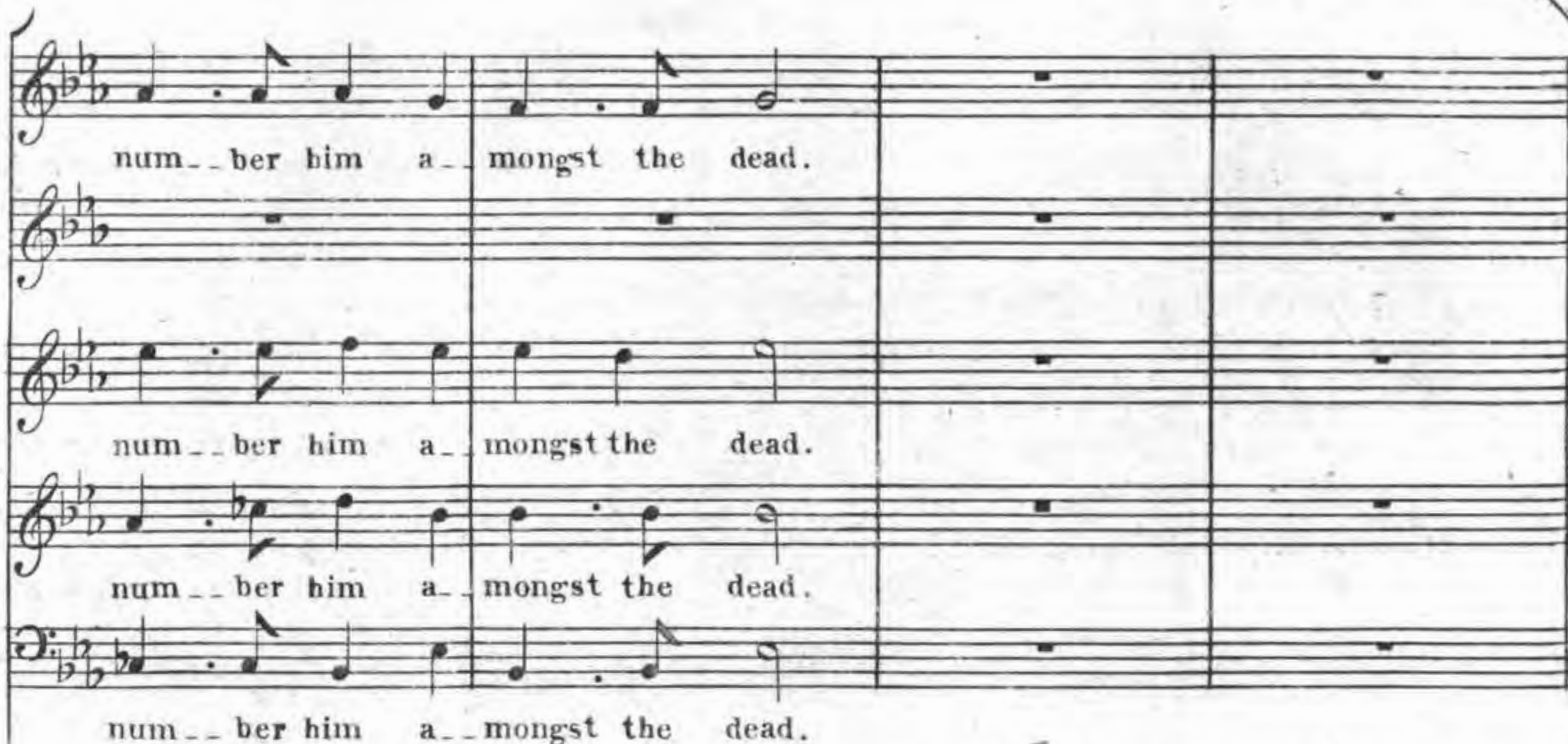
Cho<sup>s</sup>

*f*  
 8

him a-mongst the dead. And number him amongst the dead. And  
 him a-mongst the dead. And number him amongst the dead. And  
 him a-mongst the dead. And number him amongst the dead. And  
 him a-mongst the dead. And number him amongst the dead. And

*pp*





num-ber him a-mongst the dead.

num-ber him a-mongst the dead.

num-ber him a-mongst the dead.

num-ber him a-mongst the dead.



*f* *p*





## BUT WHO IS THIS?

MICAH.

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

Recit:

like a state.ly ship? With all her streamerswaving in the wind, An odorou perfume her

SAMSON.

harbinger, a damseltrainbehind? Tis Dalila, thy wife. My wife? my traitress; let hernotcome

MICAH.

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

dew) she weeps; Her words address'd to thee seem tears dissolv'd, Wetting the borders

Samson.



## DALILA.

offer silken veil. With doubtful feet, and wavring resolution, I come, O Samson!

dreading thy displeasure; But conjugal affection led me on, Prevailing over fear and timorous doubt.

Glad if in ought my help, or love could serve to expiate my rash unthought misdeed.

## SAMSON.

Out, thou Hyæna! 'twas malice brought thee here! These are the arts of woman, false like thee,

To break all vows, repent, deceive, submit; Then with instructed skill, again transgress. The

## DALILA.

wisest men have met such bosom snakes, Beguil'd like me, to ages an example. I would not



lessen my of-fence, yet beg To weigh it by it-self; What is it then but cu-ri-

-o-si-ty? A small female fault, greedy of secrets but to publish them; Why would you trust a

woman's frail-ty then? And to her impor-tu-ni-ty your strength. A mu-tual

SAMSON.

weakness mutual pardon claims. How cunningly the sorceress dis-plays Her own trans-

gressions to upbraid me mine! I to my self was false, eer thou to me; Bitter re-

-proach! but true. The pardon then I to my folly give, take thou to thine.



WITH PLAINTIVE NOTES.

DALILA.

LARGHETTO.

The first system of music shows the vocal line for Dalila. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano accompaniment is written in a grand staff with treble and bass clefs. The tempo is marked 'LARGHETTO'. The music features several 'tr' (trill) markings above the vocal line.

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano part includes a 'p' (piano) dynamic marking.

The third system includes the lyrics: "With plain\_tive notes, and am'\_rous moan, Thus". The vocal line is written in a treble clef, and the piano accompaniment is in a grand staff. A 'p' dynamic marking is present.

The fourth system includes the lyrics: "coos the tur\_tle left a\_lone, With". The vocal line and piano accompaniment continue. A 'p' dynamic marking is present.

The fifth system includes the lyrics: "plain\_tive notes, and am'\_rous moan, With plain\_tive notes, And am'\_rous moan,". The vocal line and piano accompaniment conclude this section. A 'p' dynamic marking is present.

Samson.





Thus coos, Thus coos the turtle left a lone; Thus coos, Thus coos, the

turtle left a lone. Thus coos. Thus coos the

turtle left a lone. *lr lr lr lr*

With plain-tive notes, and an-rous moan, Thus coos, the turtle,

Thus coos, Thus coos, the turtle left a lone; Thus, Thus, Thus

coos the tur- tle Thus coos Thus





coos the turtle, the turtle left a lone

ADAGIO.

Thus coos, Thus coos, the turtle left a lone

ADAGIO. *f*

lone

Like me, averse to each delight, She

wears the tedious widow'd night: She wears the tedious widow'd night: Like

me, averse To each delight, She wears the tedious widow'd night.

*f*

Samson.



But when her ab-sent mate re- turns, With

dou- bled rap- tures, then she burns, she burns, With

dou- bled rap- tures then she burns,

But when her ab- sent mate re- turns, With

doubled rap- tures, With dou- bled raptures

then she burns, then she burns, With dou- bled raptures, With



dou - bled rap - tures,

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

ALAS! TH'EVENT WAS WORSE.

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

Recit:

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



# DID LOVE CONSTRAIN THEE?

SAMSON.

Did love constrain thee. no, 'twas raging lust. Love seeks for

The first system of music features a vocal line in treble clef with a common time signature (C). The lyrics are: "Did love constrain thee. no, 'twas raging lust. Love seeks for". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part provides harmonic support with chords and moving lines.

Recit:

love, thy treason sought my hate. In vain you strive to cover shame with shame:

The second system continues the vocal line and piano accompaniment. The lyrics are: "love, thy treason sought my hate. In vain you strive to cover shame with shame:". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

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

The third system concludes the vocal line and piano accompaniment for this section. The lyrics are: "Once join'd to me, tho' judg'd your countries foe, Parents, and all, were in the husband lost." The musical notation follows the same format as the previous systems.

# YOUR CHARMS TO RUIN LED THE WAY.

SAMSON.

Air.

LARGHETTO.

This section is an Air in 12/8 time, marked LARGHETTO. It features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is indicated as LARGHETTO. The musical notation is more complex than the previous sections, with many sixteenth and thirty-second notes in the vocal line.



Your charms to ru - in led the way, My sense deprav'd, My strength en -

-slav'd, As I did love you did be - tray. You did be - tray, As I did love you did be -

-- tray -- Your charms to ru - in led the way, Mysense de - prav'd,

My strength enslav'd, As I did love you did be tray.

How great the curse. how hard my fate. To pass life's seawith such a



mate! How great the curse! how hard my fate! To pass life's

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

How great the curse! how hard my fate! How great the curse! how hard my fate! To pass life's

sea with such a mate!

*f*



### FORGIVE WHAT'S DONE.

DALILA.

Forgive what's done, nor think of what's past cure; From forth this

Recit:

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

of fice!) my virgins, and my self, Shall tend about thee to extremest age.

### MY FAITH AND TRUTH O SAMSON PROVE.

DALILA.

LARGHETTO.

My

faith and truth, O Samson, prove, But hear me, hear the voice of love;

Samson.



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

voice of love, *h* But hear me, *f* *p*

hear me, hear me, hear the voice of love; *f*

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

hear me, hear me, But hear me, hear the voice of *pp*



love; With love no mortal can be cloy'd, All

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

-joy'd With love no mortal can be cloy'd, All

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

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



### Chorus of Virgins.

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

love.

*mp* *f*

hear her, hear her,

But hear me, hear me,

*tr* *p*

hear her, hear the voice of love.

hear me hear the voice of love. My

*f* *p*

Her faith and truth, O Samson, prove;

faith and truth, O Samson, prove; But

*f* *p*

Samson.



But hear her, hear the voice of love.

hear me, hear the voice of love.

voice of love. but hear the voice of love. ad lib:

but hear the voice of love. But ad lib:

ad lib: Tempo. hear her, My faith and truth, O Samson, prove; But

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

hear her, hear the voice of love.

hear me, hear the voice of love.

Samson.



# HER FAITH AND TRUTH.

Chorus  
of Virgins.

LARGHETTO

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

*mf*

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

*f* *p*

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

*f* *p*

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

*f* *p* *pp*

But hear her, hear the voice of love.

*f*

Samson.



# TO FLEETING PLEASURES MAKE YOUR COURT.

DALILA.

LARGHETTO.

*f*

To fleeting pleasures make your court, No

*p*

mo-ment lose, for life is short; To fleet-ing plea-sures make your court, No

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

mo-ment lose, for life is short; The

*f*



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

**Chorus of Virgins. HER FAITH AND TRUTH.**

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



# HOW CHARMING IS DOMESTIC EASE.

DALILA.

LARGHETTO.

The first system of music features a vocal line for Dalila in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment consists of two staves: a right-hand treble clef and a left-hand bass clef. The tempo is marked 'LARGHETTO' and the dynamic is 'f' (forte).

The second system continues the piano accompaniment from the first system. It includes a vocal line with the word 'How' written above it. The dynamic is marked 'p' (piano).

The third system shows the vocal line with the lyrics: 'charming is do-mes-tic ease! A thousand ways I'll strive to please: How'. The piano accompaniment continues below.

The fourth system shows the vocal line with the lyrics: 'charming is do-mes-tic ease! A thousand, thousand, ways: A thousand, thousand, ways I'll'. The piano accompaniment continues below.

The fifth system shows the vocal line with the lyrics: 'strive to please, I'll strive to please, A thousand, thousand, ways I'll strive to please,'. The piano accompaniment continues below, ending with a dynamic marking of 'f'.

Samson.



Life is not lost tho' lost your sight, Let

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

is not lost, tho' lost your sight, Let other senses, other senses, taste de-light. Let

o-ther sen-ses taste de--light, Let o--ther sen-ses o--ther sen-ses

taste de-light.



# HER FAITH AND TRUTH.

## Chorus of Virgins.

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

*mf*

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

*f* *p*

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

*lr*

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

*f* *p* *pp*

But hear her, hear the voice of love.

*f* *lr*

Samson.



## NE'ER THINK OF THAT.

SAMSON.

Ne'er think of that; I know thy warbling charms, Thy trains, thy wiles, and

Recit:

fair enchanted cup, Their force is null'd; where once I have been caught, I shun the

snare; these chains, this prison house, I count the house of li-ber-ty to thine.

DALILA. SAMSON.

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



rage to tear thee limb from limb: At distance I for - give; depart with that: Now

**DALILA.**  
triumph in thy falshood; so farewell. Thou art more deaf to prayers than winds or seas. Thy anger

rageth an eternal tempest, Why should I humbly sue for peace, thus scorn'd, With in - fa - my up -

on my name denounc'd. When in this land I ever shall behold The first of womankind living; or dead, My

praises shall be sung at so lemn feasts, Who sav'd my country from a fierce destroyer.

**Samson.**



# TRAITOR TO LOVE.

DALILA.

SAMSON.

Duett.

ALLEGRO.

*tr*  
*f* *mp* Violon<sup>cello</sup>

Traitor to love, I'll sue no more

*f* Solo Violon<sup>cello</sup>

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

*pp*

Samson.



Traïtress to love, I'll hear no more, The charmer's voice, your arts give o'er,

Traïtress to love, Traïtress to love,

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

love, I'll sue no more, I'll sue no more for par-don

Traïtress to love, I'll sue no more, The charmer's voice

scorn'd, your threats give o'er. your threats give o'er,

your arts give o'er, give o-ver your arts,



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

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

sue no more, no more, no more, your threats give o'er, your  
 voice, The charm-er's voice,

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



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

**M I C A H.**



She's gone a serpent ma-ni-fest, her sting Dis-coverd in the end.

**Recit:**

**SAMSON.**



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

### IT IS NOT VIRTUE, VALOUR, WIT.

**Aria.**



**ANDANTE.**

**ALLEGRO.**



It is not virtue, valour, wit, Or comeliness of grace, It is not virtue, valour, wit, Or



comeliness of grace, That woman's love can tru-ly hit Or in her heart claim place. It



is not vir\_tue, valour, wit, Or comeli\_ness of grace, That

woman's love can tru\_ly hit, Or in her heart claim place

Or in her heart claim place, It is not vir\_tue, valour, wit, Or

comeliness of grace, It is not virtue, valour, wit, Or comeliness of grace, Or comeliness of grace, That

woman's love can tru\_ly hit, Or in her heart claim place, Or in her heart claim place.

ADAGIO.

ADAGIO.

f

Tem: lmo



Still wav'ring where their choice to fix, Still wav'ring where their choice to fix, Too  
oft they choose the wrong; So much self-love does  
rule the sex, They nothing else love long, They nothing else love long, So  
much self-love does rule the sex, They nothing else love long, They nothing else love  
long. So much self-love does rule the sex, they no-thing  
else love long. They no-thing else love long.

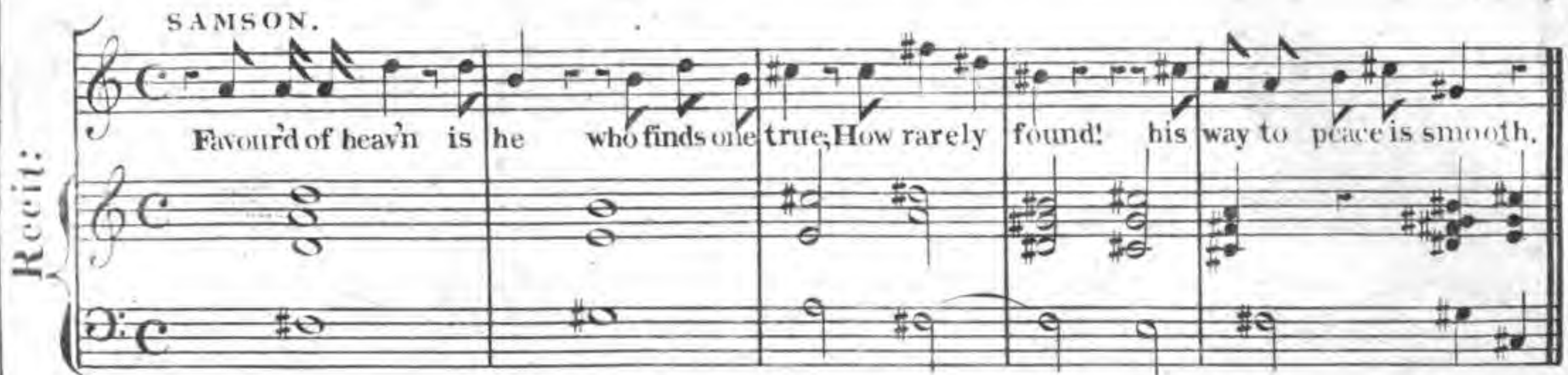
*f* Da Capo.



# FAVOUR'D OF HEAV'N IS HE.

**SAMSON.**

**Recit:**



Favour'd of heav'n is he who finds one true; How rarely found! his way to peace is smooth.

## TO MAN GOD'S UNIVERSAL LAW.

**Chorus. GRAVE.**

**Canto.**

**Alto.**

**Tenore.**

**Basso.**



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

**Chorus.**

**GRAVE.**

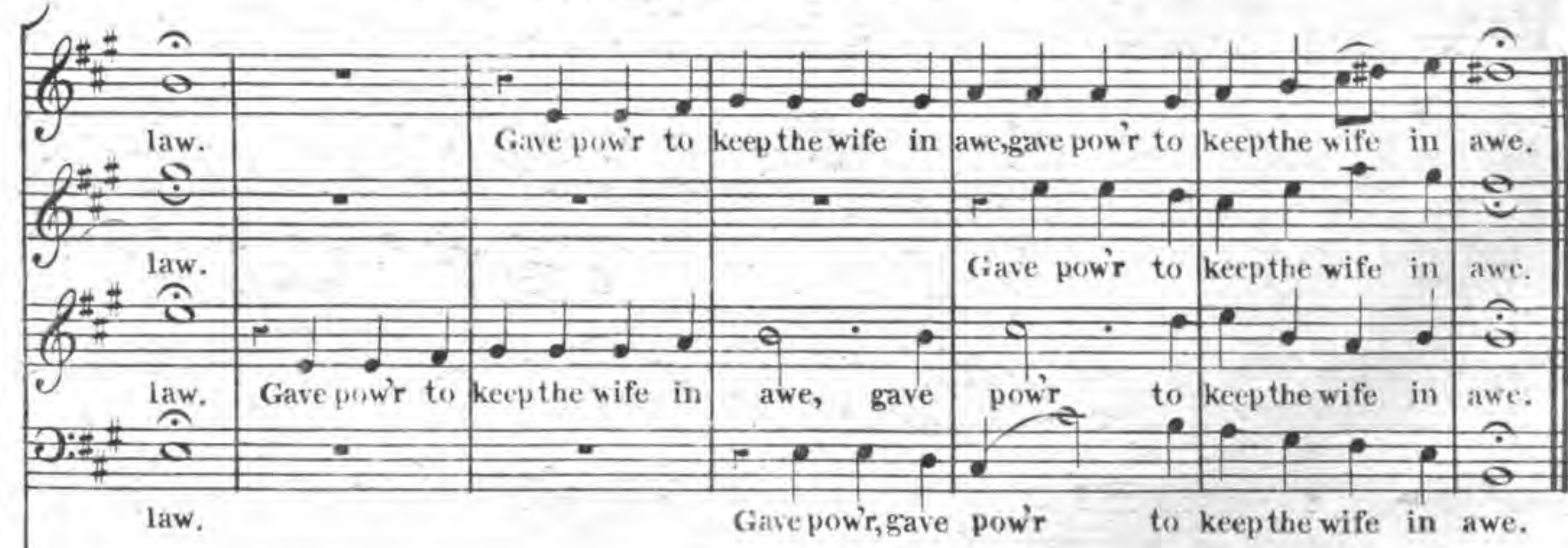


law. Gave pow'r to keep the wife in awe, gave pow'r to keep the wife in awe.

law. Gave pow'r to keep the wife in awe.

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

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






ALLEGRO MODERATO.

Thus shall his life be ne'er dis may'd, By female u - sur - pa - tion

Thus shall his life be ne'er dis - may'd,

ALLEGRO MODERATO.

sway'd. Thus shall his life be ne'er dis - may'd,

By female u - sur - pa - tion sway'd.

-may'd, By female usurpation sway'd. By female usur - pa - tion sway'd.

By female usur - pa - tion sway'd.



By female usurp a tion  
 Thus shall his life be neer dis may'd,  
 Thus shall his life be neer dis may'd,  
 By female u surp a tion  
 By female u surp a tion  
 By female u surp a tion  
 Thus shall his life be neer dis  
 a tion swayd, By female usurp a tion  
 swayd, swayd, Thus shall his life be neer dis  
 a tion swayd, By female usurp a tion  
 swayd, By female usurp a tion swayd  
 may'd, By female usurp a tion,  
 swayd, By female usurp a tion  
 Thus shall his life be neer dis may'd, By female usurp a



By female usurp a tion sway'd,  
 Thus shall his life be neer dis may'd, By female usurp a tion sway'd,  
 sway'd, By female usurp a tion sway'd, Thus shall his life be neer dis

a tion sway'd, Thus shall his life be neer dis

By female usurp a tion sway'd, sway'd,  
 Thus shall his life be neer dis may'd, By  
 may'd, dis may'd By female u surp a tion sway'd

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

Thus shall his life be neer dis may'd  
 female usurp a tion sway'd,  
 Thus shall his life be neer dis may'd, dis may'd,



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

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

By female usurp a tion sway'd,

Thus shall his life be neer dismay'd, By fe male u surp a tion

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

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

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

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

Thus shall his life be neer dismay'd, By female usurp a tion sway'd.

Thus shall his life be neer dismay'd, By female usurp a tion sway'd.

Thus shall his life be neer dismay'd, By female usurp a tion sway'd.

Thus shall his life be neer dismay'd, By female usurp a tion sway'd.

Samson,



## NO WORDS OF PEACE.

MICAH.

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

Recit:

HARAPHA.

Hara-pha, I know him by his stride, and haughty look. I come not, Samson,

to condole thy chance; I am of Gath, men call me Hara-pha; Thou know'st me now; of

thy pro-digious might, Much have I heard incre-di-ble to me! nor less displeas'd, That

never in the field We met, to try each other's deeds of strength: I'd see if thy ap-

Samson.



SAMSON. HARAPHA.

...pearance answers loud re - port. The way to know, were not to see, but taste. Hadst thou  
 then al - rea - dy sin - gle me? I thought that la - bour and thy chains, had  
 tan'd thee. Had fortune brought me to that field of death, Where thou wrought'st wonders with an asses  
 jaw, I'd left thy carcase where the ass lay dead. Boast not of what thou would'st have done, but  
 do. The honour' certain to have won from thee I lose, Pre - vented by thy eyes put out; To  
 com - bat with a blind man I dis - dain.



# HONOUR AND ARMS.

HARAPH A.

ALLEGRO.

The first system of music features a vocal line for Haraph A. in a soprano clef, with a treble and bass clef piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO' and the dynamic is 'f' (forte). The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand.

The second system continues the musical piece. The vocal line remains in the soprano clef, and the piano accompaniment continues with the same rhythmic and melodic patterns. The dynamics and tempo markings are consistent with the first system.

The third system includes the vocal line with lyrics. The piano accompaniment provides harmonic support. The lyrics are: "Honour and arms... scorn". There are dynamic markings 'mezz:' and 'S.' above the vocal line.

The fourth system continues the vocal line with lyrics. The piano accompaniment continues. The lyrics are: "such a foe, scorn such a foe, Tho' I could end thee at a blow;".

The fifth system concludes the vocal line with lyrics. The piano accompaniment continues. The lyrics are: "Tho' I could end thee at a blow, Tho' I could end thee at a blow;".



Poor vic - to ry, To conquer thee, Or glo -

ry in thy o - ver - throw:

Honour and arms - - - - - scorn

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

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



The musical score is presented in five systems, each with a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "To conquer thee, Or glo-ry, Or glo-ry, in thy o-ver-throw, Or glo-ry, Or glo-ry, Or glo-ry in thy o-ver-throw: Vanquish a slave that is half slain. So mean a tri-umph I disdain. So". The piano accompaniment includes dynamic markings such as *f* and *p*. The score is framed by decorative lyre motifs in the corners.



mean a triumph I dis-dain I disdain. Vanquish a slave that

is half slain. So mean a tri-umph. I dis-dain

I dis-dain, I disdain. So mean a tri-umph

So mean a tri-umph I dis-dain. So mean a tri-umph

*mez:*

I dis-dain.

**Dal Segno.**



# PUT ON YOUR ARMS.

SAMSON.

Recit:

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

This section features a recitative vocal line for Samson and a piano accompaniment. The piano part consists of a treble and bass clef system with a common time signature. The vocal line is written in a single treble clef staff with a common time signature.

# MY STRENGTH IS FROM THE LIVING GOD.

SAMSON

LARGHETTO.

COMPOSO.

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

This section begins with a vocal line for Samson and a piano accompaniment. The piano part is marked 'LARGHETTO' and 'COMPOSO' and includes dynamic markings such as 'f' (forte) and 'p' (piano). The vocal line is in a single treble clef staff.

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

This section continues the vocal line and piano accompaniment. The piano part features dynamic markings 'p' and 'f'. The vocal line is in a single treble clef staff.

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

This section concludes the vocal line and piano accompaniment. The piano part features dynamic markings 'p' and 'f'. The vocal line is in a single treble clef staff.



of the earth, And prove the brutal tyrants rod: And prove the brutal ty-

rants rod: To quell the migh-

*f* *p*

ty of the earth, And prove the bru- tal ty- rants rod:

*f*

But

to the righteous peace and rest, With li-ber-ty to all op- - prest, to all, to

*p*



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

li-ber ty to all op- prest. To all, to all op- prest, With li-ber ty to all opprest.

But to the righteous peace and rest, With li-ber ty to

all op- prest. With li-ber ty to all, to all op- prest. tempo primo.

ADAGIO.



WITH THEE! A MAN CONDEMN'D!

HARAPHA.

With thee! a man condemn'd! a slave enroll'd; No worthy match to

Recit:

SAMSON.

stain the warrior's sword. Canst thou for this vain boaster? yet take heed; My heels are fetter'd, but my hands are

free. Thou bulk of spirit void, I once again, Blind, and in chains, provoke thee to the

HARAPHA.

fight. O Dagon! can I hear this insolence, To me unus'd, not rending instant death?

GO, BAFFLED COWARD, GO.

Duetto.

ALLEGRO.

*f*

Samson.





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

low; In safe-ty fly my wrath. fly, fly, my wrath with speed. fly,

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

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





HARAPHA.

Presume not on thy

God, Presume not on thy God, Who under foot has trod, Who under foot has

trod, Thy strength and thee, Thy strength and thee, at great... est

Go  
need. Who under foot has trod, Thy strength and thee, at great... est



baffled coward, go, Go, baffled coward, go, Go, baffled coward, go, Go, baffled  
 need. Presume not on thy God, Presume not on thy God, Presume not, Pre-

coward, baffled coward, baffled coward, Go, baffled coward, go, Lest vengeance lay thee  
 -sume not, Presume not, Presume not on thy God, on thy God,

low go. fly,  
 Who under foot has trod thy strength and thee, at great-est

In safety fly my wrath Go, baffled coward,  
 need. Presume not, Presume not, Pre-



go, Go, baffled coward, baffled coward, baffled coward, go, In safe-  
 sume not on thy God, Presume not, Presume not, Presume not on thy God, who

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

speed. go, fly, Go baffled coward, baffled coward, In  
 at greatest great est need.

safe ty fly my wrath with speed.

*f* *hr*



### HERE LIES THE PROOF.

MICAH.

Here lies the proof: If Dagon be thy God, With high devotion in\_vo\_cate his aid, His

Recit:

glo ry is concern'd. Let him dissolve Those magick spells that gave our he\_ro strength, Then know

whose God is God; Dagon, of mortal make, Or that GREAT ONE whom Abram's sons a\_dore.

### CHORUS OF ISRAELITES.

GRAVE.

### HEAR JACOB'S GOD.

Canto. 1<sup>mo</sup>

Hear, Jacob's God! Je\_hovah, hear, Je\_ho\_vah, hear! O...

Canto. 2<sup>do</sup>

Hear, Jacob's God! Je\_hovah, hear, Je\_ho\_vah, hear! O...

Alto.

Hear, Jacob's God! Je\_hovah, hear, Je\_ho\_vah, hear! O...

Tenore. 1<sup>mo</sup>

Hear, Jacob's God! Je\_ho\_vah, hear! O...

Tenore. 2<sup>do</sup>

Hear, Jacob's God! Je\_ho\_vah, hear! O...

Basso.

Hear, Jacob's God! Je\_ho\_vah, hear! O...

Chorus.

GRAVE.







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

that thou art near. O Jacob's God! Je-ho-vah hear!  
 that thou art near. O Jacob's God! Je-ho-vah hear!  
 shew that thou art near. O Jacob's God! Je-ho-vah hear!  
 shew that thou art near. O Jacob's God! Je-ho-vah hear!  
 thou art near. O Jacob's God! Je-ho-vah hear!  
 shew that thou art near. O Jacob's God! Je-ho-vah hear!







thee a lone. Save us, Save us, Save us, Save us, Save us, Save us, Save us, and

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

shew that thou art near. Israel depends on thee, Save us and

Israel depends on thee a lone.

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

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

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

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

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

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

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



# DAGON, ARISE!

HARAPHA.  
 Dagon, arise! attend thy sacred feast; Thy honour calls, this day admits no rest.

Recit:

## TO SONG AND DANCE WE GIVE THE DAY.

Aria.

ALLEGRO.

To song and dance we give the

day, To dance and song

To dance, and song we give the day, Which

shews thy u-ni-ver-sal



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

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

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

Which shews thy u - ni - ver - sal sway. To dance and

song - - - - - we give the day, Which

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

*pp* *f*



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

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

race - - - - - from out the land. Protect us

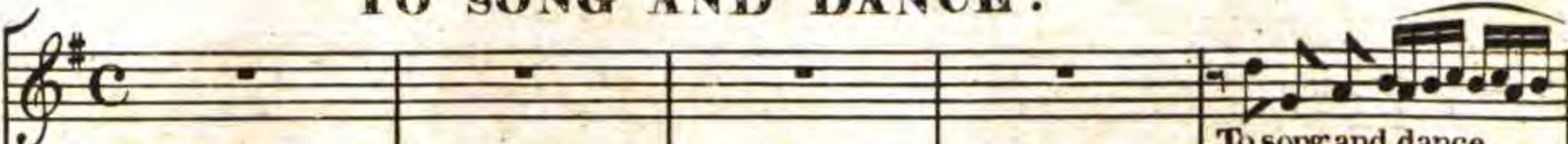
by thy migh - ty hand, And sweep this race - - - - -


And sweep this race from out the land. Tem: 1mo


ADAGIO.




# CHORUS OF THE PRIESTS OF DAGON. TO SONG AND DANCE.

Canto.  To song and dance...

Alto. 

Tenore. 

Basso. 


Chorus.  **ALLEGRO.** 

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

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

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

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

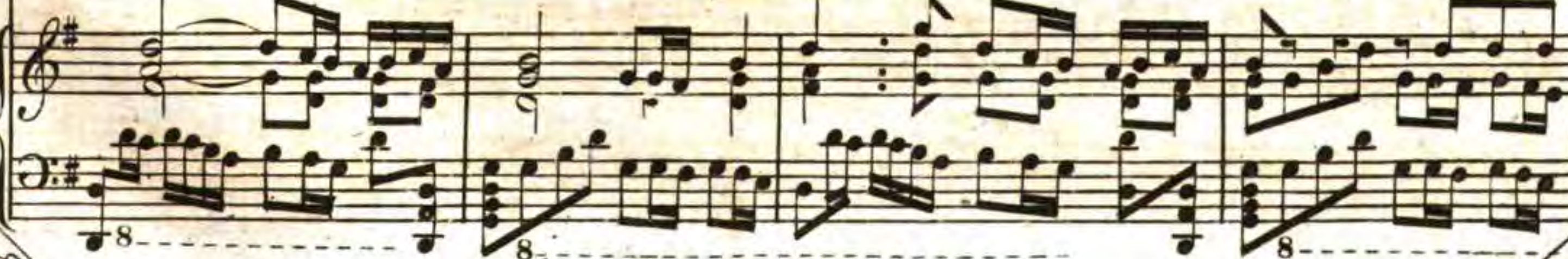


day, we give the day, Which shews thy u-ni-ver-sal sway. Thy u-ni

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

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

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





ver sal sway, Which shews -  
 Thy u\_ni\_ver\_sal sway, Which shews thy u\_ni\_verse sal sway: Which  
 Thy u\_ni\_ver\_sal sway, Which shews thy u\_ni\_verse sal sway: thy u\_ni\_verse  
 Thy u\_ni\_ver\_sal sway, Which shews -

Thy u\_ni\_ver\_sal sway. Which shews, Which shews, thy u\_ni\_verse  
 shews - thy u\_ni\_verse  
 sway Thy u\_ni\_ver\_sal sway. Which shews, Which shews, thy u\_ni\_verse  
 Thy u\_ni\_ver\_sal sway. Which shews, Which shews, thy u\_ni\_verse

sway. To song and dance and song,  
 sway. To song and dance and song, To dance and  
 sway. To song and dance to dance, and song,  
 sway. to dance, and song,  
 Left.







Protect us, Protect us by thy mighty hand, And sweep this race from out the

Protect us, Protect us by thy mighty hand, And sweep this race from out the

Protect us, Protect us by thy mighty hand, And sweep this

Protect us, Protect us by thy mighty hand,

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

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

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

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

land.

land.

land.

land.

land.

8 sempre.



# FIXED IN HIS EVERLASTING SEAT.

## Double Chorus.

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

Alto - ISRAELITES.

Tenor 1<sup>mo</sup> e 2<sup>do</sup>  
SAMSON & ISRAELITES.

Basso  
MANOAH & HARAPHA  
by turns, & ISRAELITES.

## Double Chorus.

ALLEGRO MODERATO.

The first system of music features four vocal staves (Canto, Alto, Tenor, and Basso) and a piano accompaniment. The vocal staves are mostly empty, indicating rests. The piano accompaniment begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes a dynamic marking of 'f' (forte) and a measure rest of 8 measures.

The second system continues the musical notation. The vocal staves remain empty. The piano accompaniment continues with the same key signature and time signature, featuring a melodic line in the right hand and a bass line in the left hand. It includes a measure rest of 8 measures.

The third system contains the lyrics for the vocal parts and the piano accompaniment. The lyrics are: "Fix'd in his e-ver-last-ing seat, Je-ho-vah". The piano accompaniment continues with the same key signature and time signature, including a measure rest of 8 measures.



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

Je-ho-vah,

Je-ho-vah,

Great Da-gon, Je-ho-vah, Great Da-gon

rules the world rules the world in state.

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

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

rules the world in state. Je-ho-vah

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

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

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

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



Great Da-gon, Great Da-gon,  
 Je-ho-vah, Je-ho-vah rules the world in state.  
 Je-ho-vah, Je-ho-vah rules the world in state.  
 Je-ho-vah, Great Da-gon, Je-ho-vah rules the world in state, Great Da-gon,  
 rules, the world in state. His thunder roars, heav'n  
 Je-ho-vah rules the world in state. His thunder roars, heav'n  
 Je-ho-vah rules the world in state. His thunder roars, heav'n  
 rules, Je-ho-vah rules the world in state. His thunder roars, heav'n  
 shakes, His thunder roars roars roars heav'n shakes,  
 shakes, His thunder roars roars roars heav'n shakes,  
 shakes, His thunder roars roars roars heav'n shakes,  
 shakes, His thunder roars roars roars heav'n shakes,  
 shakes, His thunder roars roars roars heav'n shakes,



and earth's a ghist, His thunder roars, heav'n shakes; and

and earth's a ghist, His thunder roars, heav'n shakes; and

8 — sempre.

earth is a ghist, and earth is a ghist, The stars with

earth is a ghist, and earth is a ghist, The stars with

8 — sempre.

deep a maze, Re main in sted fast

deep a maze, Re main in sted fast



gaze, in sted fast gaze. Great Da gon is of gods the

gaze, in sted fast gaze. Je ho vah, Je ho vah is of gods the

gaze, in sted fast gaze. Je ho vah, HARAPHA. Je ho vah is of gods the

MANOAH.

gaze, in sted fast gaze. Je ho vah, Great Da gon is, Je ho vah is of gods the

first and last.

first and last. is of gods. the first and last of gods

first and last. is of gods.

first and last. is of

is of gods the first,

the first and last if of gods the first and last, the first, the first,

the first and last the first and last, the first, the first,

gods the first and last, the first, the first,

ten: ten: ten:

Samson.







PART THE THIRD.

MORE TROUBLE IS BEHIND.

M I C A H.

More trouble is behind, for Ha-ra-pha Comes on a-man,

Recit:

SAMSON. HARAPHA.

speed in his steps and look. I fear him not, nor all his giant brood. Samson, to thee our Lords thus bid me say: This

day to Dagon we do sacrifice With triumph, pomp, and games we know thy strength Surpasses human

SAMSON.

race; Come then and shew Some publick proof to grace this solemn feast! I am an Hebrew, and our law for

HARAPHA. SAMSON.

\_bids my pressence at their vain re\_ligious rites. This answer will of\_fend; regard thyself. My



self my conscience and internal peace. Am I so broke with servitude, to yield to such abrupt commands? To be their

HARAPHA.  
fool, And play be fore their God? I will not come. My message, givh with speed, brooks no de lay.

**PRESUMING SLAVE!**

Aria.  
HARAPHA  
Pre sum - ing slave! Pre sum - ing slave! to move their

PO M P O S O .

wrath; For mer - cy sue, Or vengeance due, Dooms in one fa - - -

- - tal word thy death: Pre sum - - ing slave! For mer - cy sue,

mez:



Or vengeance due, Dooms in one fa... tal word thy death: Dooms in one fa...

tal word thy death: Pre...

... sum... ing slave! Pre sum... ing slave! Con si... der ere it be too late,

To ward thun... err... ing shaft of fate. To ward thun... err... ing shaft of

fate. Consi... der ere it be too late, to ward thun... err... ing shaft of fate.



Toward thun\_err\_ ing shaft\_ of fate. Con si\_ der

ere it be too late. Con si\_ der Presuming slave! To ward thun

\_err\_ ing shaft of fate, to ward thun\_err\_ ing shaft of fate. *f*



# REFLECT THEN, SAMSON.

MICAH.

Reflect then, Samson, matters now are straid Up to the height, whether to hold or

Recit:

SAMSON.

break. He's gone, whose malice may in flame the lords. Shall I abuse this

consecrated gift Of strength, again returning with my hair, by vaunting it In

MICAH.

honour to their God, And prostituting holy things to idols? How thou wilt here come

off surmounts my reach; 'Tis heav'n alone can save both us and thee.

Samson.



# WITH THUNDER ARM'D. Chorus of Israelites.

Canto.

Alto.

Tenore.

Basso.

Chorus.

VIVACE.

With thun-der arm'd, With thunder

With thun-der arm'd, With thunder

With thun-der arm'd, With thunder

With thun-der arm'd, With thunder

arm'd, great God a rise, a rise, a rise, great God a

arm'd, great God a rise, a rise, a rise, great God a

arm'd, great God a rise, a rise, a rise, great God a

arm'd, great God a rise, a rise, a rise, great God a

\_rise; With thunder arm'd, With thunder arm'd, great God a rise, With thunder arm'd, great

\_rise; With thunder arm'd, With thunder arm'd, great

\_rise; With thunder arm'd, With thunder arm'd, great God a rise, With thunder arm'd, great

\_rise; With thunder arm'd great



God, a -- rise; a rise; Help, Lord,  
 God, a -- rise; a rise; Help, Lord, Or Israel's champion dies:  
 God, a -- rise; a rise; Help,  
 God, a -- rise; a rise; Help,

Or Israel's champion dies: With thunder arm'd, With thunder arm'd, great God a  
 Lord, or Israel's champion dies: With thunder arm'd, great God a  
 Lord, Or Israel's champion dies: With thunder arm'd, great God a

\_rise, with thunder arm'd, With thunder arm'd, great God a rise;  
 \_rise, with thunder arm'd, With thunder arm'd, great God a rise;  
 \_rise, with thunder arm'd, With thunder arm'd, great God a rise; Help, Lord,  
 \_rise, with thunder arm'd, With thunder arm'd, great God a rise; Help,



Help, Lord, or Is-rael's cham\_pion  
 Help, Lord or Is-rael's champion dies: or Is-rael's cham\_pion  
 or Is-rael's champion dies: or Is-rael's champion dies: or Is-rael's cham\_pion  
 Lord, or Is-rael's champion dies: or Is-rael's cham\_pion

Fine.  
 dies: Fine. To thy pro-tection this thy ser-vant take,  
 dies: Fine. To thy pro-tection this thy ser-vant take, And  
 dies: Fine. To thy pro-tection this thy ser-vant take, And  
 dies: To thy pro-tection this thy ser-vant take,

*p* Fine.

And save, O save us! And save, O save, O save us, for thy servants sake.  
 save, O save us! O save us, for thy ser\_vants sake.  
 save, And save, O save us! O save us, for thy servants sake.  
 O save, O save us, for thy ser\_vants sake.

Da Capo.

Da Capo.



# BE OF GOOD COURAGE.

**SAMSON.** **MICAH.**

Be of good courage. I begin to feel some secret impulse which doth bid me go. In time thou hast re-

**Recit:**

**HARAPHA.**

-solv'd, a gain he comes. Samson, this second summons send our lords: Art thou our captive,

slave, and publick drudge, Yet dare dispute thy coming when we send? Haste thee at once, or

**SAMSON.**

we shall engines find To move thee, tho' thou wert a solid rock. Vain were their art if try'd; I yield to

**HARAPHA.**

go. Not thro' your streets be like a wild beast trail'd. You thus may win the Lords to set you

**SAMSON.**

free. In nothing I'll comply that's scandalous, Or sinful by our laws! Brethren fare-



well. Your kind attendance now I pray for bear, Lest it offend to see me girt with friends. Expect of

me you'll nothing hear impute Unworthy God, my nation, or myself. So mayst thou act as

MICAH.

SAWSON

serveth his glory best. Let but that spirit which first rush'd on me in the camp of Dan, inspire me at my

Accomp<sup>d</sup>

need, Then shall I make Jehovah's glory known, Their idol gods shall

Accomp<sup>d</sup>

from his presence fly. Scatter'd like sheep before the god of

Hosts!

ff



THUS WHEN THE SUN.

Aria.

ANDANTE.

The first system of the aria features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one flat (B-flat) and the time signature is common time (C). The piano part begins with a forte (f) dynamic and includes trills (tr) in the right hand.

The second system continues the piano accompaniment. It features a steady eighth-note bass line in the left hand and a more active right hand with chords and trills. The dynamic shifts to piano (p) towards the end of the system.

Thus when the sun from's wa - try bed, All cur tain'd with a clou - - dy red,

The third system contains the first line of lyrics. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part provides harmonic support with chords and a steady bass line.

Pil - lows his chin up on an orient wave;

The fourth system contains the second line of lyrics. The vocal line continues in the upper staff, and the piano accompaniment remains in the lower two staves, maintaining the established harmonic and rhythmic patterns.

Pillows his chin upon an orient wave - - - upon an o - rient wave; The

The fifth system contains the third line of lyrics. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The system concludes with a forte (f) dynamic marking.

Samson.



wand'ring sha-dows ghastly pale, All troop to their in fer-nal jail, Each fet-ter'd ghost slips

to his sev'ral grave. slips to his sev'ral grave

Each fetter'd ghost slips to his sev'ral grave. The wand'ring sha-dows

ghastly pale, All troop to their in fer-nal jail, Each fett-er'd ghost slips

to his sev'ral grave. Each fett-er'd Ghost slips to his sev'-ral grave.

ADAGIO.

ADAGIO.

Tem: mo



### WITH MIGHT ENDUED.

MICAH.

With might endu'd above the sons of men,

Recit: *ff*

Accomp!

The first system of music features a vocal line for MICAH and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a forte (*ff*) dynamic and includes a recitative section. The lyrics 'With might endu'd above the sons of men,' are written below the vocal line.

Swift as the lightning's glance his errand execute,

And

The second system continues the vocal and piano parts. The vocal line includes the lyrics 'Swift as the lightning's glance his errand execute,' followed by the word 'And'. The piano accompaniment continues with similar rhythmic patterns.

spread his name, amongst the heathen round.

The third system concludes the vocal and piano parts for this section. The vocal line ends with the lyrics 'spread his name, amongst the heathen round.' The piano accompaniment provides harmonic support throughout.

### THE HOLY ONE OF ISRAEL BE THY GUIDE.

Aria.

ALLEGRO *f*

The first system of the aria features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in treble and bass clefs, marked with a forte (*f*) dynamic and the tempo instruction 'ALLEGRO'. The lyrics 'THE HOLY ONE OF ISRAEL BE THY GUIDE.' are written above the vocal line.

The

*p*

The second system of the aria continues the vocal and piano parts. The vocal line begins with the word 'The' and is marked with a piano (*p*) dynamic. The piano accompaniment continues with intricate rhythmic patterns.

Samson.



Ho ly one of Is rael be thy guide, The an gel of thy birth stand by thy side. To  
 fame im mor tal go, To fame im mor tal go, Heav'n  
 bids thee strike the blow: To fame im mor tal go, To fame  
 im mor tal go, Heav'n bids thee strike the  
 blow, Heav'n bids thee strike the blow, The Ho ly one of Is rael be thy  
 guide. The Ho ly one of Is rael be thy

*p*

*tr*



# TO FAME IMMORTAL GO.

CHORUS, ALLEGRO.

Canto.  To fame, To fame im\_mor\_tal

Alto.  guide. To fame, To fame im\_mor\_tal

Tenore.  To fame, To fame im\_mor\_tal

Basso.  To fame, To fame im\_mor\_tal

Chorus  ALLEGRO. *f*

go, To fame im\_mor\_tal go, Heav'n bids thee strike the blow: go,

go, To fame im\_mor\_tal go, Heav'n bids thee strike the blow: go,

go, To fame im\_mor\_tal go, Heav'n bids thee strike the blow: go,

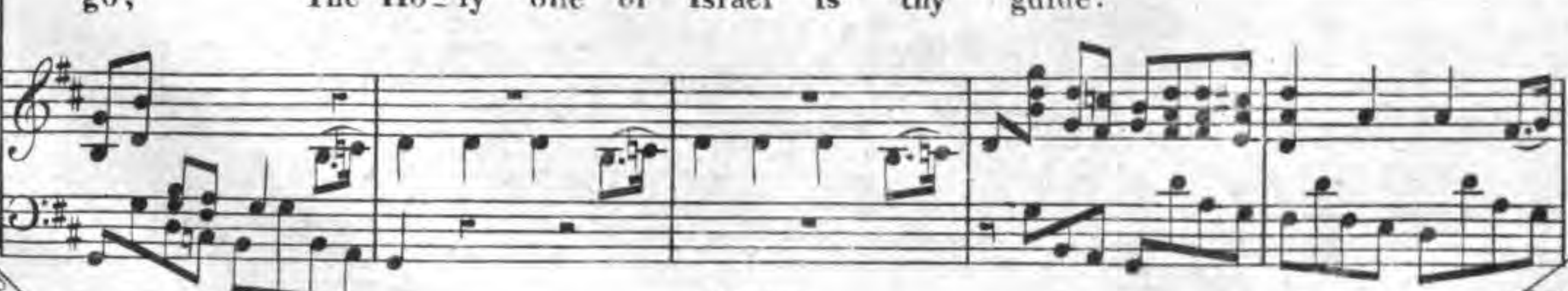
go, To fame im\_mor\_tal go, Heav'n bids thee strike the blow: go,



go, The Ho\_ly one of Israel is thy guide.

go, The Ho\_ly one of Israel is thy guide.

go, The Ho\_ly one of Israel is thy guide.





Is - rael is thy guide. Heav'n bids thee strike the blow: The  
 Is - rael is thy guide. Heav'n bids thee strike the blow: The  
 Heav'n bids thee strike the blow: The  
 Heav'n bids thee strike the blow: The

Ho - - - ly one of Is - rael is thy guide. The Ho - - - ly one of  
 Ho - - - ly one of Is - rael is thy guide. The Ho - - - ly one of  
 Ho - - - ly one of Is - rael is thy guide. The Ho - - - ly one of  
 Ho - - - ly one of Is - rael is thy guide. The Ho - - - ly one of

Is - rael is thy guide.  
 Is - rael is thy guide.  
 Is - rael is thy guide.  
 Is - rael is thy guide.

Samson.



### OLD MANOAH WITH YOUTHFUL STEPS.

M I C A H.

Old Mano\_ah, with youthful steps, makes haste To find his son, or bring us some glad

Recit:

MANOAH.

news. I come, my brethren, not to seek my son, Who at the feast does

play before the lords; But give you part with me, what hopes I have To work his li\_ber\_ty.

### GREAT DAGON HAS SUBDUED OUR FOE.

PHILLISTINE.

Great

ALLEGRO.

Da - gon has sub - dud our foe, And brought their boast - ed he - - - ro low:



Great Da - gon has sub - du'd our foe, And brought their

boast - ed he - - ro low: Sound out his praise - - - in notes di - vine - - -

Praise him with mirth, - - - high chear, and wine. Praise him with

mirth, high chear, and wine. Praise him with mirth, high chear and wine.

Sound out his pow'r in notes di -

- vine, Praise him with mirth, high chear and wine. Great Da - gon has sub - du'd our foe,



And brought their boast-ed he-ro low: Sound out his  
pow'r in notes di-vine, Sound out his pow'r in notes di-vine, Praise him with  
mirth, high cheer, and wine, Praise him with mirth.  
high cheer, and wine. Sound out his pow'r in notes di-  
vine Praise him with mirth, high cheer, and wine,  
Praise him with mirth, high cheer, and wine.

*f* *p* *f* *sfz*

Samson.



# GREAT DAGON HAS SUBDUED OUR FOE. Chorus of Philistines.

Canto.

Great Da-gon has sub-dud' our foe, And brought their boast-ed

Alto.

Tenore.

Basso.

Chorus.

ALLEGRO.

he...ro low:  
Great Da-gon has sub-dud' our foe, And brought their boast-ed

Sound out his powr...  
he...ro low: Sound out his  
Sound out his powr...  
Sound out his powr...



Sound out his pow'r in notes di-  
 pow'r, Sound out his pow'r in notes di-  
 Sound out his pow'r  
 Sound out his pow'r,

Left

vine, Praise him with mirth, high cheer, and wine,  
 vine, Praise him with mirth, high cheer, and wine,  
 in notes di-vine, Praise him with mirth, high cheer, and  
 in notes di-vine, Praise him with mirth, high cheer, and

Praise him with mirth, Praise him with mirth, high cheer, and wine.  
 Praise him with mirth, Praise him with mirth, high cheer, and wine.  
 wine Praise him, Praise him with mirth, high cheer, and wine.  
 wine Praise him, Praise him with mirth, high cheer, and wine.

Samson.



Sound out his pow'r in notes di-vine, Praise him with

Sound out his pow'r in notes di-vine, Praise him with

Sound out his pow'r in notes di-vine, Praise him with

Sound out his pow'r in notes di-vine, Praise him with

mirth, high cheer, and wine. Great Da-gon has sub-dud' our foe,---

mirth, high cheer, and wine. Great Da-gon has sub-dud' our foe,---

mirth, high cheer, and wine. Great Da-gon has sub-dud' our foe,---

mirt, high cheer, and wine. Great Da-gon has sub-dud' our foe,---



And brought their boast ed he ro low:

And brought their boast ed he ro low:

And brought their boast ed he ro low: Sound out his

And brought their boast ed he ro low: Sound out his pow'r

Sound out his pow'r

Sound out his pow'r, his pow'r

Sound out his pow'r, Sound out his pow'r, Sound out his pow'r

Sound out his pow'r, Sound out his pow'r,

pow'r, Sound, Sound, Sound, Sound out his pow'r in notes di vine,

Sound, Sound, Sound, Sound, Sound out his pow'r in notes di vine,

pow'r, Sound, Sound, Sound, Sound out his pow'r in notes di vine,

Sound, Sound, Sound, Sound, Sound out his pow'r in notes di vine,



Praise him with mirth, high cheer, and wine,

Praise him with mirth, high cheer, and wine,

Praise him with mirth, high cheer, and wine,

8

Sound out his pow'r in notes di-vine, Praise him with mirth, high cheer, and wine,

Sound out his pow'r in notes di-vine, Praise him with mirth, high cheer, and wine,

Sound out his pow'r in notes di-vine, Praise him with mirth, high cheer, and wine,

8

wine. Praise him with mirth, high cheer, and wine.

wine. Praise him with mirth, high cheer, and wine.

wine. Praise him with mirth, high cheer, and wine.

wine. Praise him with mirth, high cheer, and wine.



### WHAT NOISE OF JOY WAS THAT?

MANOAH. MICAH.

What noise of joy was that? it tore the sky. They shout, and sing, to see their dreaded foe Now captive,

Recit:

MANOAH.

blind, delighting with his strength. Could my inheritance but ransom him, Without my patrimony having

MICAH.

him, The richest of my tribe. Sons care to nurse Their parents in old age; but you, your son.

### HOW WILLING MY PATERNAL LOVE.

Aria.

MANOAH.

LARGHETTO.

How wil-ling my pa-ter-nal love, The



weight to share of fi-... lial care, And part... of Sorrows burden prove.

And part, And part of Sor-rows bur-den prove. Tho'

wandering in the shades of night, Whilst I have eyes he wants no light. Tho' wandering in the

shades of night, Whilst I have eyes he wants no light. Whilst I have

eyes he wants no light. Whilst I have eyes he wants no light



YOUR HOPES OF HIS DELIVERY SEEM NOT VAIN.

M I C A H .

Your hopes of his de-liv'-ry seem not vain, In

Recit:

MANOAH.

which all Israel's friends par-ti-ci-pate. I know your friendly minds, and

S I N F O N I A

PRESTO.

*ff*

HEAV'N! WHAT NOISE!

MANOAH.

Heav'n! what noise! Horri-bly loud, un-like the former shout.

Recit:



# HEAR US, OUR GOD!

## Chorus of Phillistines at a distance.

Canto.

Alto.

Tenore.

Basso.

Hear, us our

Hear us, our God!

Chorus.

hear us, our God!

O hear us, our God!

O hear our

God! hear us,

O hear our

hear us, O hear our cry...!

hear our cry! death! ru... in! Fall'n! no help is nigh.

cry! death! ru... in! Fall'n! Fall'n!

cry! death! ru... in! Fall'n! no help is

cry! death! ru... in! Fall'n!



O mer-cy, heav'n!

no help is nigh: no help, O mer-cy, heav'n!

nigh: O mer-cy, heav'n!

no help is nigh: O mer-cy, heav'n! O

we sink! we die! O!

mer-cy! we sink! we die! O

O mer-cy, heav'n! O mer-cy,

O mer-cy, heav'n! O mer-cy,

mer-cy, O mer-cy, O mer-cy,

mer-cy, O mer-cy, O mer-cy,

Samson.



heav'n! no help is nigh: we sink!

heav'n! no help is nigh: mer - cy,

heav'n! no help is nigh: we sink!

heav'n! no help is nigh: we sink!

O mer - cy, heav'n! we sink! we die!

heav'n! we die! we sink! we die!

we die! we sink! we die!

we die! we sink! we die!

O, we die!

O, we die!

O, we die!

O, we die!

O, we die!

*pp* *chd* *chd*

*all* *8* *8*

Samson.



# NOISE, CALL YOU THIS?

**MICAH.**

Noise, call you this? An universal groan, As if the world's inhabitation perish'd! Blood, death, and

**Recit:**

**MANOAH.** **MICAH.**

ruin, at their utmost point! Ruin indeed! Oh! they have slain my son! Thy son is

rather slaying them; that cry From slaughter of one foe could not ascend. But see, my

**MESSENGER.**

friends, One hither speeds, an Hebrew of our tribe. Where shall I run, or

which way fly the thoughts Of this most horrid sight? O countrymen! You're in this sad event too much con-

**MICAH.** **MESSENGER.** **MANOAH.**

cern'd. The accident was loud, we long to know from whence. Let me recover breath; it will burst forth. Tell us the



MESSENGER MANOAH

sum, the circumstance defer, Gaza yet stands, but all her sons are fall'n. Sad! not to us: but

MESSENGER MANOAH MESSEN.

now relate by whom. By Samson done. The sorrow lessens still, And sigh converts to joy. Oh,

Manoah! in vain I would refrain; the evil tale Too soon will rudely pierce thy aged

MANOAH MESSENGER. MANOAH

ear. Suspence in news is torture; speak it out! Then take the worst in brief. — Samson is dead. The worst in

— deed! My hopes to free him hence Are baffled all; but Death, who sets all free, Hath paid his ransom now.

MICAH.

Yet, ere we give the reins to grief, say first How dy'd he? Death to life is crown or



MESSENGER.

shame. Unwounded of his enemies he fell, At once he did destroy, and was destroy'd. The e-difice, (where

MANOAH.

all were met to see,) Upon their heads, and on his own, he pull'd. O lastly overstrong against thyself! A

MICAH.

dread-ful way thou tookst to thy revenge: Glorious, yet dearly bought! In

life and death thou hast fullfill'd thy work, For which foretold. And now thou'lst victorious, tho' self-

kill'd, Triumphant o'er a heap of slaughter'd foes, More than thy life had slain. Let Israel

now, The voice of lamen-tation raise, and sing a part-ing requiem to thy honour'd soul.



# YE SONS OF ISRAEL NOW LAMENT.

MICAH.

Ye sons of Israel now la ment, Your spear is

LARGO.

ASSAI.

broke, your bows unbent; Your glory's fled, Amongst the dead Great Samson lies, For

ever, for e-ver, for e-ver, e-ver, clos'd his eyes. Your glory's fled,

Amongst the dead Great Samson lies, For ever, for ever, e-ver, clos'd his eyes. For ever, for

ever clos'd his eyes. for ever, for e-ver,

Samson.



# WEEP, ISRAEL, WEEP.

## Chorus of Israelites.

Canto. Weep, Israel, weep, weep, weep, weep, weep a louder

Alto. clos'd, his eyes. Weep, Israel, weep, weep, weep a louder strain,

Tenore. Weep, Israel, weep, weep, a louder strain a loud - er

Basso. Weep, Israel, weep, weep, weep, weep,

**Chorus.**

8

strain, a loud - er strain, weep a louder strain, Sam -

weep, weep a louder strain, weep a louder strain, Sam - son, your

strain a loud - er strain, weep a louder strain, Sam - son, your strength,

weep a louder, loud - er strain, weep a louder strain, Sam - son, your strength,

8

son, your strength, your strength, your he - ro is slain.

strength, your strength, your he - ro is slain.

Sam - son, your strength, your he - ro is slain.

Sam - son, your strength, your he - ro is slain.



### PROCEED WE HENCE.

MANOAH.

Proceed we hence to find his body, soak'd In vile Philis-tine, blood;

Recit:

with the pure stream, And cleansing herbs, Wash of the clodded gore; Then solemn-ly at-

tend him to my tomb, With si-lent ob-se-ques and fune-ral train.

### DEAD MARCH.

Trumpets.

GRAVE.

*f*

Flutes

8 8 8 8

Trumpets.

*f*

8

Samson.



First system of musical notation, consisting of three systems of staves. The top system is a piano part with dynamic markings *lr* and *p*. The middle system is for Flutes, also with *lr* and *p* markings. The bottom system is another piano part with *lr* and *f* markings. Rehearsal marks '8' are present at the end of each system.

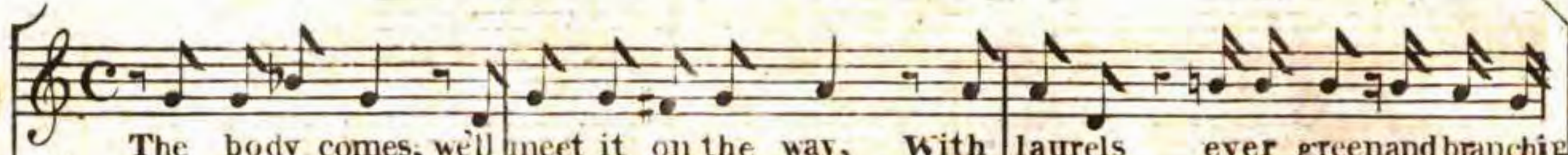
DEAD MARCH.

Section titled 'DEAD MARCH.' beginning with the tempo marking 'GRAVE.' and 'Tutti'. The first system is a piano part with a forte *f* dynamic. The second system is for Flutes with a piano *p* dynamic. The third system is a piano part with a forte *f* dynamic. The fourth system is for Flutes with a piano *p* dynamic. The fifth system is a piano part with a forte *f* dynamic. Rehearsal marks '8' are used throughout the section.



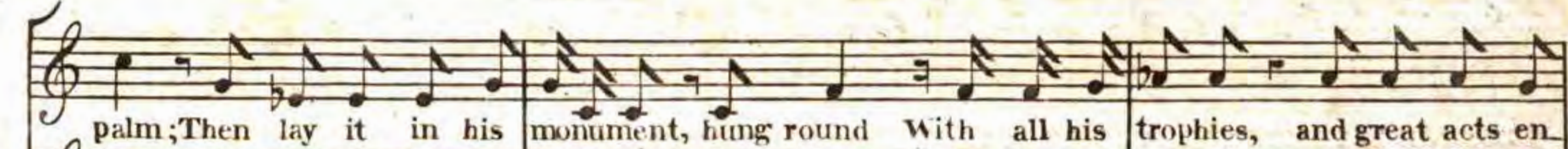
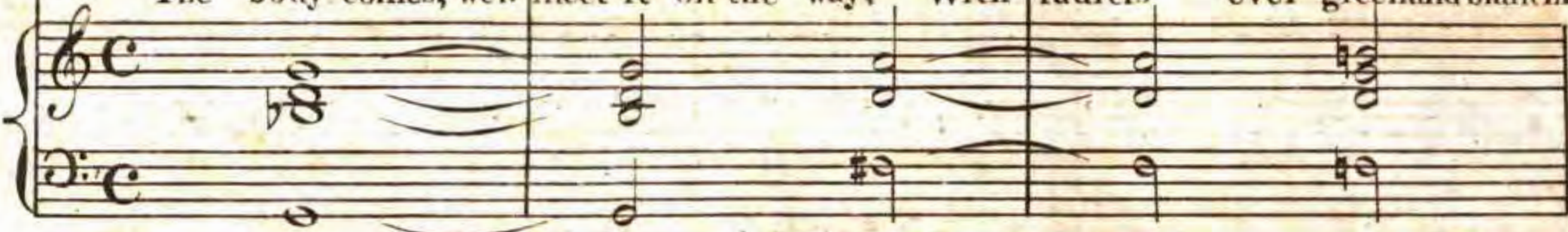
### THE BODY COMES.

MICAH.



The body comes, we'll meet it on the way, With laurels ever green and branching

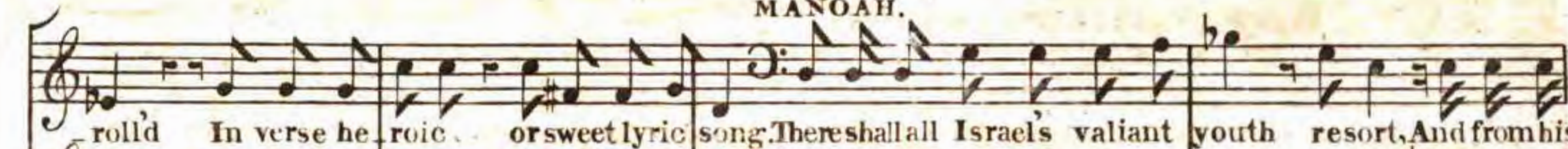
Recit:



palm; Then lay it in his monument, hung round With all his trophies, and great acts en-



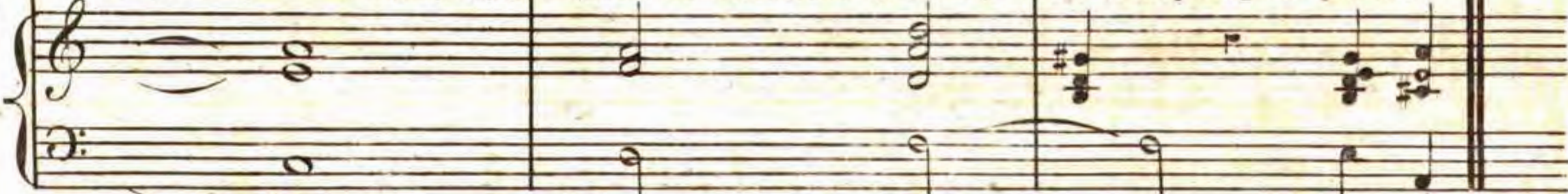
MANOAH.



roll'd In verse heroic or sweet lyric song: There shall all Israel's valiant youth resort, And from his



memo - ry inflame their breasts, To matchless va - lour, whilst they sing his praise.



### GLORIOUS HERO! MAY THY GRAVE.

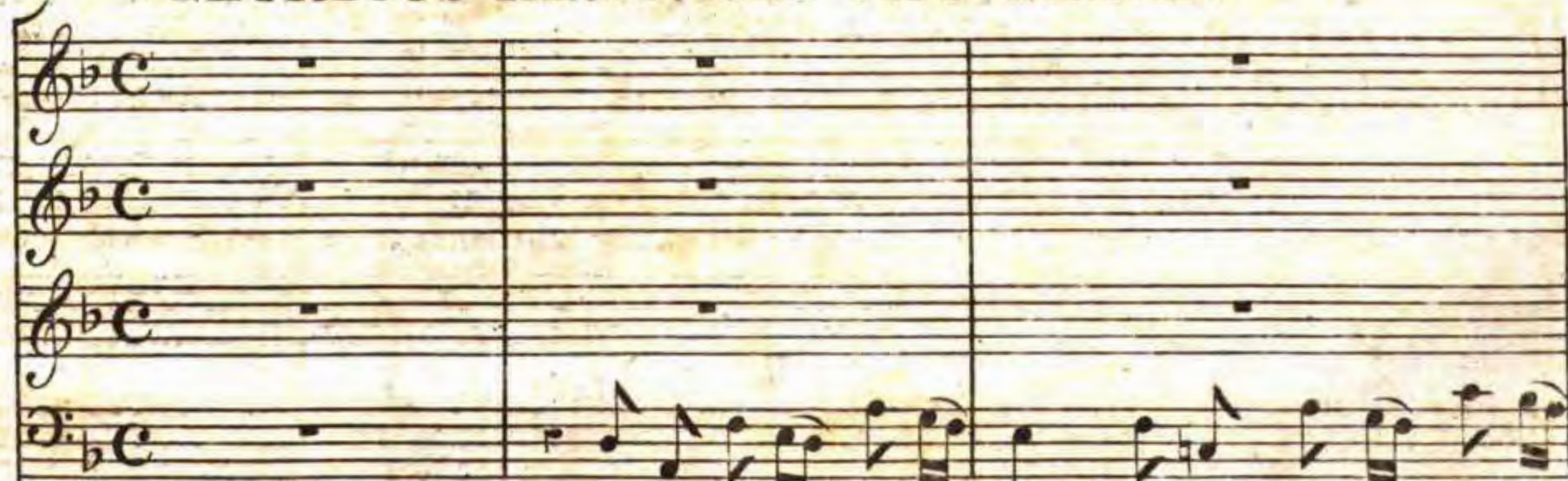
Chorus.

Canto.

Alto.

Tenore.

Basso.



Glorious he-ro, may thy grave Peace and Honour e-ver

Chorus.

LARGHETTO.



Samson.



Glorious hero, may thy grave Peace and  
 Glorious hero, may thy grave Peace and  
 have; After all thy pains and woes, Rest eternal, rest eternal, sweet repose

Recit: ISRAELITISH WOMAN.

The virgins too, shall on their feastful days Visit his tomb with flow'rs, and there bewail  
 Honour ever have;  
 Honour ever have;

Recit:

Chorus OF VIRGINS. Tempo primo.

His loss unfortunate in nuptial choice. Bring the laurels, bring the bays, Strew his hearse, and strew the  
 Bring the laurels, bring the bays, Strew his hearse, and strew the

Chorus. Tempo primo.



ways. Bring the laurels, bring the bays, Strew his hearse, Strew his hearse, and strew the ways.

ways. Bring the laurels, bring the bays, Strew his hearse, Strew his hearse, and strew the ways.

ISRAELITISH WOMAN.

Solo

May ev'ry he-ro fall like thee, Thro' sorrow to fe-li-ci-ty Thro'

ADAGIO.

sorrow to fe-li-ci-ty. May ev'ry hero fall like thee, Thro' sorrow to fe-li-ci-ty.

Chorus of Virgins.

Canto. 1<sup>mo</sup>

Bring the lau-rels, bring the bays, Strew his hearse, and strew the

Canto. 2<sup>do</sup>

Bring the lau-rels, bring the bays, Strew his hearse, and strew the

Chorus.

*mf*

Tempo 1<sup>mo</sup>



ways, Bring the laurels, bring the bays, Strew his hearse, Strew his hearse, and strew the ways.

ways, Bring the laurels, bring the bays, Strew his hearse, Strew his hearse, and strew the ways.

*Tutti.*

Glo - rious he - ro, may thy grave Peace and Honour e - ver have; Af - ter all thy pains and

Glo - rious he - ro, may thy grave Peace and Honour e - ver have; Af - ter all thy pains and

Glo - rious he - ro, may thy grave Peace and Honour e - ver have; Af - ter all thy pains and

Glo - rious he - ro, may thy grave Peace and Honour e - ver have; Af - ter all thy pains and

*Tutti.*

*f*

woes, Rest e - ternal, sweet re - - - - - pose - - - - - , Rest e - ternal sweet re - pose. Rest e -

woes, Rest e - ternal, sweet re - - - - - pose - - - - - , Rest e - ternal sweet re - pose. Rest e -

woes, Rest e - ternal, sweet re - pose, Rest e - ternal sweet re - pose. Rest e -

woes, Rest e - ternal, sweet re - - - - - pose - - - - - Rest e -



-ter-nal, sweet re- pose. Rest e-ter-nal, af-ter all thy pains and  
 -ter-nal, sweet re- pose. sweet re- pose, Rest e-ter-nal, Af-ter all thy  
 -ter-nal, sweet re- pose. Rest e-ter-nal, Rest e-ter-nal, Af-ter  
 -ter-nal, sweet re- pose - - - - - sweet re- pose, Rest e-ter-

woes - - - - - After all thy pains and woes, Rest e-ter-nal, Rest e-  
 pains - - - - - and woes, Rest e-ter-nal, Rest e-  
 all - - - - - thy pains and - woes, Rest e-ter-nal, Rest e-  
 - - - - - nal, After all thy pains and woes, Rest e-ter-nal, Rest e-

-ter-nal, sweet re- pose.  
 -ter-nal, sweet re- pose.  
 -ter-nal, sweet re- pose.  
 -ter-nal, sweet re- pose.



### COME, COME, NO TIME FOR LAMENTATION NOW.

**MANOAH.**

Come, Come, no time for la-men-tation now, No cause for grief, Samson like

**Recit:**

**MICAH.**

Samson fell. Both life and death her-ock, to his foes Ruin is left, to him e-ternal fame. Why should we

weep or wail, dispraise or blame, Where all is well, and fair to quiet us. Praisewe Jehovah then,

who to the end, Not parted from him, but assist-ed still, Till deso-lation fill'd Phi-listia's

land, Ho-nour and freedom givn to Ja-cob's seed.

Samson.



# LET THE BRIGHT SERAPHIMS.

Aria.

ANDANTE.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with a common time signature (C). The tempo is marked 'ANDANTE' and the dynamic is 'f'.

Let the bright seraphims in burn ing row,

Their loud, up - lift - ed angel-trumpets blow:

Let the bright seraphims Trumpet In burn ing row, in burn ing, burn

ing row, Their loud, up - lifted, angel - trumpets blow: their

loud, up - lifted angel trumpets blow:



The musical score is arranged in six systems, each with a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo), as well as performance instructions like "Solo Trumpet" and "trumpets blow:". The lyrics are: "Their loud Their loud up lifted, an - gel - trumpets blow: Let the bright seraphims in burn - ing row, in burn - ing burn - ing row, Their loud, up lifted angel trumpets blow: Their loud up lift - ed angel trumpets blow: Their loud - up - lifted angel trumpets blow:". The score concludes with the name "Samson." at the bottom center.



Let the che\_rubic host, in tune... ful choirs, Touch their im\_mor\_tal harps, with

gol... den wires. Let the che\_rubic host, in tune... ful choirs, Touch

their im\_mor\_tal harps, Touch their im\_mor\_tal harps

with gol\_den wires... Touch their immor\_tal

harps with gol... den wires.

*f*

*f*

*Da Capo*



# LET THEIR CELESTIAL CONCERTS ALL UNITE.

## Chorus. ANDANTE.

Canto. *Let their ce-les-tial concerts all u-nite, Let their ce-les-tial concerts*

Alto. *Let their ce-les-tial concerts*

Tenore. *Let their ce-les-tial concerts*

Basso. *Let their ce-les-tial concerts*

Chorus. *f*

ANDANTE.

*all u-nite,*

*all u-nite, E-ver to sound his*

*all u-nite,*

*all u-nite, E-ver to sound his praise to sound his praise*

*praise in endless blaze of light*

*To sound his praise*

*in end- less blaze of light*



To sound his praise — Let their ce-les-tial concerts  
 in endless blaze of light. Let their ce-les-tial concerts  
 Let their ce-les-tial concerts  
 ff  
 Ped 8

all u-nite, Let their ce-les-tial concerts all u-nite,  
 all u-nite, Let their ce-les-tial concerts all u-nite,  
 all u-nite, Let their ce-les-tial concerts all u-nite,  
 all u-nite, Let their ce-les-tial concerts all u-nite, To sound his

E-ver, e-ver, E-ver to sound his praise in end-less blaze of light, to sound his  
 E-ver, e-ver, E-ver to sound his praise in end-less blaze of light.  
 E-ver, e-ver, E-ver to sound his praise in end-less blaze of light.  
 praise — in end-less blaze of light.



praise to sound his praise in end\_ less  
 E\_ ver, e\_ ver, E\_ ver to sound, to sound his praise in end\_ less  
 E\_ ver, e\_ ver, E\_ ver to sound, to sound his praise in end\_ less  
 E\_ ver, e\_ ver, E\_ ver to sound, to sound his praise in end\_ less

blaze\_ in end\_ less end\_ less blaze of light. Let their ce\_ lstial concerts  
 blaze\_ in end\_ less end\_ less blaze of light. Let their ce\_ lstial concerts  
 blaze of light in end\_ less end\_ less blaze of light. Let their ce\_ lstial concerts  
 blaze\_ in end\_ less end\_ less blaze of light. Let their ce\_ lstial concerts

all u\_ nite, Let their ce\_ lstial concerts all\_ u\_ nite e\_  
 all u\_ nite,  
 all u\_ nite, to sound his praise\_  
 all u\_ nite,

8



ver to sound to sound his praise to  
 Let their ce-les-tial concerts all u-nite, to sound his praise  
 in end-less

Let their ce-les-tial concerts

8

sound his praise, E-...ver, e-...ver, to sound his praise in  
 To sound his praise in end-  
 blaze of light. To sound his praise  
 all u-nite. e-...ver to sound his

8

end-less blaze of light. Let their ce-les-tial concerts  
 less blaze of light. Let their ce-les-tial concerts  
 in endless blaze of light. Let their ce-les-tial concerts  
 praise in endless blaze of light. Let their ce-les-tial concerts



all u\_nite, Let their ce lestial concerts all u\_nite,  
 all u\_nite, Let their ce lestial concerts all u\_nite,  
 all u\_nite, Let their ce lestial concerts all u\_nite, E\_ ver, e\_ ver,  
 all u\_nite, Let their ce lestial concerts all u\_nite, E\_ ver, e\_ ver,  
 E\_ ver, E\_ ver to sound  
 E\_ ver to sound his praise in endless  
 ver to sound, to sound his praise in end\_ less  
 e\_ ver, E\_ ver to sound his praise in end\_ less  
 his praise E\_ ver to sound, to sound, his praise, in  
 blaze of light. E\_ ver to sound, to sound, his praise, in  
 blaze of light. E\_ ver to sound, to sound, his praise, in  
 blaze of light. in end\_ less blaze in

Ped:Org:

Samson.



end - less blaze - - of light, - - in end - less blaze of light.

end - less blaze - - of light, - - in end - less blaze of light.

end - less blaze - - of light, - - in end - less blaze of light.

end - less blaze - - of light, - - in end - less blaze of light.

P. Org:

Let their ce - les - tial concerts all u - - nite,

Let their ce - les - tial concerts all u - - nite,

Trumpets.

E - - ver to sound, to sound his praise in end - less blaze - - of light - -

E - - ver to sound, to sound his praise in end - less blaze - - of light - -

E - - ver to sound, to sound his praise in end - less blaze - - of light - -

E - - ver to sound, his praise - - in end - less blaze - - of light - -

Tutti

P. Org:



in end-less blaze of light.

in end-less blaze of light. Let their ce-les-tial concerts all u-nite,

in end-less blaze of light. Let their ce-les-tial concerts all u-nite,

in end-less blaze of light.

Ped:Org:

Ever to sound his praise,

Ever, Ever to sound his praise,

Ever, Ever to sound his praise,

Ever, Ever to sound his praise,

Trumpets.

Tutti

Porg.

In end-less blaze of light.

In end-less blaze of light.

In end-less blaze of light.

In end-less blaze of light. FINIS.

Ten:

Samson.



