

S A M S D

Composed by

G. F. HANDEL,

ARRANGED FOR THE

Organ or Piano Forte,

BY

Dr John Clarke

OF CAMBRIDGE



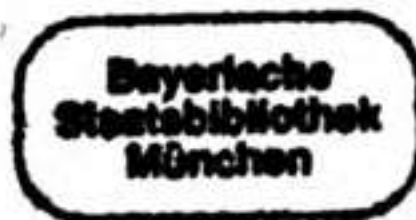
She stands and eyes thee fixed.

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OVERTURE

SAMSON

POMPOSO

The first system of musical notation is for a piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a forte (f) dynamic marking. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and slurs.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The notation is dense with rhythmic patterns, including eighth and sixteenth notes, and includes slurs and dynamic markings.

The third system of musical notation continues the piece. It features two staves with treble and bass clefs. The notation includes several triplet markings (indicated by a '3' over a group of notes) and various rhythmic patterns.

The fourth system of musical notation continues the piece. It features two staves with treble and bass clefs. The notation includes various rhythmic patterns and dynamic markings.

The fifth system of musical notation concludes the piece. It features two staves with treble and bass clefs. The notation includes various rhythmic patterns and dynamic markings, ending with a forte (f) dynamic marking.

Samson.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a complex rhythmic pattern with many beamed notes and rests. A fermata is placed over the final measure. The number '8' is written below the bass staff.

Second system of musical notation, continuing the piece with similar rhythmic complexity and beamed notes. A fermata is present at the end of the system.

Third system of musical notation, featuring a trill (tr) in the first measure of the treble staff. The notation continues with intricate rhythmic patterns.

Fourth system of musical notation, showing a continuation of the complex rhythmic texture with many sixteenth and thirty-second notes.

Fifth system of musical notation, maintaining the intricate rhythmic patterns. The number '8' is written below the bass staff.

Sixth system of musical notation, continuing the piece with similar rhythmic complexity.

Seventh system of musical notation, featuring first and second endings (1st and 2nd) in the treble staff. The tempo marking 'ADAGIO' is centered in the system. The number '1st' is written below the bass staff.

ALLEGRO

The musical score consists of eight systems of two staves each. The first system is marked 'ALLEGRO' and begins with a treble clef and a common time signature (C). The key signature is one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second system continues the melodic line in the treble clef. The third system features a more complex texture with sixteenth-note patterns in the treble. The fourth system shows a change in the bass clef part, with a treble clef appearing in the lower register. The fifth system continues with similar rhythmic patterns. The sixth system features a more active bass line. The seventh system includes dynamic markings 'Left' and 'left' in the treble clef. The eighth system concludes with dynamic markings 'L' and 'R' in the treble clef, and a final measure with a fermata. The page is framed by decorative lyre motifs in the corners.

This page of a musical score, numbered 5, contains eight systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamics are indicated by 'p' (piano) and 'f' (forte). An 'ADAGIO' section begins in the final system, marked with a double bar line and a wavy line above the notes. The page is decorated with lyre motifs in the corners.

MINUETTO

The musical score consists of eight systems of piano accompaniment. Each system is written for the right and left hands on a grand staff. The key signature is one sharp (F#) and the time signature is 3/8. The score includes various musical notations such as trills (tr), slurs, and dynamic markings. The first system begins with a piano (p) dynamic. The second system features a forte (f) dynamic. The fifth system contains a 'FINE' marking. The eighth system concludes with a 'D.C. al Segno.' instruction. The piece is framed by decorative lyre motifs in the corners.

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.

Samson.

CHORUS OF THE PRIESTS OF DAGON.

AWAKE THE TRUMPET'S LOFTY SOUND.

Canto

Alto
A_wake the trumpet's lofty sound;

Tenore
A_wake the trumpet's lofty sound;

Basso

Chorus

ALLEGRO *f*

A_wake, A_wake,

Awake the trumpet's lofty sound; Awake,

Awake the trumpet's lofty sound; Awake, A_wake,

A_wake, A

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

8

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

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. The sacred joy-ful fes-ti-val 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,

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

Awake the trumpets' lofty sound; The joyful sacred festival comes
 sound; A wake, the trumpets' lofty sound; The joyful sacred festival comes
 sound; A wake, the trumpets' lofty sound; The joyful sacred festival comes
 A wake, the trumpets' lofty sound; The joyful sacred festival 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 musical notation shows the vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic. The vocal line includes a *tr* (trill) and a *Solo* marking.

The second system continues the musical notation. The piano part features a *f tutti* dynamic. The vocal line includes the lyrics "Ye men of" and a piano (*p*) dynamic marking.

The third system continues the musical notation. The vocal line includes the lyrics "Ga-za, hi-ther bring-" and a piano (*p*) dynamic marking.

The fourth system continues the musical notation. The vocal line includes the lyrics "The merry, mer-ry, pipe and pleas-ing string-" and "The". The piano part concludes with a final cadence.

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, *r* *p* *r*

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 *Jesus*

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

Jesus

Be Da-gon prais'd

Jesus ADAGIO

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

ADAGIO *f*

f tutti

AWAKE THE TRUMPET'S LOFTY SOUND.

CHORUS. ALLEGRO.

Canto

Alto

Tenore

Basso

Chor.^s

ALL^o

Awake the trumpets lofty sound; The joyful

Awake the trumpets lofty sound; A wake, the trumpets lofty sound; The joyful

Awake the trumpets lofty sound; A wake, the trumpets lofty sound; The joyful

A wake, the trumpets 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 treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a forte dynamic marking (*f*) and includes several trills (*tr*) in the right hand.

The second system continues the musical notation. The vocal line includes the lyrics "Loud as the thun_ der's". The piano accompaniment continues with trills and rhythmic patterns. A piano dynamic marking (*p*) is visible in the piano part.

The third system continues the musical notation. The vocal line includes the lyrics "aw_ ful voice," and "Loud as the thun_ der's". The piano accompaniment continues with trills and rhythmic patterns.

The fourth system continues the musical notation. The vocal line includes the lyrics "aw_ ful voice," and "In notes of triumph, In notes of". The piano accompaniment continues with trills and rhythmic patterns.

Samson.

triumph, notes of praise, In notes of

triumph, notes of praise, *lr* *lr* *lr* So high great Dagon's name we'll raise, So high great

Da gon's name we'll raise, That heav'n and earth may hear how we re-joice

That heav'n and earth may *p*

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



hear how we re-joice.

f

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

p

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

tr

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

earth may hear how we re-joice.



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?

ALL?

f

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

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

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

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

8

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,

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

ce - le - brate. We'll ce - le - brate his

festi - val.

WHY BY AN ANGEL.

SAMSON

Recit:

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

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

person sepeate 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.

Samson.

TORMENTS, ALAS! ARE NOT CONFIN'D.

Aria.

LARGO
E STACCATO

The first system of the aria features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is 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 a piano (*p*) dynamic marking.

The second system continues the vocal line with the lyrics "Torments, alas! are not confin'd To". The piano accompaniment continues with a forte (*f*) dynamic marking.

The third system continues the vocal line with the lyrics "heart, or head, or breast, To heart, or head, or breast;". The piano accompaniment continues with a piano (*p*) dynamic marking.

The fourth system continues the vocal line with the lyrics "Torments alas! are not con...". The piano accompaniment continues with a forte (*f*) dynamic marking.

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.

M I C A H

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.



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 versity, 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, featuring a vocal line and piano accompaniment in G major and common time.

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

Musical notation for the first system of the vocal and piano accompaniment.

blaze of noon!

O

Musical notation for the second system of the vocal and piano accompaniment.

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

Musical notation for the third system of the vocal and piano accompaniment.

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.

f *p* *lr* *f* *lr*

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

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, by light af_ ford, by light af_

by light by light af_ ford, by light af_ ford, by light af_

servant life, life by light af_ ford by light af_

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 servant 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.

Recit:

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

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 Dali-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.

Musical notation for the beginning of the aria, featuring a vocal line and piano accompaniment in 3/4 time with a key signature of one flat.

God of our fathers, what is man? So

proud, so vain, so great in story, God of our

fathers, what is man? So proud, so vain, so great in story, So

Samson.

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 exal- ted high, Unseemly

falls in human eye. Oft he that is exal- ted high Unseemly

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

falls in hu- man eye. Unseemly falls in hu- man 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-rale of all) was in one hour en-snard As-
 saulted, over-come, led bound, his foes de-rision, Captive, poor, and blind.

Samson.

THY GLORIOUS DEEDS INSPIR'D MY TONGUE.

MANOAH.

ALLEGRO.

The first system of music shows a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The piano part features several trills marked with 'tr'.

The second system of music continues the piano accompaniment. It features several triplet markings (indicated by a '3' over the notes) in both the treble and bass staves.

The third system of music includes the vocal line with the lyrics: "Thy glorious deeds in- spird my tongue, Whilst". The piano accompaniment continues with triplets and a dynamic marking of 'p' (piano).

The fourth system of music includes the vocal line with the lyrics: "airs of joy from thence did flow, Whilst airs of joy from thence did flow...". The piano accompaniment continues with triplets.

Samson.

Whilst airs of joy

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

Samson.

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-

mains, this day they celebrate with pomps 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.

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.

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 later transitions to piano (*p*).

The second system continues the piano accompaniment, featuring several trills marked with 'tr' in the upper register.

The third system includes the vocal line with the lyrics "Why does the God of Israel sleep?" and the piano accompaniment. The piano part has a piano (*p*) dynamic.

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. The piano part has a forte (*f*) dynamic.

Samson.

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

f

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

p

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

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

p *f* *f*

Samson.

THEN SHALL THEY KNOW.

CHORUS. ALLEGRO MODERATO.

Canto.

Alto.

Tenore.

Basso.

Chorus.

ALLEGRO.

MODERATO.

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

Then shall they know, that he whose

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

ever the most high, Was ever the most high, and
 Was ever the most high, and still the same and still the same and
 and still the same Was ever 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 ever the most high, and still the same.
 ever the most high, and still and still the same, was ever the most high, and still the same
 ever the most high, and still the same, was ever the most high, and still the same.
 ever the most high, and still the same, was ever the most high, and still the same.

FOR THEE, MY DEAREST SON.

MANOAH.

For thee, my dearest son, must thou mean while Lie thus neglect-ed

Recit:

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

-tu-ty had I re-veal'd the secret of a friend; Most heinous that, but impious-ly

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 re- lent, 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.

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

Recit:
Accompd

wearry 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 -

ANDANTE.

of earthly joys— so false and vain! so

false and vain! No more of earthly joys—

lr so false—

lr and vain No more, No more, of earth— ly

joys— so false and vain.

JOYS THAT ARE PURE.

M I C A H.

LARGHETTO.

Musical notation for the beginning of the piece, featuring a vocal line and piano accompaniment in 3/8 time with a key signature of one sharp (F#).

Joys that are pure, sincere-ly good, shall then oer take

Musical notation for the first line of lyrics, including vocal line and piano accompaniment.

Shall then oer take

Musical notation for the second line of lyrics, including vocal line and piano accompaniment.

you as a flood:

Musical notation for the third line of lyrics, including vocal line and piano accompaniment.

Joys that are pure, Sin-cere-ly good, Shall then oer take

Musical notation for the fourth line of lyrics, including vocal line and piano accompaniment.

you as a flood:

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

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

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

Samson.

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

Where truth and peace do e- ver shine,

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

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.

PART THE SECOND.

SAMSON, MICAH, and CHORUS of ISRAELITES.

DESPAIR NOT THUS.

M A N O A H.

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

Recit:

by him led on To deeds above the nerve of mortal arm; Under his

eye abstemious you grew up, Nor did the dancing ruby, sparkling out

-pour'd, Al-lure you from the cool chrysaline stream. Where-

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. The vocal line is in a soprano register, and the piano accompaniment consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO'.

Musical notation for the first system of lyrics. The vocal line begins with the lyrics "Just are the ways of God to". The piano accompaniment continues with a rhythmic pattern. Dynamics include piano (*p*).

Musical notation for the second system of lyrics. The vocal line continues with "man, Let none his se-cret ac-tions scan; Let none his se-cret ac-tions". The piano accompaniment provides harmonic support. Dynamics include forte (*f*) and piano (*p*).

Musical notation for the third system of lyrics. The vocal line continues with "scan; Just are the ways of God to man, Let none his se-cret ac-tions". The piano accompaniment continues with a consistent rhythmic pattern. Dynamics include forte (*f*) and piano (*p*).

Musical notation for the fourth system of lyrics. The vocal line continues with "scan, Let none his secret ac-tions scan." The piano accompaniment concludes the phrase. Dynamics include forte (*f*).

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 un-search-a-ble dis-

--- pose. Bless-es the righteous Bless-

--- es the righ-teous in the close.

Instrumental accompaniment system.

Instrumental accompaniment system.

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 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^s

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^s
 To dust his glo-ry they would tread, And num-ber

Cho^s

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.

num-ber him a-mongst the dead.

BUT WHO IS THIS?

M I C A H.

But who is this, that so bedeck'd and gay, Comesthis way sail-ing

Recit:

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

S A M S O N.

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

M I C A H.

nearme. She stands, and eyes thee fix'd, withhead 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 reso- lution, 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 ex- pi-ate my rash unthought misdeed.

SAMSON.

Out, thou Hy-æ-na! 'twas malice brought thee here! These are the arts of woman, false like thee,

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

DALILA.

wisest men have met such bosom snakes, Beguil'd like me, to ages an ex- ample. 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 two sharps (D major), and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The tempo is marked 'LARGHETTO'. The music features a series of 'trills' (tr) in the piano part.

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano part includes more trills and a steady accompaniment.

The third system includes the lyrics: "With plain-tive notes, and am'rous moan, Thus". The piano part has a dynamic marking of *p* (piano).

The fourth system includes the lyrics: "coos the tur-tle left a-lone; With". The piano part has a dynamic marking of *p*.

The fifth system includes the lyrics: "plain-tive notes, and am'rous moan, With plain-tive notes, And am'rous moan,".

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. *tr* *tr* *tr* *tr* *f*

With plain tive notes, and ani 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

Thus coos, Thus coos, the turtle left a lone

ADAGIO. *Temp.^{mo}*

ADAGIO. *f*

lone *tr tr tr*

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.

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. *tr tr tr tr*

ALAS! TH'EVENT WAS WORSE.

DALILA. *Recit:*

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

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 for Samson 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 lyrics are: "Did love constrain thee. no, 'twas raging lust. Love seeks for".

Recit:

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

The second system of music 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 piano accompaniment continues with chords and moving lines in both hands.

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

The third system of music 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 piano accompaniment features a final cadence.

YOUR CHARMS TO RUIN LED THE WAY.

SAMSON.

Air.

LARGHETTO.

The musical notation for the 'Air' section is presented in three staves. The top staff is the vocal line for Samson, in treble clef with a 12/8 time signature. The middle and bottom staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in 12/8 time. The tempo is marked 'LARGHETTO'. The key signature has one flat (B-flat).

Samson.

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 sea with such a

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

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

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

sea with such a mate!

Samson.

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.

My

LARGHETTO.

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

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

hap__pi_ness is love en_joy'd. All hap__pi_ness is love en_joy'd

_joy'd With love no mor_tal can be cloy'd, All

hap__pi_ness All hap__pi_ness is love en_joy'd.

My faith and truth, O Sam_son, prove; But hear me hear the voice of

Samson.

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

Samson.

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.

HER FAITH AND TRUTH.
 Chorus of Virgins.

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 the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). 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 second system continues the piano accompaniment. The vocal line is present but contains no lyrics. The piano part features a *p* (piano) dynamic marking.

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

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

The fifth system includes the vocal line with the following lyrics: "strive to please, I'll strive to please, A thousand, thousand, ways I'll strive to please,". The piano accompaniment continues.

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.

p *f* *f*

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 liberty 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

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

-on my name denounced. 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.

f *mp* *tr*

Violon^{llo}

Traitor to love, I'll sue no more

Solo Violon^{llo}

f

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

pp

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

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

love, I'll sue no more, I'll sue no more for par-don
 Traitress to love, I'll hear no more, The charmer's voice

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

o'er, Illsue no more, Ill sue no more, Illsue no more, your threats give o'er,
 Ill hear no more, no more, Ill sue no more, Ill hear no more, Ill hear no
 Traitor to love, Traitor to love, Ill sue no more, For par... don scorn'd, Ill
 more, Traitress to love, Traitress to love, Ill 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, Ill sue no more, Ill sue no more,
 your arts give o'er, your arts give o'er, Ill hear no more, Ill 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

Samson.

is not vir_tue, valour, wit, Or comeli_ness of grace, That

f

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.

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

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

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

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

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 nêr 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 nêr dis may'd, By female usurp a tion sway'd.

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

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

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

Samson.

NO WORDS OF PEACE.

M I C A H.

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

Recit:

H A R A P H A.

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-ready sin-gle me? I thought that la-bour and thy chains, had

tanid thee. Had fortune brought me to that field of death, Where thou wroughtst wonders with an asses

SAMSON.

jaw, I'd left thy carcase where the ass lay dead. Boast not of what thou wouldst have done, but

HARAPHA.

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.

HARAPHA.

ALLEGRO.

The first system of music features a vocal line for Harapha in a soprano clef and a piano accompaniment in a grand staff. The key signature has two flats (B-flat and E-flat), 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 melodic phrase.

The second system continues the piano accompaniment from the first system. It consists of two staves (treble and bass clef) showing the intricate keyboard texture.

The third system introduces the vocal line again. The lyrics "Honour and arms" are written under the vocal line, followed by a dashed line and the word "scorn". The piano accompaniment continues. There are dynamic markings "S." above and below the system.

The fourth system continues the vocal line and piano accompaniment. The lyrics "such a foe, scorn such a foe," are written under the vocal line. The piano accompaniment provides a steady accompaniment.

The fifth system concludes the vocal line and piano accompaniment. The lyrics "Tho' I could end thee at a blow; Tho' I could end thee at a blow;" are written under the vocal line. The piano accompaniment ends with a final cadence.

Samson.

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,

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

Samson.

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.

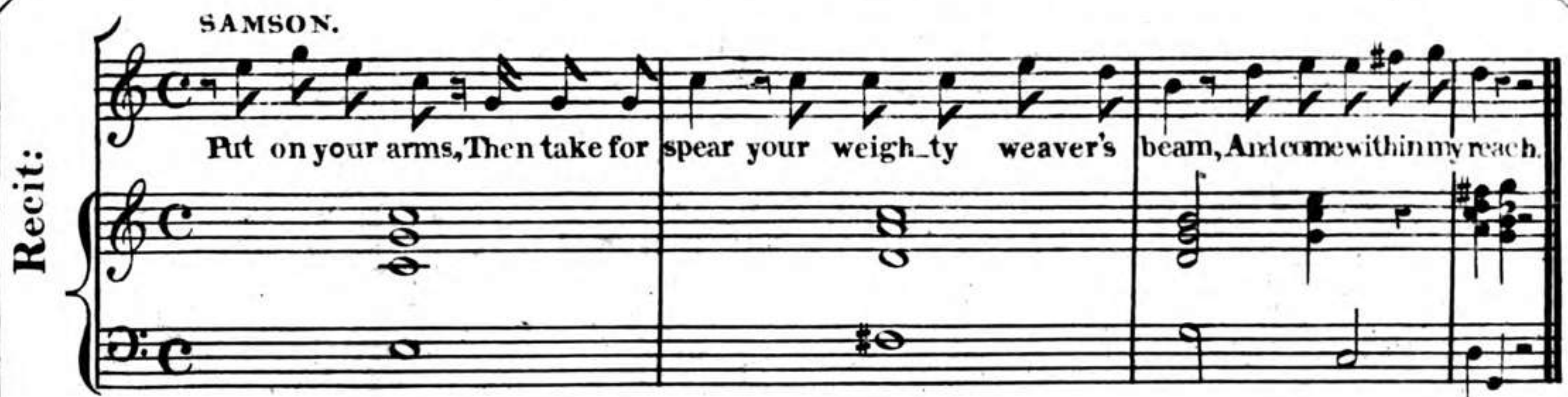
Dal Segno. S.

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.



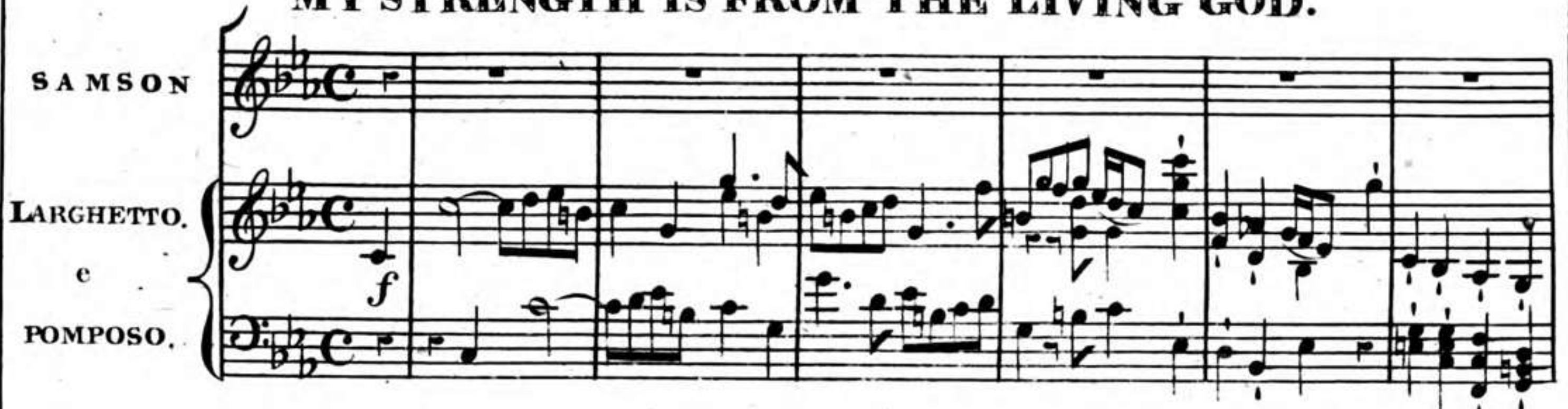
MY STRENGTH IS FROM THE LIVING GOD.

SAMSON

LARGHETTO.

POMPOSO.

f



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

p *f* *p*



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

p *f* *p*



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



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- berty 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

f *p*

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

ADAGIO. ADAGIO. *f* *p*

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

p

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

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

Go
need. Who un_der 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

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.

HEAR JACOB'S GOD.

GRAVE.

Canto. 1^{mo} Hear, Jacob's God! Je_hovah, hear, Je_ho_vah, hear! O ---

Canto. 2^{do} 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^{mo} Hear, Jacob's God! Je_ho_vah, hear! O ---

Tenore. 2^{do} Hear, Jacob's God! Je_ho_vah, hear! O ---

Basso. Hear, Jacob's God! Je_ho_vah, hear! O ---

Chorus.

GRAVE.

save us, prostrate at thy throne, Save us, Save us, Save us,
 save us, prostrate at thy throne, Save us, Save us,
 save us, prostrate at thy throne, Save us, Save us, Save us,
 save us, prostrate at thy throne, Save us,
 save us, prostrate at thy throne,

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

8

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

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

8

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!

O save us, prostrate at thy throne, Is_rael de_pends on thee a...

O save us, prostrate at thy throne, Is_rael de_pends on thee a...

O save us, prostrate at thy throne, Is_rael de_pends on thee a...

O save us, prostrate at thy throne, Is_rael de_pends on thee a...

O save us, prostrate at thy throne, Is_rael de_pends on thee a...

O save us, prostrate at thy throne, Is_rael de_pends on thee a...

O save us, prostrate at thy throne, Is_rael de_pends on thee a...

... lone. Save us, Save us, Israel depends on

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

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

thee a lone. 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, a_rise! 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 *f* *p*

song we give the day, Which *f* *p*

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: 1^{mo}

ADAGIO.

Da Capo al Seg.

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

Canto.

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... 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 sal
 Thy u_ni_ver_sal sway, Which shews -

Thy u_ni_ver_sal sway. Which shews, Which shews, thy u_ni_verse sal
 shews - thy u_ni_verse sal
 sway Thy u_ni_ver_sal sway. Which shews, Which shews, thy u_ni_verse sal
 Thy u_ni_ver_sal sway. Which shews, Which shews, thy u_ni_verse sal

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.

The musical score is arranged in a system with four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Right and Left Hand). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are as follows:

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

day, Which shews thy u... ni - ver - sal sway. Pro - tect us,
day, Which shews thy u... ni - ver - sal sway. Pro - tect us,
day, Which shews thy u... ni - ver - sal sway. Pro - tect us,
day, Which shews thy u... ni - ver - sal sway. Pro - tect us,

by thy migh... ty hand, Protect us, Pro - tect us, Pro -
by thy migh... ty hand, Pro - tect us, Protect us, Pro -
by thy migh... ty hand, Protect us, Protect us, Pro -
by thy migh... ty hand, Protect us, Protect us, Pro -

The piano accompaniment includes markings for *Corni.* and *Tutti*. The score is framed by decorative lyre motifs in the corners.

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^{mo} e 2^{do}
DALILA & her VIRGINS.

Alto - ISRAELITES.

Tenor_1^{mo} e 2^{do}
SAMSON & ISRAELITES.

Basso
MANOAH & HARAPHA
by turns, & ISRAELITES.

Double Chorus.

ALLEGRO MODERATO.

Musical notation for the first system, including vocal staves and piano accompaniment. The piano part begins with a forte (f) dynamic and a tempo marking of ALLEGRO MODERATO. The system concludes with a measure rest of 8 measures.

Musical notation for the second system, including vocal staves and piano accompaniment. The piano part continues with a measure rest of 8 measures.

Musical notation for the third system, including vocal staves with lyrics and piano accompaniment. The lyrics are: "Fix'd in his e-ver-last-ing seat, Je-ho-va-h". The piano part concludes with 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. heav'n shakes,
 shakes, His thunder roars roars. heav'n shakes,
 shakes, His thunder roars roars. roars. heav'n shakes,
 shakes, His thunder roars. heav'n shakes,
 8
 8
 Samson.

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

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

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

and last. Great Da-gon is, of gods
 and last. Je-ho-vah Je-ho-vah is of gods
 and last. Je-ho-vah HAR: Je-ho-yah is of gods

and last. Je-ho-vah Great Da-gon is, Je-ho-vah is of gods

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

the first, and last.

8 — sempre.

Samson.

END OF THE SECOND PART.

PART THE THIRD.

MORE TROUBLE IS BEHIND.

M I C A H.

More trou-ble is be-hind, for Ha-ra-pha Comes on a-main,

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 before their God? I will not come. My message, givh with speed, brooks no delay.

PRESUMING SLAVE!

Aria.
HARAPHA

Pre - sum - ing slave! Pre - sum - ing slave! to move their

POMPOS 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: *f* *p* 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.

REFLECT THEN, SAMSON.

M I C A H.

Reflect then, Samson, matters now are strain'd Up to the height, whether to hold or

Recit:

S A M S O N.

break. He's gone, whose ma_lice may in_ flame the lords. Shall I a_ buse this

conse_cra_ted gift Of strength, again re_ turn_ ing with my hair, by vaunting it In

M I C A H.

honour to their God, And prosti_tut_ ing ho_ ly things to i_ dols? How thou wilt here come

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

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
 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, 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,

Samson.

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

f

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.

8

And save, O save us! And save, O save, O save us, for thy ser_vants sake.
 save, O save us! O save us, for thy ser_vants sake.
 save, And save, O save us! O save us, for thy ser_vants 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 my self. So mayst thou act as

MICAH.

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

SAMSON

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

Accompd

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

Hosts!

ff

Samson.

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 several trills (tr) in the right hand.

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the left hand and more complex textures in the right hand, including trills (tr) and a piano (p) dynamic marking towards the end of the system.

The third system contains the first line of lyrics: "Thus when the sun froms wa - try bed, All cur taind with a clou... dy red,". The vocal line is clearly defined with the lyrics underneath. The piano accompaniment provides harmonic support.

The fourth system contains the second line of lyrics: "Pil - lows his chin up on an orient wave;". The vocal line continues with the lyrics, and the piano accompaniment maintains its accompanimental role.

The fifth system contains the third line of lyrics: "Pillows his chin upon an orient wave... upon an o... rient wave;". The vocal line concludes with the lyrics, and the piano accompaniment features a forte (f) dynamic marking at the end.

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 sevral 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:

Accompd

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, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'ff' (fortissimo). 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 lyrics 'Swift as the lightning's glance his errand execute,' are written below the vocal line. The word 'And' appears at the end of the system, indicating a continuation of the piece.

spread his name, amongst the heathen round.

The third system concludes the vocal and piano parts. The lyrics 'spread his name, amongst the heathen round.' are written below the vocal line.

THE HOLY ONE OF ISRAEL BE THY GUIDE.

Aria.

ALLEGRO.

f

hr

The first system of the 'Aria' section is in treble clef with a common time signature (C) and a key signature of one sharp (F#). The tempo is marked 'ALLEGRO' and the dynamics are 'f' (forte). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The vocal line is marked with 'hr' (ritardando).

The

p

The second system continues the 'Aria' section. The word 'The' is written at the end of the system. The dynamics are marked 'p' (piano).

Samson.

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

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*

GREAT DAGON HAS SUBDUED OUR FOE.

Chorus of Philistines.

Canto.

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

Alto.

Tenore.

Basso.

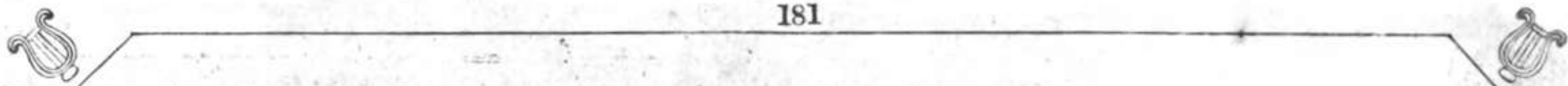
Chorus.

ALLEGRO.

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

Sound out his pow'r-
he...ro low: Sound out his
Sound out his pow'r-

Samson.



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,

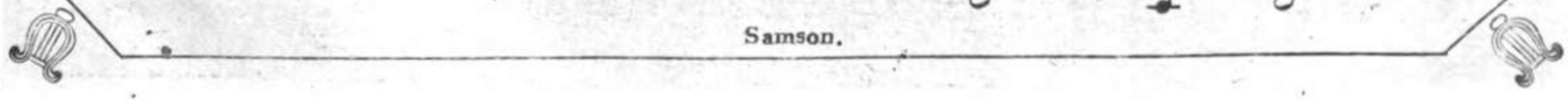
Left

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.



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-du'd our foe,---

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

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

mirt, high cheer, and wine. Great Da-gon has sub-du'd 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
 pow'r Sound out his pow'r, Sound out his
 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,

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,

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.

hr

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 willing my paternal love, The

Samson.

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

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

wandring 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:

Detailed description: This block contains the musical notation for Micah's recitative and vocal line. The vocal line is in treble clef with a common time signature (C). The lyrics are "Your hopes of his de_liv'_ry seem not vain, In". The recitative part is in bass clef with a common time signature (C) and consists of several measures of sustained notes.

M A N O A H .

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

Detailed description: This block contains the musical notation for Manoaah's vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature (C). The lyrics are "which all Israel's friends par_ti-ci-pate. I know your friendly minds, and". The piano accompaniment is in bass clef with a common time signature (C) and features chords and moving lines.

S I N F O N I A

P R E S T O .

ff

Detailed description: This block contains the beginning of the Sinfonia. It is marked "P R E S T O ." and "ff". The notation is in bass clef with a common time signature (C) and shows a complex, rhythmic piano introduction.

Detailed description: This block contains the middle section of the Sinfonia. It features intricate piano and violin parts with various musical ornaments and dynamics.

Detailed description: This block contains the end of the Sinfonia. It features piano and violin parts with a final cadence. There are markings "8" with dashed lines below the piano part.

H E A V ' N ! W H A T N O I S E !

M A N O A H .

Heav'n! what noise! Horri_bly loud, un_like the former shout.

Recit:

Detailed description: This block contains the musical notation for Manoaah's recitative and vocal line. The vocal line is in treble clef with a common time signature (C). The lyrics are "Heav'n! what noise! Horri_bly loud, un_like the former shout." The recitative part is in bass clef with a common time signature (C) and consists of several measures of sustained notes.

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 our God! hear us,
hear us, O hear our cry---! hear our

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! nohelp is

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!
 we sink! we die!
 we sink! we die!
 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,

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 *clld* *clld* *clld*

Samson.

NOISE, CALL YOU THIS?

MICAH.

Noise, call you this? An universal groan, As if the world's inhabitation perished! 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.^R

now relate by whom. By Samson done. The sorrow lessens still, And nigh 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

Samson.

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.

LARGO.

ASSAI.

f *p*

Ye sons of Israel now lament, Your spear is

broke, your bow's 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, 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 loud - er strain, Sam - son, your

strain a loud - er strain, weep a loud - er strain, Sam - son, your strength,

weep a louder, loud - er strain, weep a loud - er 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.

M A N O A H.

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.

Flutes

Trumpets.

Samson.

The first system of the score consists of three systems of staves. The top system is a piano accompaniment with a treble and bass clef, featuring a melodic line in the treble and a supporting bass line. It includes dynamic markings such as *lr* (lento ritardando) and *p* (piano). The second system is for Flutes, with a treble clef and a melodic line, also marked with *lr* and *p*. The third system continues the piano accompaniment with similar dynamics and includes some eighth-note patterns.

DEAD MARCH.

The 'DEAD MARCH' section begins with a grand staff (treble and bass clefs) in common time. The tempo is marked 'GRAVE.' and the dynamics are 'Tutti' and *f* (forte). The music features a heavy, somber piano accompaniment with many chords and a simple, rhythmic bass line.

The second system of the 'DEAD MARCH' section features a Flute part in the upper staff, marked with *p* (piano). The piano accompaniment continues in the lower staff, maintaining the somber mood.

The third system of the 'DEAD MARCH' section features a Flute part in the upper staff, marked with *lr* (lento ritardando). The piano accompaniment in the lower staff is marked with 'Tutti' and *f* (forte).

The fourth system of the 'DEAD MARCH' section features a Flute part in the upper staff, marked with *p* (piano). The piano accompaniment in the lower staff is marked with 'Tutti'.

The fifth system of the 'DEAD MARCH' section features a Flute part in the upper staff, marked with *lr* (lento ritardando). The piano accompaniment in the lower staff is marked with 'Tutti'.

THE BODY COMES.

MICAH.

The body comes; well 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^{mo}

Bring the lau-rels, bring the bays, Strew his hearse, and strew the

Canto. 2^{do}

Bring the lau-rels, bring the bays, Strew his hearse, and strew the

Chorus.

mf

Tempo 1^{mo}

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 - ter - nal sweet re - pose. Rest e -

woes, Rest e - ternal, sweet re - - - pose - - - - , Rest e - ter - nal sweet re - pose. Rest e -

woes, Rest e - ternal, sweet re - pose, Rest e - ter - nal 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-ick, 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.

LET THE BRIGHT SERAPHIMS.

Aria.

ANDANTE.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The piano part begins with a forte (f) dynamic.

The second system continues the vocal line with the lyrics "Let the bright seraphims in burn ing row,". The piano accompaniment includes a piano (p) dynamic marking.

The third system continues the vocal line with the lyrics "Their loud, up - lift - ed angel-trumpets blow:". The piano accompaniment includes a forte (f) dynamic marking.

The fourth system continues the vocal line with the lyrics "Let the bright seraphims Trumpet In burn ing row, in burn ing, burn -". The piano accompaniment continues.

The fifth system continues the vocal line with the lyrics "ing row, Their loud, up - lifted, angel - trumpets blow: their". The piano accompaniment continues.

The sixth system continues the vocal line with the lyrics "loud, up - lifted angel trumpets blow:". The piano accompaniment concludes with a forte (f) dynamic marking.

System 1: Vocal line with lyrics "Their loud" and "Their loud up lifted, an - gel-". Piano accompaniment. A "Solo Trumpet" part is indicated.

System 2: Vocal line with lyrics "-trumpets blow:" and "Let the bright seraphims in". Piano accompaniment. Dynamics include *f* and *p*.

System 3: Vocal line with lyrics "burn - ing row, in burn - ing burn - ing row, Their loud, up". Piano accompaniment. Dynamics include *f* and *p*. A "Solo Trumpet" part is indicated.

System 4: Vocal line with lyrics "lifted angel trumpets blow: Their loud up lift - ed angel trumpets blow". Piano accompaniment.

System 5: Vocal line with lyrics "Their loud - up - lifted angel - trumpets blow:". Piano accompaniment. Dynamics include *tr* and *f*.

System 6: Instrumental piano accompaniment.

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

tr

pp

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 -

8

praise - - - in endless blaze of light -

To sound his praise -

in end - - - less blaze of light -

Ped: Org:

To sound his praise. Let their ce-les-tial concerts
 Let their ce-les-tial concerts
 in endless blaze of light. Let their ce-les-tial concerts
 Let their ce-les-tial concerts
 ff
 Ped 8

all u-nite, Let their ce-les-tial con-certs all u-nite,
 all u-nite, Let their ce-les-tial con-certs all u-nite,
 all u-nite, Let their ce-les-tial con-certs all u-nite,
 all u-nite, Let their ce-les-tial con-certs 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 Ever, ever, Ever to sound, to sound his praise in endless
 Ever, ever, Ever to sound, to sound his praise in endless
 Ever, ever, Ever to sound, to sound his praise in endless
 Ever, ever, Ever to sound, to sound his praise in endless

blaze in endless endless blaze of light. Let their celestial concerts
 blaze in endless endless blaze of light. Let their celestial concerts
 blaze of light in endless endless blaze of light. Let their celestial concerts
 blaze in endless endless blaze of light. Let their celestial concerts

all unite, Let their celestial concerts all unite e-
 all unite,
 all unite, to sound his praise
 all unite,

Samson.

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

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

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.

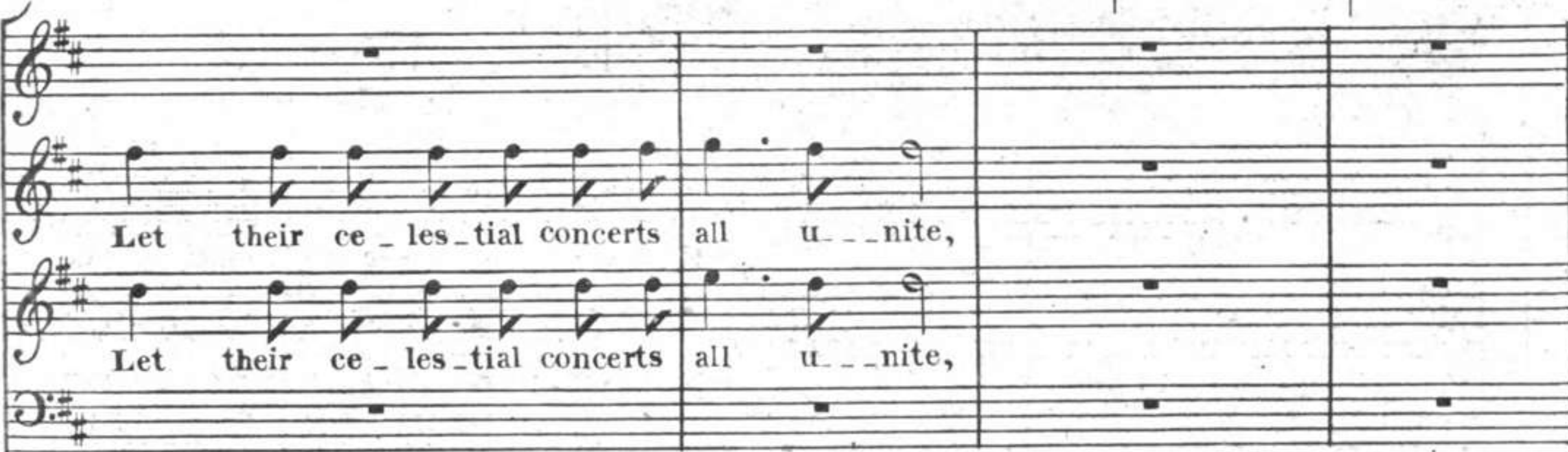
end - less blaze - - of light, - - in end - less blaze of light.

end - less blaze - - of light, - - in end - less blaze of light.



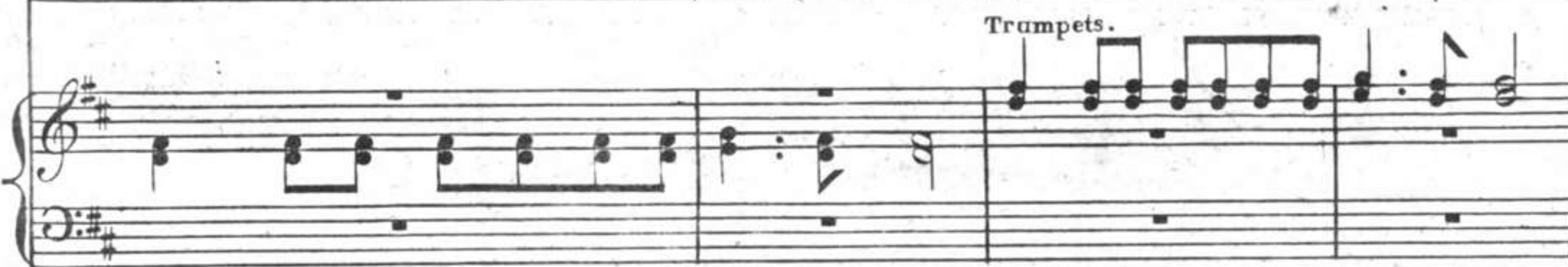
end - less blaze - - of light, - - in end - less blaze of light.

P. Org:

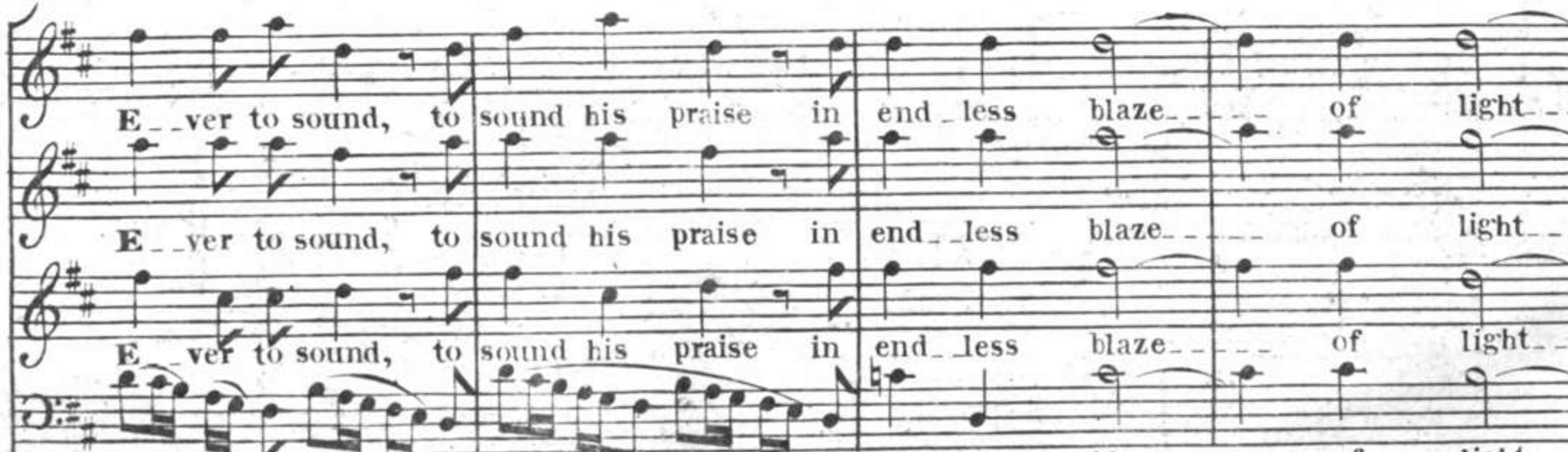


Let their ce - les - tial concerts all u - - nite,

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.

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