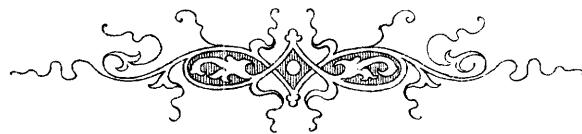




DAVID
an
ORATORIO

composed by

E. C. ESSEX.



Ent. Stat. Hall.

Vocal Score 4/.

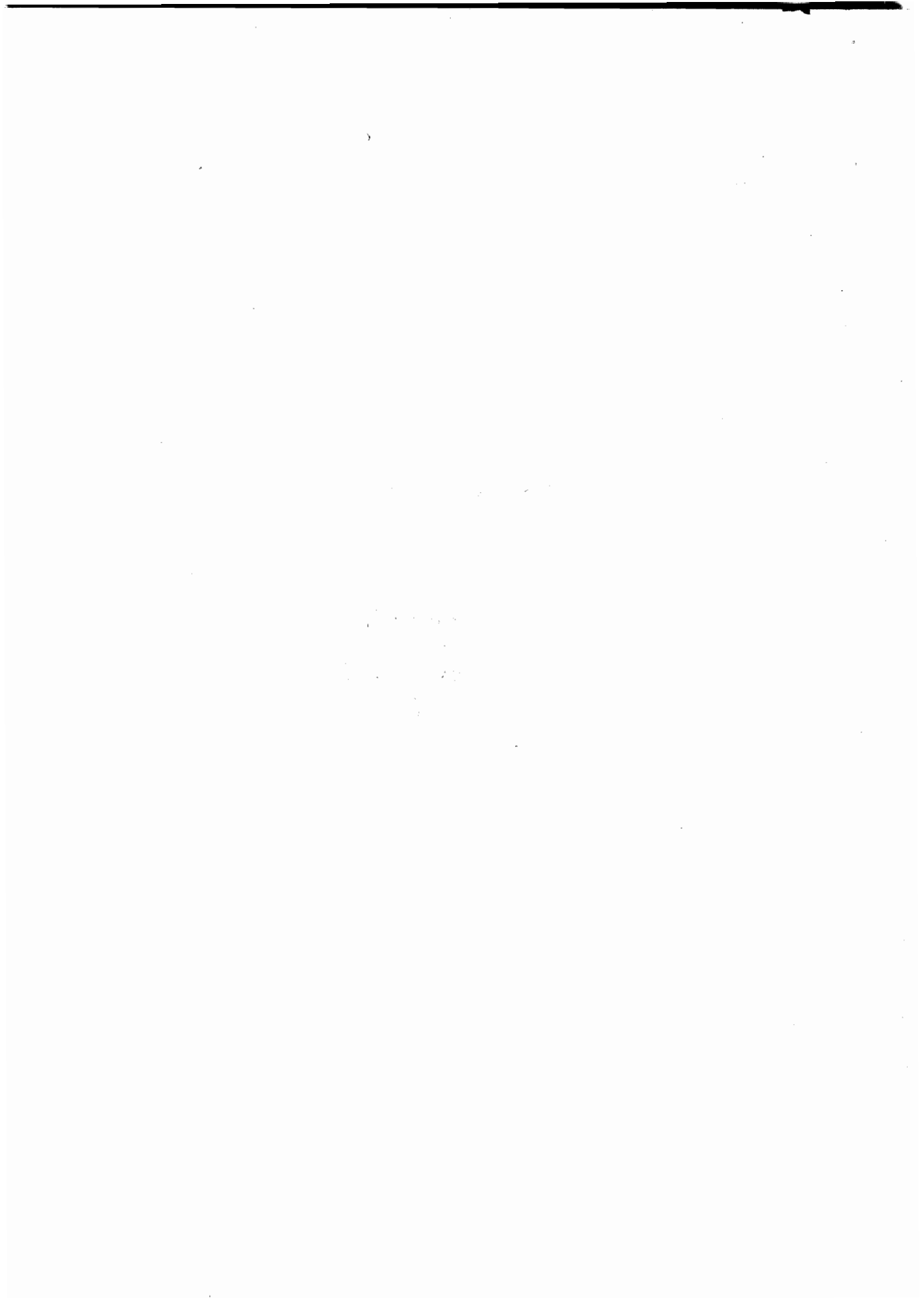
HODGE & ESSEX

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Dedicated
By Special Permission to
His Royal Highness
The Duke of Edinburgh.

March 1888.

NOTE. The Text of this work, with two or three exceptions, is taken entirely from the Holy Scriptures.

The passages which appear in small type and italics are not absolutely essential to the Oratorio, but serve as connecting links between the various incidents, and thus to carry on the narrative uninterruptedly.

DAVID.

AN ORATORIO.

CHARACTERS REPRESENTED.

MICHAEL, ABIGAIL, BATHSHEBA	<i>Soprano.</i>
AHINOAM, NARRATOR	<i>Alto.</i>
DAVID, JONATHAN	<i>Tenor.</i>
SAMUEL, SAUL, NATHAN	<i>Bass.</i>
GOLIATH, ABISHAI, ABNER	<i>Bass.</i>

PART I.

INTRODUCTION.

INSTRUMENTAL.

Allegretto Pastorale.

No. 1. RECITATIVE, SOLI and CHORUS.

NARRATOR — SAMUEL.

(Page 3.)

I. Samuel XVI.

NARRATOR. (1) And the Lord said unto Samuel, How long wilt thou mourn for Saul, seeing I have rejected him from reigning over Israel? fill thine horn with oil, and go, I will send thee to Jesse the Bethlehemite: for I have provided Me a king among his sons.

SAMUEL. (2) *(And Samuel said)* How can I go? if Saul hear it, he will kill me.

NARRATOR. And the Lord said, Take an heifer with thee, and say, I am come to sacrifice to the Lord. (3) And call Jesse to the sacrifice, and I will shew thee what thou shalt do: and thou shalt anoint unto Me him whom I name to thee.

CHORUS. (4) And Samuel did that which the Lord spake, and came to Bethlehem. And the elders of the town trembled at his coming, and said, Comest thou peaceably?

SAMUEL. (5) *(And he said)* Peaceably; I am come to sacrifice unto the Lord; sanctify yourselves, and come with me to the sacrifice.

CHORUS. And he sanctified Jesse and his sons, and called them to the sacrifice.

(6) And it came to pass, when they were come, that he looked on Eliab, and said,

SAMUEL. Surely the Lord's anointed is before him.

NARRATOR. (7) But the Lord said unto Samuel, Look not on his countenance, or on the height of his stature: because I have refused him: for the Lord seeth not as man seeth; man looketh on the outward appearance, but the Lord looketh on the heart.

No. 2. CHORAL RECITATIVE and CHORUS.

RECITATIVE.

SAMUEL — NARRATOR.

(Page 9.)

CHOR. RECIT. (8) Then Jesse called Abinadab, and made him pass before Samuel. And he said,

SAMUEL. Neither hath the Lord chosen this.

CHOR. RECIT. (9) Then Jesse made Shammah to pass by. And he said,

SAMUEL. Neither hath the Lord chosen this.

CHOR. RECIT. (10) Again, Jesse made seven of his sons to pass before Samuel.

(11) And Samuel said unto Jesse,

SAMUEL. Are here all thy children?

CHORUS. And he said, There remaineth yet the youngest, and, behold, he keepeth the sheep. And Samuel said unto Jesse,

SAMUEL. Send and fetch him; for we will not sit down till he come hither.

CHORUS. (12) And he sent, and brought him in. *Now he was ruddy, and withal of a beautiful countenance, and goodly to look to.*

NARRATOR. And the Lord said, Arise, anoint him, for this is he.

(13) *Then Samuel took the horn of oil, and anointed him in the midst of his brethren; and the spirit of the Lord came upon David from that day forward. So Samuel rose up, and went to Ramah.*

No. 3. CHORUS.*(Page 14.)*

(14) But the spirit of the Lord departed from Saul and an evil spirit from the Lord troubled him. (15) And Saul's servants said unto him.

CHORUS. Behold now, an evil spirit from God troubleth thee. (16) Let our lord now command thy servants which are before thee, to seek out a man, who is a cunning player on an harp;

CHOR. RECIT. And it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well.

No. 4. RECITATIVE.

SAUL and one of his SERVANTS.

(Page 22.)

(17) And Saul said unto his servants.

SAUL. Provide me now a man that can play well, and bring him to me.

(18) Then answered one of the servants and said.

SAUL'S SERVANT. Behold, I have seen a son of Jesse the Bethlehemite, that is cunning in playing, and a mighty valiant man, a man of war, and prudent in matters, and a comely person, and the Lord is with him.

(22) And Saul sent to Jesse, saying.

SAUL. Let David, I pray thee, stand before me; for he hath found favor in my sight.

(23) And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand; so Saul was refreshed, and was well, and the evil spirit departed from him.

No. 5. SYMPHONY

representing the gathering of the Armies of Saul and the Philistines.

RECITATIVE.

GOLIATH — DAVID — SAUL.

CHORUS.*(Page 26.)*

I. Samuel XVII.

(1) Now the Philistines gathered together their armies to battle. (2) And Saul and the men of Israel were gathered together, and pitched by the valley of Elah, &c. (3) And the Philistines stood on a mountain on the one side, and Israel stood on a mountain on the other side. (4) And there went out a champion out of the camp of the Philistines, named Goliath of Gath, whose height was six cubits and a span.

(8) And he stood and cried unto the armies of Israel, and said unto them,

GOLIATH. Why are ye come out to set your battle in array? am not I a Phi-

listine, and ye servants to Saul? choose you a man for you, and let him come down to me. (9) If he be able to fight with me, and to kill me, then will we be your servants: but if I prevail against him, and kill him, then shall ye be our servants, and serve us. (10) I defy the armies of Israel this day; give me a man, that we may fight together.

(11) When Saul and all Israel heard those words of the Philistine, they were dismayed and sore afraid. (12) Now David was the son of that Ephrathite of Bethlehem-Judah, whose name was Jesse; and he had eight sons.

(14) And David was the youngest; and the three eldest followed Saul. (15) But David went and returned from Saul to feed his father's sheep at Bethlehem. (16) And the Philistine drew near morning and evening and presented himself forty days. (17) And Jesse said unto David his son, take now for thy brethren an ephah of this parched corn, and these ten loaves, and run to the camp to thy brethren.

(19) Now Saul, and they, and all the men of Israel, were in the valley of Elah, fighting with the Philistines. (20) And David rose up early in the morning, and left the sheep with a keeper, and took, and went, as Jesse had commanded him; and he came to the trench, as the host was going forth to the fight, and shouted for the battle. (21) For Israel and the Philistines had put the battle in array, army against army. (22) And David left his carriage in the hand of the keeper of the carriage, and ran into the army, and came and saluted his brethren. (23) And as he talked with them behold there came up the champion. (24) And all the men of Israel, when they saw the man, fled from him, and were sore afraid. (25) And the men of Israel said,

CHORUS. Have ye seen this man that is come up? surely to defy Israel is he come up: and it shall be, that the man who killeth him, the king will enrich him with great riches, and will give him his daughter, and make his father's house free in Israel.

(26) And David spake to the men that stood by him, saying,

DAVID. What shall be done to the man that killeth this Philistine, and taketh away the reproach from Israel? for who is he, that he should defy the armies of the living God?

(27) And the people answered him after this manner, saying,

CHORUS. So shall it be done to the man who killeth him.

(28) And Eliab his eldest brother heard when he spake unto the men; and Eliab's anger was kindled against David, &c. (29) And David said, what have I now done? Is there not a

cause? (30) And he turned from him toward another and spake after the same manner. (31) And when the words were heard which David spake, they rehearsed them before Saul: and he sent for him. (32) And David said to Saul,

DAVID. Let no man's heart fail because of him; thy servant will go and fight with this Philistine.

(33) And Saul said to David,

SAUL. Thou art not able to go against this Philistine to fight with him: for thou art but a youth, and he a man of war from his youth.

(34) And David said unto Saul, Thy servant kept his father's sheep, and there came a lion, and a bear, and took a lamb out of the flock: (35) And I went out after him, and smote him, and delivered it out of his mouth: and when he arose against me, I caught him by his beard, and smote him, and slew him.

DAVID. (36) Thy servant slew both the lion and the bear: and this uncircumcised Philistine shall be as one of them, seeing he hath defied the armies of the living God. (37) Moreover, the Lord that delivered me from the lion and the bear, He will deliver me out of the hand of this Philistine.

And Saul said unto David,

SAUL. Go, and the Lord be with thee.

(38) And Saul armed David with his armour. (39) And David girded his sword upon his armour, and he assayed to go; for he had not proved it. And David said unto Saul, I cannot go with these; for I have not proved them. And David put them off him. (40) And he took his staff in his hand, and chose him five smooth stones out of the brook, and put them in a shepherd's bag which he had, even in a scrip; and his sling was in his hand; and he drew near to the Philistine. (41) And the Philistine came on and drew near unto David; and the man that bare the shield went before him. (42) And when the Philistine looked about, and saw David, he disdained him; for he was but a youth, and ruddy, and of a fair countenance. (43) And the Philistine said unto David,

GOLIATH. Am I a dog, that thou comest to me with staves?

And the Philistine cursed David by his gods. (44) And the Philistine said to David,

Come to me, and I will give thy flesh unto the fowls of the air, and to the beasts of the field.

(45) Then said David to the Philistine.

DAVID. Thou comest to me with a sword, and with a spear, and with a shield: but I come to thee in the name of the Lord of hosts, the God of the armies of Israel, whom thou hast defied. (46) This day will the Lord deliver thee into mine hand; and I

will smite thee, and take thine head from thee; and I will give the carcases of the host of the Philistines this day unto the fowls of the air, and to the wild beasts of the earth; that all the earth may know that there is a God in Israel. (47) And all this assembly shall know that the Lord saveth not with sword and spear: for the battle is the Lord's and He will give you into our hands.

(48) And it came to pass, when the Philistine arose and came and drew nigh to meet David, that David hasted, and ran toward the army to meet the Philistine. (49) And David put his hand in his bag, and took thence a stone, and slung it, and smote the Philistine in his forehead, that the stone sunk into his forehead: and he fell upon his face to the earth. (50) So David prevailed over the Philistine with a sling and with a stone, and smote the Philistine and slew him; but there was no sword in the hand of David. (51) Therefore David ran and stood upon the Philistine, and took his sword, and drew it out of the sheath thereof, and slew him, and cut off his head therewith. And when the Philistines saw their champion was dead, they fled. (52) And the men of Israel and of Judah arose, and shouted.

CHORUS. Rejoice, O Israel, for he hath slain the mighty Philistine.

Job XXXVII.

(5) God thundereth marvellously with His voice; great things doeth He, which we cannot comprehend.

Psalms XLVII.

(2) For the Lord most high is terrible; (3) He shall subdue the people under us, and the nations under our feet.

No. 6. MARCH and DANCE.

CHORUS of WOMEN.

RECITATIVE.

SAUL — DAVID.

CHORUS.

(Page 60.)

I. Samuel XVIII.

MARCH. (5) And David went out whithersoever Saul sent him, and he behaved himself wisely; and

DANCE. Saul set him over the men of war, and he was accepted in the sight of all the people, and also in the sight of Saul's servants. (6) And it came to pass as they came, when David was returned from the slaughter of the Philistine, that the women came out of all cities of Israel, singing and dancing, to meet King Saul, with tabrets, with joy, and with instruments of musick. (7) And the women answered one another as they played, and said,

CHORUS of WOMEN. Saul hath slain his thousands, and David his ten thousands.

(8) *And Saul was very wroth, and the saying displeased him: and he said,*

SAUL. They have ascribed unto David ten thousands, and to me they have ascribed but thousands: and what can he have more than the kingdom?

(9) *And Saul eyed David from that day and forward. (10) And it came to pass on the morrow, that the evil spirit from God came upon Saul, and he prophesied in the midst of the house: and David played with his hand, as at other times: and there was a javelin in Saul's hand.*

CHORUS. (20) *And Michal, Saul's daughter, loved David:*

and they told Saul, and the thing pleased him. (21) And Saul said,

SAUL. I will give him her, that she may be a snare to him, and that the hand of the Philistines may be against him.

Wherefore Saul said to David,

Thou shalt this day be my son-in-law.

(22) *And Saul commanded his servants, saying,*

SAUL and CHORUS. Commune with David secretly and say, Behold, the king hath delight in thee, and all his servants love thee: now therefore be the king's son-in-law.

(23) *And Saul's servants spake those words in the ears of David, and David said,*

DAVID. Seemeth it to you a light thing to be a king's son-in-law, seeing that I am a poor man, and lightly esteemed?

No. 7. RECITATIVE and AIR.

JONATHAN.

(Page 71.)

I. Samuel XIX.

(1) *And Saul spake to Jonathan his son, and to all his servants, that they should kill David. (2) But Jonathan delighted much in David: and told David, saying,*

JONATHAN. (2) Saul my father seeketh to kill thee; now therefore, I pray thee, take heed to thyself until the morning, and abide in a secret place, and hide thyself. (3) And I will go and stand before my father in the field where thou art, and I will commune with my father of thee; and what I see, that will I tell thee.

(4) *And Jonathan spake good of David, unto Saul his father, and said unto him,*

Let not the king sin against his servant David: because he hath not sinned against thee, and because his works have been to thee-ward very good: (5) For he did put his life in his hand, and slew the Philistine,

and the Lord wrought a great salvation for all Israel: thou sawest it and didst rejoice: wherefore then wilt thou sin against innocent blood, to slay David without a cause?

(6) *And Saul hearkened unto the voice of Jonathan: and Saul swore,*

SAUL. As the Lord liveth, he shall not be slain.

No. 8. SYMPHONY.

RECITATIVE.

MICHAL.

(Page 75.)

I. Samuel XIX.

(7) *And Jonathan called David, and Jonathan shewed him all those things. And Jonathan brought David to Saul, and he was in his presence, as in times past. (8) And there was war again: and David went out, and fought with the Philistines, and slew them with a great slaughter: and they fled from him. (9) And the evil spirit from the Lord was upon Saul, as he sat in his house with his javelin in his hand: and David played with his hand. (10) And Saul sought to smite David even to the wall with the javelin; but he slipped away out of Saul's presence. (11) Saul also sent messengers unto David's house, to watch him, and to slay him in the morning: and Michal, David's wife, told him, saying,*

MICHAL. If thou save not thy life to night, to morrow thou shalt be slain.

(12) *So David fled, and escaped, and came to Samuel to Ramah, and told him all that Saul had done to him.*

No. 9. AIR.

MICHAL.

(Page 79.)

Psalm XLI.

MICHAL. (2) The Lord will preserve him, and keep him alive, and he shall be blessed upon the earth.

No. 10. CHORUS.

(Page 81.)

CHORUS. And he shall be blessed upon the earth.

No. 11. PRAYER.

RECITATIVE and SOLO.

DAVID.

(Page 93.)

Psalm XIII.

DAVID. (1) How long wilt Thou forget me, O Lord? How long wilt Thou hide Thy face from me? (2) How long shall I seek counsel in my soul, and be so vexed in my heart? how long shall mine enemies triumph over me?

(3) Consider, and hear me, O Lord my God: lighten mine eyes, that I sleep not in death. (4) Lest mine enemy say, I have prevailed against him: for if I be cast down, they that trouble me will rejoice at it. (5) But my trust is in Thy mercy: and my heart is joyful in Thy salvation.

No. 12. CHORUS.

(Page 96.)

CHORUS. Let us sing of the Lord, because He hath dealt so lovingly with him: yea, let us praise the Name of the Lord Most Highest.

PART II.

No. 13. QUARTET and CHORUS.

SOLO.

DAVID.

(Page 104.)

I. Samuel XXV.

(1) *And Samuel died: and all the Israelites were gathered together, and lamented him,*

CHORUS. QUARTET. Mourn, O Israel, for Samuel is dead.

DAVID. CHORUS. He hath performed the works of the Most High, and the Lord hath taken him to everlasting rest.

No. 14. RECITATIVE, SOLO and CHORUS.

DAVID — NARRATOR.

(Page 110.)

I. Samuel XXV.

(5) *And David sent out ten young men, and David said unto the young men,*

DAVID. Get you up to Carmel, and go to Nabal, and greet him in my name: (6) And thus shall ye say to him, Peace be both to thee, and to thine house, and unto all that thou hast. (8) Give, I pray thee, whatsoever cometh to thine hand unto thy servants, and to thy son David.

CHORUS of YOUNG MEN. Peace be both to thee, and to thine house, and unto all that thou hast. Give, I pray thee, whatsoever cometh to thine hand unto thy servants, and to thy son David.

NARRATOR. (10) And Nabal answered David's servants, and said, who is David? and who is the son of Jesse? there be many servants now a days that

break away every man from his master. (11) Shall I then take my bread, and my water, and my flesh that I have killed for my shearers, and give it unto men, whom I know not whence they be?

(12) *So David's young men turned their way, and went again, and came and told him all those sayings. (13) And David said unto his men, Gird ye on every man his sword. And they girded on every man his sword: and David also girded on his sword: and there went up after David about four hundred men: and two hundred abode by the staff. (14) But one of the young men told Abigail, Nabal's wife, saying.*

No. 15. SOLO and CHORUS.

(Page 114.)

BASS SOLO. Behold, David sent messengers out of the wilderness to salute our master:

CHORUS. Behold, David sent messengers out of the wilderness to salute our master: and he railed on them. (15) But the men were very good unto us. (16) They were a wall unto us both by night and day, all the while we were with them keeping the sheep. (17) Now therefore know and consider what thou wilt do; for evil is determined against our master, and against all his household: for he is such a son of Belial, that a man cannot speak to him.

No. 16. RECITATIVE and SOLI.

ABIGAIL.

(Page 122.)

I. Samuel XXV.

(18) *Then Abigail made haste, and took two hundred loaves, and two bottles of wine, and five sheep ready dressed, and five measures of parched corn, and an hundred clusters of raisins, and two hundred cakes of figs, and laid them on asses. (19) And she said unto her servants,*

ABIGAIL. Go on before me: behold, I come after you.

But she told not her husband Nabal. (20) And it was so, as she rode on the ass, that she came down by the covert of the hill, and, behold, David and his men came down against her: and she met them. (21) Now David had said, surely in vain have I kept all that this fellow hath in the wilderness, so that nothing was missed of all that pertained unto him, and he hath requited me evil for good. (22) So and more also do God unto the enemies of David, if I leave of all that pertain to him by the morning light any that remain against the wall. (23) And when Abigail saw David, she hastened, and lighted off the ass, and fell before David on her face, and bowed herself to the ground. (24) And fell at his feet, and said,

ABIGAIL. Upon me, my lord, upon me let this iniquity be: and let thine handmaid,

I pray thee, speak in thine audience.
 (25) Let not my lord, I pray thee, regard this man of Belial: for as his name is, so is he; Nabal is his name, and folly is with him; but I, thine handmaid, saw not the young men of my lord, whom thou didst send.
 (26) Now therefore, as the Lord liveth, seeing He hath withholden thee from coming to shed blood, let thine enemies, and they that seek evil to my lord, be as Nabal.

* * *

(30) And it shall come to pass, when the Lord hath done to thee according to all the good He hath spoken, and shall have appointed thee ruler over Israel;

* * *

(31) and have dealt with thee, then remember thine handmaid.

(32) *And David said to Abigail, Blessed be the Lord God of Israel, which sent thee this day to meet me:*

* * *

(33) *And it came to pass about ten days after that the Lord smote Nabal, that he died.*

No. 17. ARIA.

NARRATOR.

QUARTET and CHORUS.

(Page 127.)

I. Samuel XXV.

NARRATOR. (39) And when David heard that Nabal was dead, he said, Blessed be the Lord God, that hath pleaded the cause of my reproach from the hand of Nabal,

QUARTET. And hath kept His servant from evil:

CHORUS. For the Lord hath returned the wickedness of Nabal on his own head.

No. 18. CHORAL RECITATIVE.

TENORS and BASSES.

RECITATIVE and SOLI.

DAVID — ABISHAI — ABNER — SAUL.

(Page 132.)

I. Samuel XXVI.

(1) *And the Ziphites came unto Saul to Gibeath, saying.*

CHOR. RECIT. Doth not David hide himself in the hill of Hachilah, which is before Jeshimon?

(2) *Then Saul arose, and went down to the wilderness to seek David. (3) And Saul pitched in the hill of Hachilah. But David abode in the wilderness and saw that Saul came after*

him. (4) David therefore sent out spies. (5) And came to the place where Saul had pitched, and beheld the place where Saul lay, and Abner the captain of his host: and Saul lay in the trench, and the people pitched round about him. (6) Then David said to Ahimelech, and to Abishai,

DAVID. Who will go with me to Saul to the camp?

And Abishai said,

ABISHAI. I will go with thee.

(7) *So David and Abishai came to the people by night: and, behold, Saul lay sleeping within the trench, and his spear stuck in the ground at his bolster: but Abner and the people lay round about him. (8) Then said Abishai to David,*

ABISHAI. God hath delivered thine enemy into thine hand this day: now therefore let me smite him, I pray thee, with the spear even to the earth at once, and I will not smite him the second time.

(9) *And David said to Abishai,*

DAVID. Destroy him not: for who can stretch forth his hand against the Lord's anointed, and be guiltless?

(10) *David said furthermore, As the Lord liveth, the Lord shall smite him: or his day shall come to die: or he shall descend into battle, and perish.*

(11) The Lord forbid that I should stretch forth mine hand against the Lord's anointed: but, I pray thee, take the spear that is at his bolster, and the cruse of water, and let us go.

(12) *So David took the spear and the cruse of water: and they gat them away, and no man saw it, nor knew it, neither awaked: because a deep sleep from the Lord was upon them. (13) Then David went over to the other side, and stood on the top of an hill afar off. (14) And cried to the people, and to Abner saying,*

Answerest thou not, Abner?

Then Abner answered and said,

ABNER. Who art thou, that criest to the king?

(15) *And David said to Abner,*

DAVID. Art not thou a valiant man? and who is like to thee in Israel? wherefore then hast thou not kept thy lord the king? for there came one of the people in to destroy the king thy lord. (16) As the Lord liveth, ye are worthy to die, because ye have not kept your master, the Lord's anointed.

(17) *And Saul knew David's voice, and said,*

SAUL. Is this thy voice, my son David?

And David said,

DAVID. It is my voice, my lord, O king. (18) Wherefore doth my lord thus pursue after his servant? for what

have I done? or what evil is in mine hand?

(21) Then said Saul,

SAUL. I have sinned; return, my son David: for I will no more do thee harm, because my soul was precious in thine eyes this day: (25) Blessed be thou, my son David: thou shalt both do great things, and also shalt still prevail.

No. 19. RECITATIVE.

NARRATOR.

(Page 141.) I. Samuel XXXI.

NARRATOR. (1) Now the Philistines fought against Israel; and the men of Israel fled, and fell down slain in mount Gilboa. (3) And the battle went against Saul, and he was sore wounded of the archers. (4) Then said Saul unto his armour-bearer, Draw thy sword, and thrust me through therewith. But his armour-bearer would not; for he was sore afraid. Therefore Saul took a sword and fell upon it. (5) And when his armour-bearer saw that Saul was dead, he fell likewise upon his sword, and died with him.

No. 20. TRIO and CHORUS.

SOLI.

ABIGAIL — AHINOAM — DAVID.

(Page 144.) II. Samuel I.

ABIGAIL. AHINOAM. DAVID. (24) Ye daughters of Israel, weep over Saul, who clothed you in scarlet with other delights.

CHORUS. (25) How are the mighty fallen in the midst of battle!

DAVID. O Jonathan, thou wast slain in thine high places. (26) I am distressed for thee, my brother Jonathan: very pleasant hast thou been unto me: thy love to me was wonderful, passing the love of women.

ABIGAIL. AHINOAM. DAVID. Ye daughters of Israel, weep for Saul.

CHORUS. (27) How are the mighty fallen, and the weapons of war perished!

No. 21. RECITATIVE.

NARRATOR.

(Page 150.) II. Samuel II.

NARRATOR. (1) And it came to pass after this, that David enquired of the Lord,

saying, shall I go up into any of the cities of Judah? And the Lord said, Go up unto Hebron. (2) So David took Ahinoam and Abigail and went up thither. (3) And his men that were with him did David bring up, every man with his household.

No. 22. CHORUS and RECITATIVE.

NARRATOR.

(Page 152.) II. Samuel V.

(1) Then came all the tribes of Israel to David unto Hebron, and spake, saying,

CHORUS. Behold, we are thy bone and thy flesh. (2) Also in time past, when Saul was king over us, thou wast he that leddest out and broughtest in Israel: and the Lord said to thee, Thou shalt feed My people Israel, and thou shalt be a captain over Israel.

NARRATOR. (3) So all the elders of Israel came to the king to Hebron; and king David made a league with them before the Lord: and they anointed David king over Israel.

No. 23. DAVID'S ENTRY INTO JERUSALEM.

INTRODUCTION and CHORUS.

(Page 162.)

(1)

CHORUS. Jerusalem the golden!
With milk and honey blest:
Beneath thy contemplation
Sink heart and voice oppress.
I know not, oh! I know not
What joys await us there;
What radiancy of glory,
What bliss beyond compare!

(2)

They stand those halls of Sion,
All jubilant with song,
And bright with many an angel,
And all the martyr throng:
The Prince is ever in them,
The daylight is serene.
The pastures of the blessed
Are decked in glorious sheen.

(3)

There is the throne of David,
And there from care released,
The shout of them that triumph,
The song of them that feast;
And they, who with their Leader
Have conquered in the fight,
For ever and for ever
Are clad in robes of white.

No. 24. RECITATIVE, SOLI and CHORUS.

NATHAN — DAVID — BATHSHEBA.

(Page 169.)

I. Kings I.

(1) *Now king David was old and stricken in years. (5) Then Adonijah, the son of Haggith, exalted himself, saying, I will be king: and he prepared himself chariots and horsemen, and fifty men to run before him. (9) And slew sheep and oxen, and called all his brethren, and all the kings servants. (10) But Nathan, the prophet, and Benaiah, and the mighty men, and Solomon his brother he called not. (11) Wherefore Nathan spake unto Bathsheba, the mother of Solomon, saying,*

NATHAN. Hast thou not heard that Adonijah, the son of Haggith, doth reign? and David our lord knoweth it not? (12) Now therefore come, let me, I pray thee, give thee counsel, that thou mayest save thine own life, and the life of thy son Solomon. (13) Go, and get thee in unto king David, and say unto him, Didst not thou, my lord, O king, swear unto thine handmaid, saying, assuredly Solomon thy son shall reign after me, and he shall sit upon my throne? why then doth Adonijah reign? (14) Behold, while thou yet talkest there with the king, I also will come in after thee, and confirm thy words.

(15) *And Bathsheba went in unto the king. (16) and did obeisance. And the king said,*

DAVID. What wouldest thou?

(17) *And she said unto him,*

BATHSHEBA. My lord, thou swarest by the Lord thy God unto thine handmaid, saying, Assuredly Solomon thy son shall reign after me, and he shall sit upon my throne. (18) Now, behold, Adonijah reigneth, and my lord, the king, thou knowest it not.

(20) *And thou, my lord, O king, the eyes of all Israel are upon thee, that thou shouldest tell them, who shall sit on the throne of my lord the king after him. (29) And the king swore, and said,*

DAVID. As the Lord liveth, that hath redeemed my soul out of all distress, even as I swear unto thee by the Lord God of Israel, so will I certainly do this day.

(31) *Then Bathsheba bowed with her face to the earth, and did reverence to the king, and said,*

BATHSHEBA. Let my lord king David live for ever.

(32) *And king David said,*

DAVID. Call me Zadok the priest, and Nathan the prophet, and Benaiah the son of Jehoiada.

And they came before the king. (33) The king also said unto them,

DAVID. Take with you the servants of your lord, and cause Solomon my son to ride upon mine own mule, and bring him down to Gihon: (34) And let Zadok the priest, and Nathan the prophet anoint him there king over Israel: and blow ye with the trumpet, and say, God save king Solomon. (35) Then ye shall come up after him, that he may come and sit upon my throne: for he shall be king in my stead: and I have appointed him to be ruler over Israel and over Judah.

(39) *And Zadok the priest took an horn of oil out of the tabernacle, and anointed Solomon. And they blew the trumpet: and all the people said,*

CHORUS. God save king Solomon.

No. 25. AIR.

DAVID.

(Page 181.)

I. Kings II.

(1) *Now the days of David drew nigh that he should die: and he charged Solomon his son, saying,*

DAVID. (2) I go the way of all the earth, be thou strong, and shew thyself a man: (3) And keep the charge of the Lord thy God, to walk in His ways, to keep His statutes, and His commandments, and His judgments, and His testimonies.

No. 26. CHORUS.*(Page 183.)*

I. Chron. XVI.

CHORUS. (11) Seek the Lord and His strength, (25) For great is the Lord, and greatly to be praised: He also is to be feared above all gods. Praise the Lord for evermore. (34) O give thanks unto the Lord; for He is good, His mercy endureth for ever. Amen:



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DAVID.



Introduction.

E. C. ESSEX.

Allegretto pastorale. (♩ = 92.)

Pianoforte.

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Allegretto pastorale' with a quarter note equal to 92 beats per minute. The dynamics range from piano (p) to mezzo-forte (mf). The score includes various rhythmic figures and rests. A section marked 'A' begins in the fifth system. The piece concludes with a double bar line and a star symbol.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains five measures. The first measure has a 'Led.' marking below the bass staff. The second measure has an asterisk below the bass staff. The third measure has an asterisk below the bass staff. The fourth measure has an asterisk below the bass staff. The fifth measure has a 'p' dynamic marking above the treble staff and a 'Led.' marking below the bass staff. A section marker 'B' is placed above the fifth measure.

Second system of musical notation. Treble clef, key signature of one sharp. The system contains five measures. The first measure has an asterisk below the bass staff. The second measure has an asterisk below the bass staff. The third measure has an asterisk below the bass staff. The fourth measure has a 'Led.' marking below the bass staff. The fifth measure has an asterisk below the bass staff.

Third system of musical notation. Treble clef, key signature of one sharp. The system contains five measures. The first measure has an asterisk below the bass staff. The second measure has an asterisk below the bass staff. The third measure has a 'p' dynamic marking above the treble staff. The fourth measure has an asterisk below the bass staff. The fifth measure has an asterisk below the bass staff.

Fourth system of musical notation. Treble clef, key signature of one sharp. The system contains five measures. A section marker 'C' is placed above the first measure. The first measure has an asterisk below the bass staff. The second measure has an asterisk below the bass staff. The third measure has an asterisk below the bass staff. The fourth measure has an asterisk below the bass staff. The fifth measure has an asterisk below the bass staff.

Fifth system of musical notation. Treble clef, key signature of one sharp. The system contains five measures. The first measure has an asterisk below the bass staff. The second measure has an asterisk below the bass staff. The third measure has an asterisk below the bass staff. The fourth measure has an asterisk below the bass staff. The fifth measure has an asterisk below the bass staff.

Sixth system of musical notation. Treble clef, key signature of one sharp. The system contains five measures. The first measure has an asterisk below the bass staff. The second measure has an asterisk below the bass staff. The third measure has an asterisk below the bass staff. The fourth measure has an asterisk below the bass staff. The fifth measure has an 'mf' dynamic marking above the treble staff and a 'Led.' marking below the bass staff.

Seventh system of musical notation. Treble clef, key signature of one sharp. The system contains five measures. The first measure has an asterisk below the bass staff. The second measure has an asterisk below the bass staff. The third measure has an asterisk below the bass staff. The fourth measure has an 'mp' dynamic marking above the treble staff. The fifth measure has a 'Led.' marking below the bass staff. The system ends with a double bar line.

PART I.

N^o 1. Recitative, Solo and Chorus.

NARRATOR — SAMUEL.

I. Samuel XVI. 1.

“And the Lord said unto Samuel.”

Andantino. (♩ = 92.)

NARRATOR. *mf* Recit.

Pianoforte. *p*

And the Lord said un-to Sa-mu-el,

D

tempo

mf

How long wilt thou mourn for Saul,

see - ing I have re-ject-ed him from reigning o-ver Is - - - ra - el?

1

E *mf*

Fill thine horn with oil, and go, I will send thee to Jes-se the Beth-le-hem-ite: for

I have pro- vi- ded Me a king a- mong his sons .

pp

Red. *

F *mf* Recit. SAMUEL. *agitato.* Recit. NARRATOR. *mf*

How can I go? if Saul hear it, he will kill me And the Lord said, Take an

sempre pp

hei-fer with thee, and say, I am come to sa-cri- fice to the Lord.

a tempo

p cresc.

G

And call Jes-se to the sa-cri- fice, and I will show thee what thou shall do,

p

and thou shalt a-noint un-to Me him whom I name to thee.

Chorus.
Allegretto. (♩ = 100.)

And Sam-uel did that which the Lord spake, and came to Beth-lehem. And the El-ders

And Sam-uel did that which the Lord spake, and came to Beth-lehem. And the El-ders

And Sam-uel did that which the Lord spake, and came to Beth-lehem. And the El-ders

And Sam-uel did that which the Lord spake, and came to Beth-lehem. And the El-ders

Allegretto. (♩ = 100.)

of the town trem-bled at his com-ing, and said,

of the town trem-bled at his com-ing, and said,

of the town trem-bled at his com-ing, and said, comest thou peace-a-bly?

of the town trem-bled at his com-ing, and said, comest thou peace-a-bly?

6 H Tranquillo. (♩ = 96.)
SAMUEL.

p
Peace - a - bly, I am come to sa - cri - fice un - to the Lord;
rall.
sanc - ti - fy your - selves, and come with me to the sa - cri - fice.
rall.

I Chorus.
Allegretto. (♩ = 108.)

mf
And he sanc - ti - fied Jes - se and his sons, and
mf
And he sanc - ti - fied Jes - se and his sons, and
mf
And he sanc - ti - fied — Jes - se and his sons, and
mf
And he sanc - ti - fied Jes - se and his sons, and

p *mf*
call - - ed them to the sa - - - cri - fice. And it
p *mf*
call - - ed them to the sa - - - cri - fice. And it
p *mf*
call - - ed them to the sa - - - cri - fice. And it
p *mf*
call - - ed them to the sa - - - cri - fice. And it

came to pass, when they were come, that he
 came to pass, when they were come, that he
 came to pass, when they were come, that he
 came to pass, when they were come, that he

p *cre - scen*

looked on E - - li - - ab, and said,
 looked on E - - li - - ab, and said,
 looked on E - - li - - ab, and said,
 looked on E - - li - - ab, and said,

do *fp*

K SAMUEL.

p *popovo più moto.*

Sure - - - ly the Lord's a - noint - ed is be - fore

p

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

him.

Tempo I. (♩ = 108.)

p *poro cresc.*

Red. * *Red.* *

Recit.

NARRATOR.

Andante.

cresc.

mf

But the Lord said un-to Sam-u-el, look not on his coun-te-nance, or

dim. *pp* *cresc.* *mf*

on the height of his sta-ture; be-cause I have re-fus-ed him:

pp

for the Lord see-eth not as man see-eth;

L

man looketh on the out-ward ap-pear-ance; but the Lord look-eth on the

rall. *Andante.* *rall.*

heart.

poco cresc. *L.H. dim.* *pp*

Red. * *Red.* *

Nº 2. Choral Recitative.

Recitative.

SAMUEL - NARRATOR.

I. Samuel XVI. 8.

“Then Jesse called Abinadab.”

Soprano. *Allegro.* *Moderato.* (♩ = 108.)
Then Jes-se call'd A - bin - a - dab, and

Alto. *Allegro.* *Moderato.* (♩ = 108.)
Then Jes-se call'd A - bin - a - dab, and

Tenor. *Allegro.* *Moderato.* (♩ = 108.)
Then Jes-se call'd A - bin - a - dab, and

Bass. *Allegro.* *Moderato.* (♩ = 108.)

Pianoforte. *Allegro.* *Moderato.* (♩ = 108.)
f *p*
Red. *

Allegro. (♩ = 63.)
made him pass be - fore Sam - u - el. And he said,

made him pass be - fore Sam - u - el. And he said,

made him pass be - fore Sam - u - el. And he said,

mf And he said,

Allegro. (♩ = 63.)

10 **M** Moderato.

Then Jes - se made Sham - mah _ to

Then Jes - se made Sham - mah _ to

SAMUEL. Then Jes - se made Sham - mah _ to

Nei - ther hath the Lord cho - sen this.

M Moderato.

pass by, And he said,

pass by, And he said,

pass by, And he said, **SAMUEL.**

And he said, Nei - ther hath the Lord cho - sen this.

M Moderato.

A - gain, Jes - se _ made seven of his sons to pass be - fore Sam - u - el, **N**

A - gain, Jes - se _ made seven of his sons to pass be - fore Sam - u - el, **N**

A - gain, Jes - se _ made seven of his sons to pass be - fore Sam - u - el, And **N**

And **N**

Sam - u - el said un - to Jes - se, —

Sam - u - el said un - to Jes - se, — The Lord hath not cho - sen these. Are

p SAMUEL.

And Jes - - se said, There re - main - eth yet the

And Jes - - se said, There re - main - eth yet the

And Jes - - se said, There re - main - eth yet the

here all thy chil - dren ?

young - est, And, be - hold, he keep - eth the

young - est, And, be - hold, he keep - eth the

young - est, And, be - hold, he keep - eth the

poco cresc.

sheep. And Sam-uel said un-to Jes-se,
 sheep. And Sam-uel said un-to Jes-se,
 sheep. And Sam-uel said un-to Jes-se, SAMUEL
 And Sam-uel said un-to Jes-se Send and

fetch him, for we will not sit down till he come hi-ther

P marcato

Led.

and brought him in. —
 and brought him in. —
 And Jes-se sent, and brought him in. —
 Bassi And Jes-se sent, and brought him in. —

Led.

Recit.
NARRATOR.

And the Lord said, A - rise, a - noint him; for this is he. *Più moto.* (♩ = 104.)

verse 13. Then

Samuel took the horn of oil, and anointed him in the midst of

his brethren; and the spirit of the Lord came upon David from that day

forward. So Samuel rose up, and went to Ramah.

verse 14. But the spirit of God departed from Saul, and an evil spirit from the Lord troubled him.

Nº 3. Chorus.

I. Samuel XVI. 15. "Behold now, an evil spirit from God troubleth thee."

Allegro. (♩ = 76.)

And Saul's servants said unto him,

Soprano.

Alto.

Tenor.

Bass.

Be-hold now, an e-vil spirit from

Be-hold now, an e-vil spirit from

Be-hold now, an e-vil spirit from

Be-hold now, an e-vil spirit from

Allegro. (♩ = 76.)

Pianoforte.

rall. God, troub - leth thee. *Allegro moderato.* (♩ = 126.)

rall. God, troub - leth thee.

rall. God, troub - leth thee.

rall. God, troub - leth thee. *mf* Let our lord now com - mand thy

rall. *Allegro moderato.* (♩ = 126.) *mf*

mf Let our lord now com - mand thy ser - vants which

servants which are be - fore thee, com - mand thy ser - vants which

Let our lord now com-mand thy ser - vants which
 are be - fore thee, be - fore thee, com - - - mand thy ser - vants which
 are be - - fore thee, com - - mand thy ser - vants which

Let our lord now com-mand thy
 are be - fore thee, be - fore thee, com - mand thy ser - - vants which
 are be - - fore thee, Let our lord now com-
 are be - - fore thee, Let our lord now com-mand thy

ser - - - vants which are be - - fore thee, be - fore thee, now com -
 are be - fore thee, Let our lord now com-
 mand thy ser - vants be - fore thee, Let our lord now com-mand
 servants which are be - fore thee, Let our lord now com -

mand thy ser - - - vants which are be - fore thee, com-mand thy
 mand thy ser - - - vants which are be - fore thee, com-mand thy
 thy ser - - vants, thy ser - - vants which are be - fore thee, com-mand
 mand thy ser - - - vants which are be - fore thee, com-mand thy

ser - - - vants which are be - fore thee, com-mand thy ser - - vants,
 ser - - - vants which are be - fore thee, com-mand thy ser - - vants,
 thy ser - - vants which are be - fore, which are be - fore thee, com-mand thy
 ser - - - vants which are be - fore thee, com-mand thy ser - - vants,

com-mand thy ser - - vants to seek out a man who is a cun-ning
 com-mand thy ser - - vants to seek out a man who is a cun-ning
 ser - - vants, to seek out a man, to seek out a man who is a cun-ning
 com-mand thy ser - - vants to seek out a man who is a cun-ning

play - - er up - - on an harp. **R**

play - - er up - - on an harp. Let our lord now com - mand

play - - er up - - on an harp. Com - mand thy

play - - er up - - on an harp. Com - - mand thy

Let our lord now com - mand thy ser - vants,

thy ser - - vants, Let our lord now com - mand

ser - - vants which are be - fore thee, com - mand thy

ser - - vants which are be - fore thee, com - - mand thy

Let our lord now com - mand thy ser - vants which are be - -

thy ser - - vants which are be - - - fore

ser - - vants which are be - - - fore thee, which are be - -

ser - - vants which are be - - - fore thee, which are be - -

fore thee, which are be - - - fore

thee, which are be - - - fore

fore thee, which are be - - - fore

fore thee, which are be - - - fore

Red. * Red. *

S thee, com - - - mand thy ser - - - vants,

thee, Let our lord now com-mand thy ser-vants which are be -

thee, Let our lord now com-mand thy ser - - -

thee, now com - - - mand thy ser - - -

S

Let our lord now com-mand thy ser - - vants which are be - fore

fore thee, now com - - - mand thy ser - - -

- - - vants, Let our lord now com-mand thy ser - - -

vants which are be - - - fore

hand, to seek out a man, who is a
 hand, to seek out a man, who is a
 hand, to seek out a man, who is a
 ser - - - vants, to seek a man who is a

dim.
dim.
dim.
dim.

dim.
And. *

cun - - ning play - er on an harp. -
 cun - - ning play - er on an harp. -
 cun - - ning play - er on an harp. -
 cun - - ning play - er on an harp. -

Moderato. (♩ = 88.)
p
 And
p
 And
 Moderato. (♩ = 88.)
p
f p
And. *

Ten. *cre -* - - - *scen* - - -
 it shall come to pass when the e - - vil spir - it from
 Bass. *cre -* - - - *scen* - - -
 it shall come to pass when the e - - vil spir - it from

cre
scen

*
 1

do
 God is up-on thee, that he shall
 God is up-on thee, that he shall

The first system of the score features two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A 'do' solfège syllable is written above the first vocal staff.

dim.
 play with his hand, and thou shall be well.
 play with his hand, and thou shall be well.

dim. *tranquillo.*

The second system continues the vocal and piano parts. The vocal staves have lyrics and dynamics like 'dim.'. The piano accompaniment includes a 'tranquillo' marking and a triplet of eighth notes in the right hand. There are also 'Red.' markings with asterisks in the piano part.

The third system shows the piano accompaniment for the first part of the second system. It features a right hand with eighth-note patterns and a left hand with chords. A 'Red.' marking with an asterisk is present.

The fourth system continues the piano accompaniment. The right hand has eighth-note patterns, and the left hand has chords. A 'Red.' marking with an asterisk is present.

poco rall. *sempre rall.*

The fifth system shows the piano accompaniment for the second part of the second system. It includes 'poco rall.' and 'sempre rall.' markings. The right hand has eighth-note patterns, and the left hand has chords. There are 'Red.' markings with asterisks.

Nº 4. Recitative.

SAUL and one of his servants.

I. Samuel XVI. 17. "Provide me now a man that can play well."

SAUL. *mf* Recit.

Allegro. (♩ = 120.) *più lento.*

Pianoforte.

verse 18. Then answered one of the servants, and said,
bring him to me. —

Tempo I.

SERVANT (in the Chorus.)

Be-hold, I have seen a son of Jes-se the Beth-le-hem-ite, that is

cun-ning in play-ing, and a migh-ty val- - - iant

man, *presec.* a man of

rall. *piu lento*

war, and pru-dent in mat-ters, and a come - - ly per-son.

f. *rall.*

p

verse 22. And Saul sent to Jesse saying, *mf* SAUL

and the Lord is with him. Let Da-vid, I

pp

*red. **

pray thee, stand be-fore me; for he hath found fa- vor in my

p

sight.

Moderato. (♩ = 88.)

pp

*red. **

sempre pp

1

Verse 23. And it came to pass when the evil spirit from God was upon Saul, that David took an harp and played with his hand; so Saul was refreshed, and was well, and the evil spirit departed from him.

Moderato.
arpendo

mf

Led. * Led. *

Led. * Led. * Led. * Led. *

Led. * Led. * Led. * Led. *

Led. * Led. * Led. * Led. *

Led. * Led. * Led. * Led. *

Led. * Led. * Led. * Led. *

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a series of ascending eighth-note patterns in the right hand, with corresponding bass notes in the left hand. The system is marked with "Ped." and asterisks at the beginning and end.

Second system of musical notation, continuing the piece. It includes a section with a treble clef in the right hand and a bass clef in the left hand, with a "Ped." marking at the start.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It contains a "Ped." marking with an asterisk at the end of the system.

Fourth system of musical notation, including a section with a treble clef in the right hand and a bass clef in the left hand. It features a "Ped." marking with an asterisk and "L.H." markings in the right hand.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes "L.H." markings in the right hand and "Ped." markings with asterisks in the left hand.

Sixth system of musical notation, including a section with a treble clef in the right hand and a bass clef in the left hand. It features "Ped." markings with asterisks at the beginning and end.

Nº 5. Symphony

representing the gathering of the
Armies of SAUL and the PHILISTINES.

Recitative.

GOLIATH_ DAVID_ SAUL.

Chorus.

I. Samuel XVII. 8. "Why are ye come out to set your battle in array?"

Allegretto con moto. (♩ = 104.)

Pianoforte.

pp *pp poco cresc.* *p cresc.* *mf* *f* *cresc.* *ff*

A

First system of musical notation, consisting of piano and bass staves. The music features complex chordal textures with many triplets and slurs. The key signature has one sharp (F#).

Second system of musical notation, continuing the complex textures and triplets from the first system.

Third system of musical notation, showing further development of the chordal patterns.

Fourth system of musical notation, including a *dim.* dynamic marking. The texture remains dense with triplets.

Fifth system of musical notation, featuring a section labeled **B**. It includes dynamic markings *p* and *f*. The texture is dense with triplets.

Sixth system of musical notation, continuing the complex textures and triplets.

Seventh system of musical notation, including dynamic markings *p* and *mf*. The texture remains complex with triplets.

First system of musical notation. The treble clef part features a melodic line with triplets and a fermata. The bass clef part provides a harmonic accompaniment with triplets.

Second system of musical notation. It includes a section marker 'C' and dynamic markings 'cresc.' and 'p cresc.'. The treble clef part has a melodic line with triplets, and the bass clef part has a rhythmic accompaniment.

Third system of musical notation. It features a 'sempre cresc.' dynamic marking. The treble clef part has a melodic line with triplets, and the bass clef part has a rhythmic accompaniment.

Fourth system of musical notation. It includes dynamic markings 'cresc.', 'poco', and 'a'. The treble clef part has a melodic line with triplets, and the bass clef part has a rhythmic accompaniment.

Fifth system of musical notation. It starts with a 'ff' dynamic marking. The treble clef part has a melodic line with triplets, and the bass clef part has a rhythmic accompaniment.

Sixth system of musical notation. It includes a section marker 'D'. The treble clef part has a melodic line with triplets, and the bass clef part has a rhythmic accompaniment.

Seventh system of musical notation. It features a complex rhythmic pattern with triplets. The treble clef part has a melodic line with triplets, and the bass clef part has a rhythmic accompaniment.

Recit.
GOLIATH.

Why are ye come out to set your bat - tle in ar -

ray? am not I a Phi - li - stine, and ye — on - ly ser - vants to

Saul? choose you a man, and let him come down to me. And

if he be a - ble to fight with me, and kill me, — then will

we be your ser - vants; but — if I pre - vail a - gainst

him, and kill him, then shall ye be our ser-vants, and serve us.

The first system features a vocal line in the bass clef with lyrics: "him, and kill him, then shall ye be our ser-vants, and serve us." The piano accompaniment consists of a grand staff with treble and bass clefs, showing chords and melodic fragments.

I de - fy the ar-mies of Is - ra-el this day; give me a

The second system continues the vocal line with lyrics: "I de - fy the ar-mies of Is - ra-el this day; give me a". The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

man, — that we may fight to - ge - ther.

Allegro con fuoco. (♩ = 132.)

The third system concludes the vocal line with lyrics: "man, — that we may fight to - ge - ther." The piano accompaniment is marked "Allegro con fuoco. (♩ = 132.)" and includes a dynamic marking of *ff*.

♩ = come prima.

The fourth system is a piano accompaniment section marked "♩ = come prima." It features a complex rhythmic pattern with triplets and dynamic markings of *fz*.

The fifth system continues the piano accompaniment with dynamic markings of *fz* and a tempo marking of *And.*

The sixth system concludes the piano accompaniment with dynamic markings of *fz* and a tempo marking of *And.*

Allegro. (♩ = 126.)

pp *sempre pp*

Chorus.

Verse 25. And the men of Israel said,

Tenor *pp* Have ye seen this man, *p* Have ye
 Bass *pp* Have ye seen this man, *p* Have ye

seen this man, *mf* Have ye seen this man,
 seen this man, *mf* Have ye seen this man,

Have ye seen this man that is come
 Have ye seen this man that is come

sure - ly to de - fy, to de - fy

sure - ly to de - fy, to de - fy

sure - ly to de - fy, to de - fy

sure - ly to de - fy, to de - fy

Is - rael is he come.

Is - rael is he come.

Is - rael is he come.

Is - rael is he come.

And *ff*

And *ff*

And *ff*

And *ff*

And

Più Allegro. (♩ = 80.)

it shall be, that the man who kill - eth him, the king will en -

it shall be, that the man who kill - eth him, the king will en -

it shall be, that the man who kill - eth him, the king will en -

G it shall be, that the man who kill - eth him, the king wil' en -

Più Allegro. (♩ = 80.)

marcato

ff

rich with great rich - - es, and will give him his daugh - ter, and make his

rich with great rich - - es, and will give him his daugh - ter, and make his

rich with great rich - - es, and will give him his daugh - ter, and make his

rich with great rich - - es, and will give him his daugh - ter, and make his

fa - - ther's house free in Is - ra - el.

fa - - ther's house free in Is - ra - el.

fa - - ther's house free in Is - ra - el.

fa - - ther's house free in Is - ra - el.

Recit.
DAVID.

mf

What shall be done to the man that killeth this Philistine,

mf *rit.* *

a tempo ♩ = 116.

p

and tak-eth a - way the re - proach from

cresc.

Is - rael? for who is he that he shall de - fy the armies of the liv - ing

p *cresc.* *f*

God?

a tempo (♩ = 116)

mf *cresc.* *dim.*

Verse 27. And the people answered him after this manner,

Chorus.

H Maestoso. (♩ = 96.)

mf

So shall it be done to the man that kill - eth him.

mf

So shall it be done to the man that kill - eth him.

H Maestoso. (♩ = 96.)

mf

Verse 31. And David said to Saul

Recit.
DAVID.

Allegro. (♩ = 126.)

mf
Let no man's heart fail because of him;

mf
Thy servant will go and fight with this Philistine. *a tempo*

cre- - - scen - - - do *dim.*

Recit.
SAUL.

mf
Thou art not a - ble to go a - gainst this Phi - li - stine to

ad lib. *p>*
fight with him; for thou art but a youth, and he — a man of war from his

a tempo *dolce*

Allegro vivace. (♩ = 126.)

youth.

Recit.
DAVID.

Thy servant slew both the li-on and the bear; and this

a tempo

poco agitato

Phi-listine shall be as one of them, see-ing — he hath de-

cresc.

Moderato. (♩ = 84.)

fied the armies of the living God. More-o-ver, the

Lord that de-liv-er'd me from the li-on, and the bear,

Più moto. (♩ = 120.)

He will de - liv - er me out — of the hand of this Phi - listine.

The first system features a vocal line in a single staff with a treble clef and a piano accompaniment in two staves (treble and bass clefs). The vocal line begins with a half note 'He' and continues with eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

K SAUL.

Go, — and the Lord be with thee.

mf
dim. e rall. *p*

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'Go,' followed by eighth and quarter notes. The piano accompaniment includes dynamic markings *mf*, *dim. e rall.*, and *p*.

Allegro. (♩ = 132.)

accel. *cresc.* *f*

The third system shows the piano accompaniment with dynamic markings *accel.*, *cresc.*, and *f*. The tempo is marked *Allegro. (♩ = 132.)*. The music features more complex rhythmic patterns and a key signature change to one sharp.

The fourth system continues the piano accompaniment with various rhythmic figures and dynamic markings.

The fifth system features a prominent piano accompaniment with a *ff* dynamic marking and a key signature change to two sharps.

The sixth system continues the piano accompaniment with complex chordal textures.

The seventh system concludes the piano accompaniment with a series of chords and a final cadence.

Recit.
GOLIATH.
M

Am I a dog, that thou comest to me with staves?

a tempo

Agitato.

Come to me, and I will give thy flesh un.to the fowls of the

air, and to the beasts of the field.

a tempo

rall.

Recit.
DAVID.
N

Thou comest to me, with a sword, and with a spear, but

Allegro. (♩ = 126.)

Maestoso. (♩ = 88.)

cresc.

I come to thee in the name of the Lord of Hosts, the God of the armies of

Is - ra-el, whom thou hast de - fied. This

day will the Lord de - liver thee in - to mine hand; and I will

smite thee, and will give the carcasses of the host, of the Philistines this day

— unto the fowls of the air, and to the wild beasts of the earth,

that all the earth may know ——— there is a

Led. * *Led.*

God in Is - - ra-el.

*

P *Maestoso.* (♩ = 88.)

And all this as-sembly shall know that the Lord saveth not with the sword and spear;

for the battle is the Lord's, and He will give you in-to our hands.

Led. *

Allegro. (♩ = 132.)

p cresc. *f* *p cresc.*

Led. * *Led.* * *Led.* *

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *pp* *crese.*. Includes *ped.* and asterisk markings.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes *ped.* and asterisk markings.

Third system of musical notation. Treble clef, bass clef. Dynamics: *fz*, *ff*. Includes *ped.* and asterisk markings.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *fz*. Includes *ped.* and asterisk markings.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *Q*. Includes *ped.* and asterisk markings.

Sixth system of musical notation. Treble clef, bass clef. Includes *ped.* and asterisk markings.

Seventh system of musical notation. Treble clef, bass clef. Includes *ped.* and asterisk markings.

Chorus.

ff
 Re - joice all Is - - - ra - el, for he hath
 Re - joice all Is - - - ra - el, for he hath
 Re - joice all Is - - - ra - el, for he hath

Ad. * *Ad.* * *Ad.* *

slain the migh - ty Phil - - is - - tine.
 slain the migh - ty Phil - - is - - tine.
 slain the migh - ty Phil - - is - - tine.

Ad. * *Ad.* * *

R

Allegro maestoso. (♩ = 120.)

Job XXXVII. 5.

ff
 God thun - der - eth
ff
 God thun - der - eth
ff
 God thun - der - eth

R Allegro maestoso. (♩ = 120.)

God thun - der - eth

ff
Ad. * *Ad.* *

marvellous-ly with His voice; God thun - der-eth

marvellous-ly with His voice; God thun - der-eth

marvellous-ly with His voice; God thun - der-eth

marvellous-ly with His voice; God thun-dereth

Red. * *Red.* * *Red.* *

marvellous - ly with His voice;

marvellous - ly with His voice;

marvellous - ly with His voice; *marcato*

marvellous - ly with His voice; God thun - der - eth *marcato*

marvellous - ly with His voice; God thun - der - eth

Red. * *Red.* * *Red.* * *Red.* *

marcato

God thun - der - eth marvellously with His voice;

God thun - der - eth marvellously with His voice;

marvellously with His voice;

marvellously with His voice;

* *Red.*

God thun-dereth marvellously
 God thun-dereth marvellously
 God thun-dereth marvellously with His
 God thun-dereth marvellously with His

Ad. *

with His voice; God thun-dereth,
 with His voice; God thun-dereth,
 voice; God thundereth marvellously,
 voice; God thundereth marvellously,

Ad. * *Ad.* *

God thun-dereth with His voice;
 God thun-dereth with His voice;
 God thun-dereth with His voice;
 God thun-dereth with His voice;

Ad. * *Ad.* 1 *Ad.*

Four staves of piano introduction music. The top three staves are treble clef, and the bottom staff is bass clef. The music consists of chords and rests.

Piano accompaniment for the first system. The right hand has a melodic line with a slur and a crescendo marking (*cresc.*). The left hand has chords with 'Led.' markings and asterisks.

Vocal staves for the first system. The lyrics are: "Great things do-eth He, which we Great things do-eth He, great things do-eth". The music is marked *f con forza*. There are 'S' markings at the beginning of the vocal lines.

Piano accompaniment for the second system. The right hand has a melodic line with a slur and a forte marking (*f*). The left hand has chords.

Vocal staves for the second system. The lyrics are: "He, which we cannot comprehend. can - not, we can - - not com - - - pre - hend. Great things do-eth things do-eth He, we cannot com - pre - - hend. He, which we cannot com - pre - - hend." The music is marked *f con forza*.

Piano accompaniment for the third system. The right hand has a melodic line with a slur. The left hand has chords.

Great things do - eth He, which
 He, great things do - eth He, which
 Great things do - eth He, which we, which
 Great things do - eth

we cannot com - - pre - hend.
 we cannot com - - pre - hend.
 we cannot com - - pre - hend.
 He, we cannot com - - pre - hend.

T
 God thundereth marvellous - ly, God thundereth
 God thundereth marvellous - ly, God thundereth
 God thundereth marvellous - ly, God thundereth
T
 God thun - - - der - eth, God

marvellously, God thun-der-eth marvellously.
 marvellously, God thun-der-eth marvellously.
 marvellously, God thun-der-eth marvellously. Great
 thun - - der-eth, God thun - - der-eth.

Great things do - eth He,
 Great things do - eth He, great
 things do - eth He, great things do - eth
 Great things do - - eth He, great

great things do - eth He, which we cannot com - - -pre -
 things do - eth He, which we cannot com - - -pre -
 He, do - - eth He, which we cannot com - - -pre -
 things do - - eth He, For the

hend. For the Lord Most High, most High, most

hend. For the Lord Most High, most

hend. For the Lord Most High, most

Lord Most High,

is ter-ri-ble. ter-ri-ble. ter-ri-ble.

High is ter-ri-ble.

High is ter-ri-ble.

High is ter-ri-ble.

is ter-ri-ble.

U Allegro con spirito. (♩ = 138.)

Psalm XLVII. 3.

He shall sub-due the

U He shall sub-due the peo-ple un-der us, He shall, He shall sub-due — He

Allegro con spirito. (♩ = 138.)

He shall sub - due the peo - - ple
 pec - - ple un - der us, He shall sub - due the peo - ple, the
 shall sub - due the peo - ple un - der us, He shall sub - due the

He shall sub - due the peo - - ple un - der us,
 un - der us, He shall sub - due the peo - ple un - der us,
 people un - der us, He shall sub - due, He shall, He
 people un - der us, shall sub - due, He shall sub - due the people

shall sub - due the peo - - ple,
 sub - due the peo - - ple un - - der us, He shall sub -
 shall sub - due the peo - ple un - - der us, He shall sub - due the
 un - - der us, the peo - ple un - der us,

He shall sub - due the peo - - ple, He shall sub -
 due, He shall sub - due
 people, He shall sub - due the peo - - ple,
 He shall sub - due,

due the peo - - ple un - - - der us, He shall sub -
 the peo - - - ple un - der us, He shall sub - due,
 He shall sub - due the people un - - der us, He shall sub - due,
 shall sub - due the people un - - der us, He shall sub - due,

due, He shall sub - due, He shall sub - due, He
 He shall sub - due, He shall sub - due, He shall sub -
 He shall sub - due, He shall sub - due, sub -
 He shall sub - due, He shall sub - due, He shall sub -

shall sub - due the peo - - ple
 due the peo - - ple un - - der us, the peo - - ple
 due the peo - - ple un - - der us, the peo - - ple

un - - - der us,
 un - - - der us,
 un - - - der us,
 un - - - der us, and the

W

p and the na - - tions un - der our feet, and the
p and the na - - tions un - der our feet, and the na - -
p and the na - tions un - - der our feet,
 na - tions un - - der our feet, and the na - tions

W

1

na - - tions un - der our feet,

- - - tions un - - - der our feet, *f*

and the na - - tions un - - der our feet, He shall sub -

un - - der, un - - der our feet,

He shall sub - due the peo - ple un - der us, He shall sub -

He shall sub - due the peo - - ple, shall

due the peo - ple un - - der us, shall

He shall sub - due the peo - - ple, He shall sub - due the

due the peo - - ple un - - der us, He shall sub -

sub - - due the peo - - ple,

sub - - due the peo - - ple,

peo - - ple un - - der us, and the na - - tions,

X

dim. *p*

due the peo - ple un - - - - - der us,

He shall sub - due the peo - - ple

He shall sub - due the peo - - ple un - - der

and the na - - tions un - - der our feet, and the

and the na - tions un - der our feet, the people

un - - der us, and the na - - tions un - - der our feet,

us, and the na - - tions un - - der our feet,

na - - tions un - - der our feet, the na - tions

un - - der us, the nations un - - der

the people un - der us,

the nations un - der our feet, the people un - der us,

un - der our feet, the nations un - - der our feet, the people

our feet, and the na-tions un-der our feet,
 the na-tions un-der our feet,
 the na-tions un-der our feet, un-der our feet,
 un-der us, and the na-tions un-der our feet,

Y

He shall sub-due the peo-ple un-der
 He shall sub-due the people un-der us, un-der

Y

He shall sub-due the peo-ple un-der us,
 us, un-der
 He shall sub-due the people un-der us, un-der us,
 us, un-der

un - - der us, un - - der us, the na-tions un-der our feet, He shall sub -
 us, un - - der us, the na-tions un-der our feet, He shall sub -
 un - - der us, un-der us, the na-tions un-der our feet, He shall sub -
 us, un - - der us, the na-tions un-der our feet, He shall sub -

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "un - - der us, un - - der us, the na-tions un-der our feet, He shall sub -". The piano part consists of chords and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is present at the end of the system.

due the peo - ple, shall sub - due the peo - ple, shall sub -
 due the peo - ple, shall sub - due the peo - ple, shall sub -
 due the peo - ple, shall sub - due the peo - ple, shall sub -
 due the peo - ple, shall sub - due the peo - ple, shall sub -

The second system of music features four vocal staves and a piano accompaniment. The lyrics are: "due the peo - ple, shall sub - due the peo - ple, shall sub -". The piano part continues with harmonic support for the vocal lines. A dynamic marking of *ff* is also present.

due, He shall sub - due, He shall sub - due, He
 due, He shall sub - due, He shall sub - due, He
 due, He shall sub - due, He shall sub - due, He
 due, He shall sub - due, He shall sub - due, He

The third system of music features four vocal staves and a piano accompaniment. The lyrics are: "due, He shall sub - due, He shall sub - due, He". The piano part provides accompaniment for the vocal lines. A dynamic marking of *ff* is present.

shall sub - due, the peo - ple un - - - der

shall sub - due, the peo - ple un - - - der

shall sub - due, the peo - ple un - - - der

shall sub - due, the peo - ple un - - - der

us, the peo - - ple un - - - der us,

us, the peo - - ple un - - - der us,

us, the peo - - ple un - - - der us, and the

us, the peo - - ple un - - - der us,

us, the peo - - ple un - - - der us,

and the

and the na - - tions

and the na - - tions un - - - der our

na - - tions un - - - - - der our

and the na - - tions

and the na - - tions un - - - der our

and the na - - tions un - - - der our

un - der our feet, and the na - tions un - - -

feet, the na - - - tions un - - -

feet, the na - - - tions un - - -

and the na - - tions un - - - der, un - - -

Red. *q*||o * Red. *q*||o * Red. *q*||o * Red. *q*||o * Red. *q*||o *

der our feet, and the na - - tions un - - - der our

der our feet, and the na - - tions un - - - der our

der our feet, and the na - - tions un - - - der our

der our feet, and the na - - tions un - - - der our

Red. * Red. *

feet, and the na - - - tions un - - -

feet, and the na - - - tions un - - -

feet, and the na - - - tions un - - -

feet, and the na - - - tions un - - -

Red. * Red. *q*||o * Red. * Red. *

der our feet, and the nations un - der our feet.

der our feet, and the nations un - der our feet.

der our feet, and the nations un - der our feet.

der our feet, and the nations un - der our feet.

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part (Soprano, Alto, Tenor, Bass) having its own line. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. There are asterisks under the piano part at the beginning and end of the system.

The second system continues the vocal and piano parts. The vocal staves show the continuation of the lyrics. The piano accompaniment includes a prominent melodic line in the treble clef with a long slur, and a bass line with chords. There are asterisks under the piano part at the beginning and end of the system.

The third system continues the vocal and piano parts. The piano accompaniment features a complex texture with many sixteenth notes in the treble clef and chords in the bass clef. There are asterisks under the piano part at the beginning and end of the system.

The fourth system continues the vocal and piano parts. The piano accompaniment has a dense texture with many sixteenth notes in the treble clef and chords in the bass clef. There are asterisks under the piano part at the beginning and end of the system.

Nº 6. March, Dance, Chorus of Women.

Recitative.

SAUL and DAVID.

“Saul hath slain his thousands.”

I Samuel XVIII. 5. And David went out whithersoever Saul sent him, and behaved himself wisely; and Saul set him over the men of war, and he was accepted of all the people, and also in the sight of Saul's servants.

MARCH.

Allegro moderato. (♩ = 112.) *poco cresc.*

Pianoforte.

R.H. *pp*

pp *2^{do}.* *

p

p

First system of musical notation. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *cresc.*

Second system of musical notation, starting with a section marked 'A'. The right hand has a more active melodic line, and the left hand features a rhythmic accompaniment. Dynamics include *f*.

Third system of musical notation. The right hand has a melodic line with some slurs, and the left hand has a harmonic accompaniment. Dynamics include *Red. **.

Fourth system of musical notation. The right hand has a melodic line with some slurs, and the left hand has a harmonic accompaniment. Dynamics include *ff*.

Fifth system of musical notation. The right hand has a melodic line with some slurs, and the left hand has a harmonic accompaniment. Dynamics include *ff*.

Sixth system of musical notation. The right hand has a melodic line with some slurs, and the left hand has a harmonic accompaniment. Dynamics include *ff*.

Seventh system of musical notation. The right hand has a melodic line with some slurs, and the left hand has a harmonic accompaniment. Dynamics include *Red. ** and a final measure with a '1' below it.

B

ff

C

ven - do al fp

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the middle of the system.

Second system of musical notation. It features a *cresc.* (crescendo) marking in the bass staff and a *ff* (fortissimo) dynamic marking in the treble staff. The music continues with intricate rhythmic patterns.

Third system of musical notation. It includes a *Ped. ** (pedal) marking in the bass staff, indicating a change in the pedal point. The treble staff has a more active melodic line.

Fourth system of musical notation. This system continues the melodic and harmonic development of the piece, with a focus on the interaction between the two staves.

Fifth system of musical notation. It features a *diminuendo* marking in the treble staff, indicating a gradual decrease in volume. The bass staff has a more sustained accompaniment.

Sixth system of musical notation. This system includes dynamic markings of *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The music concludes with a final chord in the bass staff.

First system of a piano score. The right hand features a complex, flowing melodic line with many accidentals. The left hand provides a steady bass line. The lyrics "- scen - - do" are written below the notes. Dynamic markings include *f* and *dim.*

Second system of the piano score. The right hand continues with intricate passages. The left hand has a more active bass line. A section marked **E** begins. Dynamic markings include *p* and *Leg.* with asterisks.

Third system of the piano score. The right hand has a more melodic and less technically demanding line. The left hand continues with a steady bass line. The lyrics "cre - - scen -" are written below. Dynamic markings include *Leg.* with asterisks.

Fourth system of the piano score. The right hand returns to a more complex, flowing melodic line. The left hand provides a steady bass line. The lyrics "- do" are written below. A dynamic marking of *f* is present.

Fifth system of the piano score. The right hand features a very dense and technically demanding passage with many sixteenth notes and accidentals. The left hand has a steady bass line.

Sixth system of the piano score. The right hand has a more melodic and less technically demanding line. The left hand continues with a steady bass line. A dynamic marking of *dim.* is present.

Chorus of Women.

Sopr. 1. 2.

Verse 7. And the women answered one another as they played, and said.

Sopr. 3.

Saul hath slain his thou - - sands,

and David his

ten thousands,

Saul hath slain his thou - - sands,

and David his

ten thousands,

and David his ten thousands.

Alto 1. 2.

Saul his thou - - sands,

and David his ten thousands.

Verse 8. And Saul was very wroth, and the saying displeased him; and he said,

Allegro. (♩ = 120.)

Recit.
SAUL.

They have ascribed unto David ten thousands,

dim. *cresc.*

and to me — they have ascribed but thousands; and what can he have more than the

kingdom? Verse 10. And it came to pass on the morrow, that the evil spirit from God

Moderato. (♩ = 88.) **F**

f *dim.* *p* *cresc.*

came upon Saul, and he prophesied in the midst of the house: and David

accel. e cresc. *f* *rall.*

played with his hand as at other times.

Più mosso. (♩ = 112.)

p

accel. *p* *cresc.* *rall.* *sfz*

G Chorus.

And Michal Saul's daughter lo-ved Da - vid;
 And Michal Saul's daughter lo-ved Da - vid; and they told Saul and the thing pleased him.

mf *dim.*

SAUL. Recit.

and Saul said, I will give him her, that she may be a snare to him, and that the
fp

Wherefore Saul said to David, *p*
 hand of the Philistines may be a- gainst him. Thou shalt this
silent
cresc. *fp*

day be my son-in-law. Verse 22. And Saul commanded his servants saying,
a tempo *cresc.*

H Maestoso. (♩ = 88.)

Commune with Da - vid se - cretly and say, Behold, the king hath de-
mf

light in thee, and all his servants love thee; now therefore be the king's son-in-law.

poco più moto

Red. * *Red.* *

Verse 23. And Saul's servants spake these words in the ears of David,

Chorus.
Maestoso. (♩=88)

Behold, the king hath de - light in thee, and all his ser - vants
Behold, the king hath de - light in thee, and all his ser - vants
Behold, the king hath de - light in thee, and all his ser - vants
Behold, the king hath de - light in thee, and all his ser - vants

Maestoso. (♩=88)

love thee; now therefore be the king's son-in-law.
love thee; now therefore be the king's son-in-law.
love thee; now therefore be the king's son-in-law.
love thee; now therefore be the king's son-in-law.

rall. *a tempo*
dim.

DAVID. Recit.

and David said, Seemeth it to you a light thing to be a king's son-in-law,

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a *p* dynamic marking. The piano accompaniment starts with a *p* dynamic marking and includes a series of chords and moving lines.

see-ing that I am a poor man and light-ly es-teemed?

The second system continues the vocal line and piano accompaniment. The vocal line has a *p* dynamic marking. The piano accompaniment features a long, sustained chord in the right hand and a more active line in the left hand.

a tempo

The third system is a piano accompaniment system. It begins with the tempo marking *a tempo* and a *p* dynamic. The music includes a *cresc.* (crescendo) marking and a *dim.* (diminuendo) marking. The right hand has a melodic line with slurs, while the left hand provides harmonic support.

The fourth system continues the piano accompaniment. It features a *p* dynamic marking and includes a *ppp* (pianissimo) marking. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

The fifth system continues the piano accompaniment. It features a *dim.* (diminuendo) marking. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

The sixth system continues the piano accompaniment. It features a *pp* (pianissimo) dynamic and a *rall.* (rallentando) marking. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. The system ends with a double bar line and a fermata over the final chord.

N^o 7. Recitative and Air.

JONATHAN.

I. Samuel XIX. 2. "Saul my father seeketh to kill thee."

1. And Saul spake to Jonathan his son, and to all his servants, that they should kill David.
2. But Jonathan delighted much in David and told him saying,

Recit.

JONATHAN. *mf* Saul my fa-ther seeketh to kill thee.

Pianoforte. *p* *pp*

Air.

J Andante. (♩ = 80) *p*

Now there-fore, I pray thee, take heed to thy - self, take heed to thy -

self un-til the morn - -ing, now there-fore, I pray, I pray thee, take

heed, take heed to thy - self un-til the morn - -

dim. ing, and a - bide in a se - cret place, and hide thy - self.

K

p

Now

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line.

there-fore, I pray thee, take heed to thy - self. And I will go and

Musical notation for the second system, including vocal line and piano accompaniment. The piano accompaniment continues with dense sixteenth-note patterns.

stand be-side my fa-ther in the field where thou art,

Musical notation for the third system, including vocal line and piano accompaniment. The piano part has a more open texture with longer note values.

L p

poco cresc.

f

and I will commune with my fa-ther of thee; and what I see,

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a prominent sixteenth-note accompaniment that grows in intensity.

that will I tell thee.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part concludes with a *dim.* marking and a *p* dynamic.

pp *p* *cresc.* *Led. **

Recit.

mf *p*

Let not the king sin against his servant

a tempo

p *Led. ** *p*

David; be-cause he hath not sin-ned a-gainst thee, and be-cause his

M Recit.

*Led. **

works have been to thee-ward ve-ry good: For he did put his life in his hand,

mf

mf

and slew the Phi-listines, and the Lord wrought a great sal-va-tion for all

Is-ra-el: thou sawest it, and didst re - joice.

f a tempo

Red. *

Where-fore then wilt thou sin against in-nocent

dim.

accel.

p

cresc.

Red. *

blood, — to slay David with - out a cause? —

accel.

a tempo

f

N

mf

Verse 6. And Saul hearkened unto the voice of Jonathan and sware,

As the Lord liv - eth, — he shall not be

mf SAUL.

rall.

più lento

p

rall.

slain. —

a tempo

mf

dim.

Red. *

Nº 8. Symphony.

Recitative.

MICHAL.

I. Samuel XIX. 11.

“If thou save not thy life to-night.”

Andante con moto. (♩ = 104)

Verse 7. And Jonathan called David and shewed him all these things.

Pianoforte.

Allegro con brio. (♩ = 132)

Verse 8. And there was war again; and David went out, and fought with the

cresc.

Philistines, and slew them with a great slaughter; and they fled from him.

cresc.

cresc.

$\text{♩} = \text{come prima}$

f *f* *f*

Ad.

P *ff* *f* *f* *f*

Ad.

ff *ff*

ff *ff*

Ad. * *Ad.* * *Ad.* *

ff *ff*

Ad. * *Ad.* * *Ad.* *

Moderato. ($\text{♩} = 88$)

Verse 9. And the evil spirit from the Lord was upon Saul, as he sat in his house with his javelin in his

p *cresc.*

hand: and David played with his hand.

dim.

arpando

p

ped. * ped. * ped. *

ped. * ped. * ped. *

ped. * ped. * ped. *

ped.

L.H. *L.H.* *L.H.*

* 7

Verse 11. Saul also sent messengers unto David's house, to watch him, and to slay him in the morning: and Michal David's wife told him, saying,

MICHAL. *Allegro vivace. (♩ = 100) mf cresc.*

If thou save not thy

Pianoforte. *mf cre - - - - - scen - - - - -*

life to night, to mor - row thou

rall. e dim.

do f

shalt be slain.

Verse 18. So David fled and escaped, and came to Samuel

Larghetto. (♩ = 72) p

to Ramah, and told him all that Saul had done to him.

segue

mf T

The Lord will pre - serve him, and

p *cresc.* *mf*

keep him a - live, the Lord will pre - serve him, and keep him a -

p U *cresc.*

live, the Lord will pre - serve him, pre - serve him, and

p *cresc.*

keep him a - live, And he shall be bless - -

f *rall.*

ed, bless - - - ed up - on the

N^o 10. Chorus.

“And he shall be blessed upon the earth.”

Allegro molto. (♩ = 112)

Soprano.

Alto.

Tenor.

Bass.

Pianoforte.

earth:

mf And he shall be bless -

mf And he shall be bless - ed up - on the earth, he shall be

Allegro molto. (♩ = 112)

mf

mf And he shall be bless - - - ed up - on the earth, up -

ed up - - on the earth, and he shall be bless - ed up - on the

bless-ed up - on the earth, and he shall be bless - - - ed up -

And

And

on the earth, and he shall be bless - ed up - - - on the earth,

earth, bless - - - ed, bless - - - ed up - on the earth,

on the earth, bless - ed, bless - ed up - on the earth, up -

he shall be bless - - ed up - - on the earth, bless - - ed up - on the earth, bless.

V

V

1

and he shall be bless - - - ed,
 up - on the earth, bless - - ed. _____ bless - - - ed up -
 on the earth, bless - ed _____ up - on the earth,
 - - ed _____ up - on the earth, bless - - ed up - on the earth, bless-

and he shall be bless - - - -
 on the earth, bless - ed _____ up - on the earth, he shall be _____ bless -
 bless - - ed, _____ bless -
 - ed _____ up - on the earth, he shall be _____ bless - - - ed, bless - ed up -

- - - ed up - on the earth, bless - ed up - on the earth, _____
 - ed, _____ bless - - - ed, shall be bless - ed up - on the earth, he shall -
 - ed, bless - - - - ed up - on the earth, and he shall be bless - -
 on the earth, he shall be bless - - - ed up - on _____ the

W

— bless - ed up - on the earth, and he shall be
 — be bless-ed up - on the earth, he
 ed up - on the earth, shall be bless - - - ed,
 earth, up - on the earth, bless - ed up - on the earth,

W

bless - - - ed up - on the earth, bless - - - ed up - on the
 shall be bless-ed up - on the earth, bless - - - ed up - on the
 shall be bless-ed up - on the earth, he shall be bless-ed up - on the
 he shall be bless-ed up - on the earth, bless - - - ed up - on the

earth, he shall be bless - - - ed, bless - - - ed,
 earth, he shall be bless - - - ed,
 earth, he shall be blessed up - on the earth, up - on the earth, and
 earth, he shall be bless - ed up - on the earth,

X

he shall be bless - ed,

he shall be bless - ed up - on the earth,

he shall be bless - ed, bless - ed up - on the earth,

he shall be bless - ed up -

X

he shall be bless - - - - -

he shall be bless - ed, bless - ed up - on the

he shall be bless - ed up - on the earth,

on the earth, up - - - on the earth, up - on the

Y

ed, bless - - - - - ed, he

earth, up - - - on the earth, bless -

bless - - - - - ed up - on the earth, up -

earth, and he shall be

shall be bless - ed up - on the earth, and he shall be bless - -
 - ed, and he
 on the earth, and he
 bless - - - ed up - - - on the earth, and he

ed up - on the earth, up - - on the
 shall be bless - ed up - on the earth, up - - on the
 shall be bless - - - ed up - - on, up - - on the
 shall be bless - - - ed up - - on the

Allegretto. (♩ = 84)

earth.
 earth.
 earth.
 earth.

Allegretto. (♩ = 84)

dim. *p*

MICHAL. *p*

cresc.

The Lord will pre-serve him, and keep him a - live, the Lord will pre-

serve him, and keep him a - live, The Lord will pre-serve him, pre -

serve him, and keep him a - live, the Lord

will pre - serve him, and keep him a - live. he shall

be bless - - - ed up - on the earth.

Chorus.

A Tempo I. (♩=112)

The first system of the chorus consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The lyrics "And he" are positioned below the vocal staves.

A Tempo I. (♩=112)

And he

The second system continues the chorus. The piano accompaniment features a melodic line in the right hand with triplets and a bass line in the left hand. The lyrics "And he" are positioned below the vocal staves.

The third system continues the chorus. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "And he shall be bless -" are positioned below the vocal staves.

And he shall be bless -

shall be bless - ed, And

The fourth system continues the chorus. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "shall be bless - ed, And" are positioned below the vocal staves.

The fifth system continues the chorus. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "And he shall be bless -" are positioned below the vocal staves.

And he shall be bless -

The sixth system continues the chorus. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "ed, bless -" are positioned below the vocal staves.

ed, bless -

The seventh system continues the chorus. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "he shall be bless -" are positioned below the vocal staves.

he shall be bless -

The eighth system concludes the chorus. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "he shall be bless -" are positioned below the vocal staves.

f

And he shall be bless - - - ed, he shall be bless - - - ed, bless - - - ed, And he shall be bless - - - ed, bless - - - ed, he shall be bless - - - ed, he

B

- - - ed, And he

- - - ed, And

- - - ed, And he shall be bless - - - ed, he

shall be bless - - - ed, he

B

shall be bless - - - ed, bless - - - ed, And he

he shall be bless - - - ed,

ed, And he shall be bless - - - ed,

shall be bless - - - ed, bless - - - ed,

shall be bless - - - ed, And he shall be bless - - -
And he shall be bless - - -
And he shall be bless - - - ed, And he
ed, bless - - -

ed, And he shall be bless - - -
ed, And he shall be bless - - -
shall be bless - - - ed, bless - - -
ed, he shall be bless - - -

ed, And
ed,
ed, And he shall be bless - - -
ed,
C
C

he shall be bless - - - ed up - - -

And he shall be

- - - ed up - - - on the

And he shall be bless - - -

on the earth, _____ bless - - -

bless - - - ed, bless - - - ed, bless - - -

earth, _____ bless - - - ed, bless - - -

ed up - - - on the earth, bless -

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

ed up - - on the earth.

ed up - - on the earth.

ed up - - on the earth.

ed up - - on the earth.

Ad. * *Ad.* *

1

And he shall be bless - - ed, And he shall be
 And he shall be bless - - ed, And he shall be
 And he shall be bless - - ed, And he shall be
 And he shall be bless - - ed, And he shall be

D

bless - - ed, And he shall be bless - - ed.
 bless - - ed, And he shall be bless - - ed.
 bless - - ed, And he shall be bless - - ed.
 bless - - ed, And he shall be bless - - ed.

And he shall be bless - - ed, And he shall be
 And he shall be bless - - ed, And he shall be
 And he shall be bless - - ed, And he shall be
 And he shall be bless - - ed, And he shall be

Ad.

* *Ad.*

* *Ad.*

1

* *Ad.*

*

bless - - - - - ed up - - - - on
 bless - - - - - ed up - - - - on
 bless - - - - - ed up - - - - on
 bless - - - - - ed up - - - - on

Led. * Led. * Led. * Led.

the earth.
 the earth.
 the earth.
 the earth.

(a) * Led. ||| * Led.

Led. * Led. * Led. * Led. *

Nº II. Prayer.

DAVID.

Psalms XIII. 1-5.

“How long wilt thou forget me, O Lord?”

Recit.

con molto espress.

DAVID.

How long wilt Thou forget me, O Lord? How long wilt Thou hide thy face from me?

Pianoforte.

How long shall I seek coun-sel in my soul and be so vex-ed in my heart?

p cresc. Allegretto. (♩ = 92)

How long shall mine enemies triumph o-ver me?

ppoco accel.

rall. Andante. (♩ = 100)

p

Con-

E

si - der and hear me, O Lord my God: light - en mine eyes, that I sleep not in death.

mf *dim.*

p

Con - si - der and hear me, O Lord my God:

p

mf *dim.* *p*

lighten mine eyes, that I sleep not in death. Lest mine en - e - my say, I have pre-

mf *p*

mf

vail - ed against him. Lighten mine eyes that I sleep not in death. Lest mine

F^p

en - e - my say, lest mine en - e - my say. I have prevail - ed a - gainst him: for if

1

f

I be cast down, for if I be cast down, they that trouble me will re-

dim. *p* **G**

joice at it. — Con - si - der and hear me, O

Lord, and hear me, O Lord — my God. — But my trust is in, is

cresc. *f*

in Thy mercy And my heart — is joy - ful in Thy — sal - va - tion.

p *mp* *rall.* *pp*

Nº 12. Chorus.

“Let us sing of the Lord.”

Allegretto grazioso. (♩. = 92)

Soprano. *mf* Let us sing of the Lord, Let us sing of the

Alto. *mf* Let us sing of the Lord, Let us sing of the

Tenor. *mf* Let us sing of the

Bass. *mf* Let us sing of the

Pianoforte. *mf* *legato*

dim.

Lord, be - cause He hath dealt so lov - ingly with him.

dim.

Lord, be - cause He hath dealt so lov - ingly with him.

dim.

Lord, be - cause He hath dealt so lov - ingly with him.

dim.

Lord, be - cause He hath dealt so lov - ingly with him.

dim.

p

Let us sing of the Lord, Let us sing of the Lord, Let us

Let us sing of the Lord, Let us sing of the Lord, Let us

Let us sing of the Lord, Let us sing of the Lord, Let us

Let us sing of the Lord, Let us sing of the Lord, Let us

p

sing of the Lord.
 sing of the Lord.
 sing of the Lord.
 sing of the Lord.

p cre - - - - - seen - - - - - do

H *ff*
 Let us sing of the Lord, of the Lord, Let us
 Let us sing of the Lord, of the Lord, Let us
 Let us sing of the Lord, of the Lord, Let us
 Let us sing of the Lord, Let us sing of the Lord, Let us

H

sing of the Lord, the Lord,
 sing of the Lord, the Lord,
 sing of the Lord, the Lord,
 sing of the Lord, the Lord,

Let us sing of the Lord,
 Let us sing of the Lord,
 Let us sing of the Lord, *mf* *dim.*
 Let us sing of the Lord, be - cause He hath dealt so lov - ingly with

J
mf *dim.*

p
 be - cause He hath dealt so lov - ingly with
 be - cause He hath dealt so lov - - - ing - ly, so
 be - cause He hath dealt so lov - ingly with him, so
 him.

p

him, with him.
 lov - ing - - ly with him.
 lov - ing - - ly with him.

p

mf cresc. *f*

Let us sing of the Lord, Let us sing of the Lord, be-cause He hath

mf cresc. *f*

Let us sing of the Lord, Let us sing of the Lord, be-cause He hath

Let us sing of the Lord, be-cause He hath

Let us sing of the Lord, be-cause He hath

mf cresc. *f*

K

dealt so lov-ing-ly with him.

dealt so lov-ing-ly with him.

dealt so lov-ing-ly with him. *p* Let us sing of the

dealt so lov-ing-ly with him. *p* Let us sing of the Lord,

K

p

p

Let us sing of the Lord,

p

Let us sing of the Lord, of the Lord,

Lord, Let us sing of the Lord, be-cause He hath dealt so lov-ingly with

Let us sing of the Lord,

p

be-cause He hath dealt so lovingly with
 be-cause He hath dealt so lovingly with
 him, be-cause He hath dealt so lovingly with
 be-cause He hath dealt so lovingly with

f dim.

*Red. **

him, be- -
 him, be - cause He hath dealt so
 him, be - cause He hath dealt so lov-ingly with
 him, be - -

L *p*

*Red. **

cause He hath dealt so lov-ingly with him. Let us sing of the Lord, —
 lov-ingly with him, so lov-ingly with him. Let us sing of the Lord, —
 him, He hath dealt so lov-ingly with him. Let us sing of the Lord, Let us
 cause He hath dealt so lov-ingly with him. Let us sing of the Lord, Let us

ff

*Red. **

1

Let us sing of the Lord, Let us sing of the
 Let us sing of the Lord, Let us sing of the
 sing of the Lord, Let us sing
 sing of the Lord, Let us sing,

Lord, Let us sing of the Lord, be - cause He hath
 Lord, Let us sing of the Lord, be - cause He hath
 Let us sing, Let us sing of the Lord, be - cause He hath
 Let us sing, Let us sing of the Lord, be - cause He hath

dealt so lov - ingly with him, yea,
 dealt so lov - ingly with him, yea,
 dealt so lov - ingly with him, yea,
 dealt so lov - ingly with him, yea,

Allegro. (♩ = 116)

Let us praise the name of the
 Let us praise the name of the
 Let us praise the name of the
 Let us praise the name of the

Allegro. (♩ = 116)

Lord, Let us praise the name of the Lord, Let us praise the
 Lord, Let us praise the name of the Lord, Let us praise the
 Lord, Let us praise the name of the Lord, Let us praise the
 Lord, Let us praise the name of the Lord, Let us praise the

name of the Lord, Let us praise the name of the Lord, Let us praise the
 name of the Lord, Let us praise the name of the Lord, Let us praise the
 name of the Lord, Let us praise the name of the Lord, Let us praise the
 name of the Lord, Let us praise the name of the Lord, Let us praise the

name of the Lord, of the Lord, the

name of the Lord, of the Lord, the

name of the Lord, of the Lord, the

name of the Lord, of the Lord, the

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. There are two 'Led.' markings with asterisks in the piano part.

Lord Most High - - est.

Lord Most High - - est.

Lord Most High - - est.

Lord Most High - - est.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment continues with a similar rhythmic pattern. There are three 'Led.' markings with asterisks in the piano part.

This system contains a piano accompaniment. The right hand has a complex rhythmic pattern with many beamed notes, while the left hand has a steady bass line. There are five 'Led.' markings with asterisks in the piano part.

This system contains a piano accompaniment. The right hand has a complex rhythmic pattern with many beamed notes, while the left hand has a steady bass line. The system concludes with the text 'End of Part I.' and a final cadence. There is one 'Led.' marking with an asterisk in the piano part.

PART II.

N^o 13. Quartet and Chorus.

SOLO DAVID.

I. Samuel XXV.

“Mourn, O Israel, for Samuel is dead.”

1. And Samuel died; and all the Israelites were gathered together and lamented him.

Larghetto. (♩ = 88.)

Pianoforte.

Chorus.

Sopr. *ppp*
 Alt. *ppp*
 Ten. *ppp*
 Bass. *ppp*

Mourn O Is-ra-el, mourn O Is-ra-el, mourn O Is-ra-el, for
 Mourn O Is-ra-el, mourn O Is-ra-el, mourn O Is-ra-el, for
 Mourn O Is-ra-el, mourn O Is-ra-el, mourn O Is-ra-el, for
 Mourn O Is-ra-el, mourn O Is-ra-el, mourn O Is-ra-el, for

Quartet.

Sam - u - el is dead. — Mourn O Is - ra - el, mourn O
 Sam - u - el is dead. — Mourn O Is - ra - el, mourn O
 Sam - u - el is dead. — Mourn O Is - ra - el, mourn O
 Sam - u - el is dead. — Mourn O Is - ra - el, mourn O

mourn, — mourn, for Sam - u - el is dead. —

Is - ra-el, mourn,

Is - ra-el, mourn, for Sam - u - el is dead. —

Is - - ra - el, —

p

pp

And. *

Poco più moto. (♩ = 100.)

mf DAVID.

He hath per - form-ed the works of the Most High, and the Lord hath

mf

tak - en him to e - ver - last - ing rest, to e - ver - last - ing rest.

rall.

rall.

Chorus.

0 *a tempo* (♩ = 100.)

He hath per - form - - ed the

He hath per - form - - ed the works of the

0 *a tempo* (♩ = 100.)

He hath per - form - - ed the works of the

He hath per - form - - ed the works of the Most High,

works of the Most High, and the Lord hath

Most High, and the Lord

Most High, and the Lord hath tak - en him to

and the Lord hath tak - - en him to

tak - - en him to e - - ver - - last - - ing

hath tak - - en him to e - - ver - - last - - ing

SOLO SOPRANO. *Pp* Mourn, — O

SOLO ALTO. *p* Mourn, — O

SOLO TENOR. *p* Mourn, O Is-ra-el, —

e - ver-lasting rest, — *p* mourn, O Is-ra-el, *pp*

e - ver-lasting rest, — *p* mourn, O Is-ra-el, *pp* mourn,

rest, — *p* mourn, O Is-ra-el, *pp* mourn,

rest, — *p* mourn, O Is-ra-el, *pp* mourn, — mourn,

p dim. trem.

Is-ra-el, O Is - ra-el, O Is - ra-el, mourn for Sam - u - el is dead. —

Is-ra-el, O Is - ra-el, O Is - ra-el, mourn for Sam - u - el is dead. —

— mourn, — O mourn, — mourn for Sam - u - el is dead. —

O Is - - ra - el, —

Chorus.

p cresc. He hath per - form - ed the works of the Most High, and the Lord hath

p cresc. He hath per - form - ed the works of the Most High, and the Lord hath

p cresc. He hath per - form - ed the works of the Most High, and the Lord hath

p cresc. He hath per - form - ed the works of the Most High, and the Lord hath

p cresc. He hath per - form - ed the works of the Most High, and the Lord hath

p cresc.

Tempo I.

tak - en him to e - ver - last - ing rest.

tak - en him to e - ver - last - ing rest.

tak - en him to e - ver - last - ing rest.

tak - en him to e - ver - last - ing rest.

Tempo I.

dim.

rall.

pp

N^o 14. Recitative, Solo and Chorus.

DAVID — NARRATOR.

I. Samuel XXV. 5.

“Get you up to Carmel and go to Nabal!”

And David sent out ten young men, and said unto them.

Allegretto. (♩ = 96.)

DAVID.

Pianoforte.

mf Recit.

Get you up to Car-mel, and go to Na-bal, and

cresc. *mf* *p*

greet him in — my name; and thus shall ye say to him, —

Andantino. (♩ = 66.)

p

Led. * *Led.* * *Led.* * *dim.*

p DAVID.
Peace be both to thee, and to thine house, and

un - - to all that thou hast,

p give, I pray thee, what-so-e-ver cometh to thine

hand un-to thy ser - vants, and to thy son Da - vid.

R Chorus of men.

Ten. I. II.

Bass I. II.

Peace be both — to thee, and to thine house, and

R

sempre p

Rec.

*

Rec.

*

Rec.

*

un - - to all that thou hast;

Rec.

*

Rec.

*

Rec.

*

Rec.

*

give, I pray thee, what-so-e-ver cometh to thine

Rec.

*

Rec.

*

Rec.

*

Rec.

*

NARRATOR.

Recit.

And

hand un-to thy ser - vants, and to thy son Da - vid.

Rec.

*

Rec.

*

Rec.

*

Rec.

*

Na-bal ans-wer-ed Da-vid's servants and said, who is Da-vid, and

who is the son of Jes-se? There be ma-ny servants now-a-days that

break a-way every man from his master. Must I then take my

bread, and my wa-ter, and my flesh that I have kil-led for my shearers,

and give it un-to men, whom I know not whence they be?

Verse 12. So David's young men turned their way, and went again, and came and told him all those sayings.

Nº 15. Chorus.

I. Samuei XXV. 14. "Behold David sent messengers out of the wilderness?"

Verse 13. And David said unto his men, Gird ye on every man his sword. And they girded on every man his sword; and David also girded on his sword: and there went up after David about four hundred men; and two hundred abode by the stuff.

Allegro con brio. (♩ = 168.)

Pianoforte.

Verse 14. But one of the young men told Abigail, Nabal's wife, saying:

Bass. SOLO (one of the Chorus)

Be-hold, Da-vid sent messengers

Chorus.

Sopr. I.

Sopr. II.

Alt.

Ten.

Bass.

out of the wil - der - ness to sal - ute our master.

Be-hold, Be-hold, Be-hold, Be-

TUTTI

S

Da-vid sent messengers out of the wil-der-ness to sal-
 Da-vid sent messengers out of the wil-der-ness to sal-
 Da-vid sent messengers out of the wil-der-ness to sal-
 hold, Da-vid sent messengers out of the wil-derness to sal-
 hold, Da-vid sent messengers — out of the wil-derness to sal-

ute our mas-ter; and he rail-ed on
 ute our mas-ter; and he rail-ed on
 ute our mas-ter; and he rail-ed on them,
 ute our mas-ter; and he rail-ed on
 ute our mas-ter; and he rail-ed on them,

them, and he rail-ed on them, but the
 them, and he rail-ed on them, but the
 and he rail-ed on them, but the
 them, and he rail-ed on them,
 and he rail-ed on them,

men were ve - - ry good, but the men were ve - - ry
 men were ve - - ry good, but the men were ve - - ry
 men were ve - - ry good, but the men were ve - - ry
 but the men were ve-ry good, but the men were ve-ry
 but the men were ve-ry good but the men were ve-ry

good un - - to us. **T**
 good un - - to us.
 good un - - to us.
 good un - - to us.
 good un - - to us. *p*SOLO (one of the Chorus).
 good un - - to us. **T** They were a *p*

TUTTI.
 They
 They
 They
 wall un-to us both by night and by day, *p*

were a wall un-to us both by night and by day, all the
 were a wall un-to us both by night and by day, all the
 were a wall un-to us both by night and by day, all the
 all the
 all the

p

Red. * * * * *

while we were with them keep - ing the
 while we were with them keep - ing the
 while we were with them keep - ing the
 while we were with them keep - ing the
 while we were with them keep - ing the

rall.

Red. * * * * *

sheep.
 sheep.
 sheep.
 sheep.
 sheep.

Allegretto. (♩ = 92.)

p

Red. * * * * *

1

Tempo I.

Now there - fore know and con - sid - - er what
 Now there - fore know and con - sid - - er what
 Now there - fore know and con - sid - - er what
 Now there - fore know and con - sid - - er what

there - fore know and con - sid - - er what

No Tempo I.

thou wilt do; for e - vil is de - ter - mined - a - gainst
 thou wilt do; for e - vil is de - ter - mined - a - gainst
 thou wilt do; for e - vil is de - ter - mined - a - gainst
 thou wilt do; for e - vil is de - ter - mined - a - gainst
 thou wilt do; for e - vil is de - ter - mined - a - gainst

our mast - er and all his house - - hold: for he
 our mast - er and all his house - - hold: for he
 our mast - er and all his house - - hold: for he
 our mast - er and all his house - - hold: for he
 our mast - er and all his house - - hold: for he

is such a son of Be-lial,
 is such a son of Be-lial,
 is such a son of Be-lial,
 is such a son of Be-lial,
 is such a son of Be-lial,

The first system of the score consists of five vocal staves and a piano accompaniment. The vocal parts are in a high register, with lyrics 'is such a son of Be-lial,' repeated across the staves. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. There are 'Red.' markings and asterisks in the piano part.

Now
 Now
 Now

that a man dare not speak to him.
 that a man dare not speak to him.

The second system begins with three vocal staves, each starting with the word 'Now' and a dynamic marking of *f*. Below them are two vocal staves with the lyrics 'that a man dare not speak to him.' The piano accompaniment continues with a similar rhythmic pattern to the first system, ending with a 'Red.' marking and an asterisk.

there - fore know and con - sid - er what
 there - fore know and con - sid - er what
 there - fore know and con - sid - er what

Now there - fore know, now there - fore

The third system features three vocal staves with the lyrics 'there - fore know and con - sid - er what' repeated. Below them are two vocal staves with the lyrics 'Now there - fore know, now there - fore'. The piano accompaniment is more active, with a 'ff' dynamic marking and several 'Red.' markings and asterisks.

thou wilt do; what thou wilt do; Now there - fore know
 thou wilt do; what thou wilt do; Now there - fore know
 thou wilt do; what thou wilt do; Now there - fore know
 know what thou wilt do; what thou wilt do; *ff* Now

The first system of the musical score consists of five staves. The top three staves are vocal parts with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is the piano accompaniment, featuring a melodic line in the right hand and a harmonic line in the left hand. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "thou wilt do; what thou wilt do; Now there - fore know". The piano part includes dynamic markings like *ff* and *led.* (likely *leg.*).

and con - - sid - er what thou wilt do;
 and con - - sid - er what thou wilt do;
 and con - - sid - er what thou wilt do;
 there - fore know Now there - fore know

The second system of the musical score consists of five staves. The top three staves are vocal parts with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "and con - - sid - er what thou wilt do;". The piano part includes dynamic markings like *led.* and asterisks.

what thou wilt do; now there-fore know and con -
 Now there-fore know, Now there - fore know and con -
 Now there-fore know, Now there - fore know and con -
 do; Now there-fore know, know and con -
 what thou wilt do; Now there-fore know and con -

The third system of the musical score consists of five staves. The top three staves are vocal parts with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "what thou wilt do; now there-fore know and con -". The piano part includes dynamic markings like *led.* and asterisks.

W

sid - er what thou wilt do; for e - vil is de - ter - mined a -

sid - er what thou wilt do; for e - vil is de - ter - mined a -

sid - er what thou wilt do; for e - vil is de - ter - mined a -

sid - er what thou wilt do; for e - vil is de - ter - mined a -

sid - er what thou wilt do; for e - vil is de - ter - mined a -

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

gainst our mast - er and all his house - - hold.

N^o. 16. Recitative and Solo.

ABIGAIL.

I. Samuel XXV. 19. "Go on before me; behold, I come after you."

- 18. Then Abigail made haste and took two hundred leaves, and two bottles of wine, and five sheep ready dressed, and five measures of parched corn and an hundred clusters of raisins, and two hundred cakes of figs, and laid them on asses.
- 19. And she said unto her servants,

ABIGAIL. *Recit.* *mf*

Go on be-fore me; *Allegretto.* ($\text{♩} = 104.$) *animato* be-hold, I come after you.

Pianoforte. *mf* *p* *p*

But she told not her husband.

- 20. And it was so, as she rode on an ass, that he came down by the covert of the hill, and behold, David and his men came down against her, and she met them.
- 21. Now David had said, Surely in vain have I kept all that this fellow hath in the wilderness, so that nothing was missed of all that pertained unto him, and he hath requited me evil for good.
- 22. Se, and more also, do God unto the enemies of David, if I leave of all that pertain to him by the morning light any that remain against the wall.
- 23. And when Abigail saw David, she hastened, and lighted off the ass, and fell before David on her face and bowed herself to the ground,
- 24. And fell at his feet, and said,

ABIGAIL. *Recit.* *p*

Listesso tempo. ($\text{♩} = 104.$) Upon me, my

lord, up-on me, — let this in - i - qui - ty be, — and let thine hand - maid, I

pray thee, speak in thine audience. *a tempo*

X *mf*

Let not my lord, I be - seech thee, re-gard this

mf

man of Be - lial, for as his name is, so is

he; Na - bal is his name, and fol - ly is with

Y *p* **Recit.**

him. I thine

cresc. *sp*

hand-maid saw not the young men of my lord, whom thou didst

cresc. *cresc.*

send. *a tempo* *mf* *poco rall.* *dim.*

mf *p*

Ed. * 1

Moderato. (♩ = 96.)

p *cresc.*

Now there-fore, as the Lord liv - eth, see-ing He hath with -

The first system of the musical score. The vocal line begins with a rest, followed by the lyrics "Now there-fore, as the Lord liv - eth, see-ing He hath with -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more melodic line in the left hand. Dynamics include piano (*p*) and crescendo (*cresc.*).

hold - - en... thee from com-ing to shed

The second system of the musical score. The vocal line continues with "hold - - en... thee from com-ing to shed". The piano accompaniment continues with similar rhythmic patterns. Dynamics include mezzo-forte (*mf*).

p *Z*

blood, Now there-fore, as the Lord liv - eth, see-ing He hath with -

The third system of the musical score. The vocal line starts with "blood," followed by a fermata and then "Now there-fore, as the Lord liv - eth, see-ing He hath with -". The piano accompaniment continues. Dynamics include piano (*p*) and a fermata (*Z*).

hold-en thee, see-ing He hath with- hold-en thee from com-ing to shed

The fourth system of the musical score. The vocal line continues with "hold-en thee, see-ing He hath with- hold-en thee from com-ing to shed". The piano accompaniment continues with similar rhythmic patterns.

mf *cresc.*

blood, Let thine en - e-mies, and they that seek

The fifth system of the musical score. The vocal line begins with "blood," followed by "Let thine en - e-mies, and they that seek". The piano accompaniment continues. Dynamics include mezzo-forte (*mf*) and crescendo (*cresc.*).

e - vil to my lord, be as Na - bal.

cresc.

rall.
dim.

Andante. (♩ = 72.)

And it shall come to pass, when the Lord hath done to thee ac -

mf dim. *p*

cord - ing to all the good, to all the good He hath

spo - - - ken, *A p* And it shall come to pass, when the

p

Lord hath done to thee accord- ing to all the good He hath

spo - - ken, and shall have ap - poin- ted thee ru - ler o - ver

Is - - ra - el; and have dealt with thee, then re - mem - ber, re -

cresc. *cresc.*

mem - ber, re - mem - ber thine hand - - - maid.

dim. *dim.* *p*

p

dim. e rall.

Verse 32. And David said to Abigail, Blessed be the Lord God of Israel, which sent thee this day to meet me &c.
 Verse 38. And it came to pass about ten days after, that the Lord smote Nabal, that he died.

N^o 17. Aria.

NARRATOR.

Quartet and Chorus.

Samuel XXV. 39. "And when David heard that Nabal was dead."

Allegretto. (♩ = 92.)

NARRATOR.

Pianoforte

Lento.

And when David heard that Na-bal was dead, he said,

rall.

B Andante. (♩ = 80.)

cresc.

mf

Blessed be the Lord God that hath pleaded, that hath pleaded the cause of my re-

cresc.

proach from the hand of Na - bal. Blessed be the Lord God, — the Lord

God, that hath plead-ed — the cause of my re - proach — from the

dim. **C**

hand of Na-bal.

Sopr.

Alt.

Quartet.

Ten.

Bass.

p Bless - ed, Bless - ed, Blessed be the Lord God, *f*

p Bless - ed, Bless - ed, Blessed be the Lord God, *f*

p Bless - ed, Bless - ed, Blessed be the Lord God, *f*

p Bless - ed, Bless - ed, Blessed be the Lord God, *f*

p Bless - ed, Bless - ed, Blessed be the Lord God, *f*

dim. **C**

p Bless - ed, Bless - ed, Blessed be the Lord God, *f*

p Bless - ed, Bless - ed, Blessed be the Lord God, *f* that hath kept

p Bless - ed, Bless - ed, Blessed be the Lord God, *f* that hath

p Bless - ed, Bless - ed, Blessed be the Lord God, that hath kept His

p

p that hath kept His ser-vant from e - vil,

His ser-vant from e - vil, that hath kept

kept His ser-vant from e - vil, that hath

ser - vant from e - vil, that hath kept His

that hath kept His ser-vant from e - vil, *cresc.*
 His ser-vant from e - vil, that hath kept His *cresc.*
 kept His ser-vant from e - vil, that hath kept His *cresc.*
 ser - - - vant from e - vil, that hath kept

cresc. that hath kept His ser - vant, that hath kept His ser - vant His
 ser - - - vant, that hath kept His ser - - - vant, that hath kept His
 ser - - - vant, that hath kept His ser - - - vant, that hath kept His
 His ser - - - vant, that hath

dim. ser - vant from e - vil, His ser - vant from e - vil. *p*
dim. ser - vant from e - vil, His ser - vant from e - vil. *p*
dim. ser - - - vant from e - vil. *p*
dim. kept His ser - - vant from e - vil. *p* *cresc.*

Chorus.

D *p*

cresc.

Bless - ed be the Lord God, that hath plead-ed the
 Bless - ed be the Lord God, that hath plead-ed the
 Bless - ed be the Lord God, that hath plead-ed the
 Bless - ed be the Lord God, that hath plead-ed the

dim. *p* *cresc.*

cause of my re - proach from the hand of Na - - bal. Bless-ed,
 cause of my re - proach from the hand of Na - - bal. Bless-ed,
 cause of my re - proach from the hand of Na - - bal. Bless-ed,
 cause of my re - proach from the hand of Na - - bal. Bless-ed,

dim. *E f*

dim. *E*

Bless - ed, Bless - ed be the Lord God, that hath kept His
 Bless - ed, Bless - ed be the Lord God, that hath kept His
 Bless - ed, Bless - ed be the Lord God, that hath kept His ser - -
 Bless - ed, Bless - ed be the Lord God, that hath kept His ser - -

f

ser-vant from e - vil, that hath kept His ser-vant from e - - vil, for the

ser-vant from e - vil, that hath kept His ser-vant from e - - vil, for the

- vant from e - vil, that hath kept His ser-vant from e - - vil, for the

- vant from e - vil, that hath kept His ser-vant from e - - vil, for the

Lord hath re - turn - ed the wick - ed - ness of

Lord hath re - turn - ed the wick - ed - ness of

Lord hath re - turn - ed the wick - ed - ness of

Lord hath re - turn - ed the wick - ed - ness of

Na-bal on his own, — his own head.

Na-bal on his own, — his own head.

Na-bal on his own, — his own head.

Na-bal on his own, — his own head.

Na-bal on his own, — his own head.
(without accompaniment)

Nº 18. Choral Recitative.

Soli.

DAVID, ABISHAI, ABNER, SAUL.

I. Samuel XXVI. 1. "Doth not David hide himself in the hill of Hachilah?"

Allegro ma non troppo. (♩ = 92.)

Pianoforte. *pp*

poco cresc.

mf dim.

And the Ziphites came unto Saul to Gibeah saying:

Tenor. **F** Choral Recit. *pp*

Bass. Chorus. Doth not Da-vid hide him-self in the

pp

pp

*scd lower...
2ed.*

hill of Ha-chi-lah, which is be-fore Jesh-i-mon?

Verse 2. Then Saul arose, and went down to the wilderness of Ziph, having three thousand chosen men with him, to seek David, etc.

Musical score for Verse 2, featuring piano accompaniment. The score is in 4/4 time and consists of two systems. The first system includes a piano introduction marked *pp* (pianissimo) and a *cresc.* (crescendo) section. The second system includes a *f* (forte) section and a *dim.* (diminuendo) section. The key signature has one sharp (F#).

Verse 3. And Saul pitched in the hill of Hachilah, which is before Jeshimon by the way. But David abode in the wilderness, and saw that Saul came after him.

- 4. David therefore sent out spies, and understood that Saul was come in very deed.
- 5. And David arose, and came to the place where Saul had pitched, and beheld the place where Saul lay, and Abner the son of Ner, the captain of his host; and Saul lay in the trench, and the people lay round about him.
- 6. Then answered David and said to Ahimelech the Hittite, and to Abishai the son of Zeruiah, brother to Joab, saying:

Musical score for dialogue between David and Abishai. It features vocal lines for David and Abishai, and piano accompaniment. David's line is marked *p* (piano) and *Recit.* (recitative). Abishai's line is also marked *p* and *Recit.*. The piano accompaniment includes a *pp* (pianissimo) section. The key signature has one sharp (F#) and the time signature is 4/4.

DAVID. *p* *Recit.*
Who will go down with me to Saul to the camp?

ABISHAI. *p* *Recit.*
I will go with thee.

Verse 7. So David and Abishai came to the people by night; and behold, Saul lay sleeping within the trench, and his spear stuck in the ground at his bolster, but Abner and the people lay round about him.

Musical score for Verse 7, featuring piano accompaniment. The score is in 2/4 time and consists of two systems. The first system is marked *Tempo I.* and includes a *pp* (pianissimo) section. The key signature changes to two flats (Bb, Eb).

Verse 8. Then Abishai said unto David,

Recit.
ABISHAI.

pp

God hath de - li ver'd thine e - ne - my in - to thine

hand this day: now there - fore let me smite him, I pray thee, with the

spear, e - ven to the earth at once, and I will not smite him a second

Verse 9. And David said to Abishai,
DAVID.

H

p Andante. (♩ = 76.)

De - stroy him not; for who can stretch forth his

time.

hand a - gainst the Lord's a - noint - ed, and be guilt - less?

Recit.

The Lord for - bid that I should stretch forth mine hand a - gainst

His a - noint - ed:

Moderato.

cresc.

poco agitato *cresc.*

but, I pray thee, take the spear that is at his bol-ster,

pp *p* *mf*

p

and the cruse of wa - ter, and let us go.

p

Verse 12. So David took the spear and the cruse of water from Saul's bolster; and they gat them away, and no man saw it, nor knew it, neither awaked; because a deep sleep from the Lord had fallen on them.

acceler.

pp *allegro*

Verse 13. Then David went over to the other side, and stood on the top of an hill afar off, a great space being between them:

Allegro con fuoco. (♩ = 96.)

p *cresc.*

♩ = 96.

DAVID.

Verse 14. And David cried to the people, and to Abner, saying,

Recit.

Ans-wer-est thou

not, Ab-ner?

ABNER.

Recit.

Meno Allegro. (♩ = 126.)

Who art thou that cri-est to the

king?

a tempo

♩ = 126.

DAVID. Recit.

Art not thou a val - iant man?

K

Più moto. (♩ = 144.)

and

who is like to thee in Is - ra - el? *a tempo*

Where-fore then hast thou not kept thy lord the king?

for there came one of the peo - ple in to de - stroy the king thy

lord. — As the Lord liv - eth, ye are

L Maestoso.

mf cresc. rall. sf

wor - thy to die, be - cause — ye have not kept your

mas - ter, the Lord's a - noint - ed.

Allegretto. (♩ = 92.)

SAUL.

mf

Is this thy voice, my son Da - - vid?

Musical score for SAUL's first line. The vocal line is in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff. The vocal line begins with a rest, followed by the lyrics "Is this thy voice, my son Da - - vid?". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

DAVID. *p*

It is, my lord, O king. Where - fore doth my lord

Musical score for DAVID's first line. The vocal line is in treble clef with a key signature of three sharps and a 4/4 time signature. The piano accompaniment is in grand staff. The vocal line begins with the lyrics "It is, my lord, O king. Where - fore doth my lord". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamics *p*, *cresc.*, *sf*, and *p*.

— thus pur - sue af - ter his servant? for what have I done? or what

Musical score for DAVID's second line. The vocal line is in treble clef with a key signature of three sharps and a 4/4 time signature. The piano accompaniment is in grand staff. The vocal line begins with the lyrics "— thus pur - sue af - ter his servant? for what have I done? or what". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamics *p* and *cresc.*.

e - vil is in mine hand"

Musical score for DAVID's third line. The vocal line is in treble clef with a key signature of three sharps and a 4/4 time signature. The piano accompaniment is in grand staff. The vocal line begins with the lyrics "e - vil is in mine hand". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamics *p* and *cresc.*.

Air.

Andante. (♩ = 80.)

SAUL. *mf*

I have sin - - ned, I have sin - - ned; re - turn, my son —

Musical score for SAUL's first line of the Air section. The vocal line is in bass clef with a key signature of three sharps and a 4/4 time signature. The piano accompaniment is in grand staff. The vocal line begins with the lyrics "I have sin - - ned, I have sin - - ned; re - turn, my son —". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamics *p* and *mf*.

cresc.

Da-vid; I have sin - ned, I have sin - ned; re - turn, my son —

cresc.

M. dim.

Da-vid; for I will no more do thee harm, do thee harm, be-cause my

dim.

cresc.

soul was pre - cious in thine eyes, was pre - cious, was pre - cious in thine

p

mf

eyes this day; I have sin - ned; I have sin - ned. Bless - ed be

mf

thou, — bless - ed be thou my son Da - vid; —

dim.

rall.

N *p cresc.* *mf cresc.*

thou shalt both do great things, thou shalt both do great

a tempo

p cresc. *mf cresc.*

things, thou shalt both do great things, — and al - so still pre -

vail. *mf* I have sin - ned, I have sin - ned; re - turn, — my son

Da - vid; and thou shalt still pre - vail. — *dim.*

cresc. *p* *cresc.*

dim. *pp* *rall.*

N^o 19. Recitative.

NARRATOR.

I. Samuel XXXI. 1. "Now the Philistines fought against Israel!"

Allegro. (♩ = 126.)

Pianoforte.

NARRATOR, Recit.

Now the Phi-listines fought against Is - ra-el; *a tempo*

and the men of Is - - ra-el

fled, and fell down slain in mount Gil - bo - a.

1

And the bat-tle went against

Saul; and he was sore wound - - ed of the

arch-ers. Then said

P Recit.

Saul — un-to his ar-mour-bear-er, Draw thy sword, and thrust me through there-
u tempo

mf a tempo

with. But his armour-bear-er would not; for

dim.

he was sore a - fraid. There - fore

cresc. *f p* *cresc.*

Saul took a sword, and fell up - on it.

f p *cresc.* *f*

Recit.
And when his armour bear-er

p *Led.*

Lento.
saw that Saul was dead, he fell like-wise up-on his sword and di-ed

Lento. *p* *p* *Led.*

with him.

p *pp*

Nº 20. Trio and Chorus.

Soli.

ABIGAIL, AHINOAM DAVID.

II. Samuel I. 24.

"Ye daughters of Israel, weep for Saul!"

Allegretto. (♩ = 52)

Pianoforte.

ABIGAIL.

R p

weep, DAVID. *p* weep,

Ye daughters of Is - ra - el, weep for Saul, weep for Saul; ye

R

Ye daughters of daughters of Is - ra - el, weep for Saul, weep for Saul, who

cresc. Is - ra - el, weep *dim.* for Saul, weep, —

cresc. cloth - ed you, who cloth - ed you in scar - let with o - ther de - lights, — *dim.*

S weep for

AHINOAM. *p* Ye daughters of Is - ra - el, weep for Saul, weep for

weep; *S* ye

Saul, — weep, —

Saul; ye daughters of Is - ra - el, weep for Saul, weep for Saul, who

daughters of Is - - - ra - el, weep — for Saul,

p weep for Saul.

cresc. cloth - ed you, who cloth - ed you, in scar - let with o - ther de - lights.

p who cloth - ed you; weep for Saul.

Chorus.

Sopr. *p cresc.* *f cresc.* *ff*
 How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

Alt. *p cresc.* *f cresc.* *ff*
 How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

Ten. *p cresc.* *f cresc.* *ff*
 How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

Bass. *p cresc.* *f cresc.* *ff*
 How are the migh-ty fal - len, How are the migh-ty fal - len, How are the migh-ty

p cresc. *cresc.*

DAVID.

Jon - a - than, thou wast slain -
 fal - len, in the midst of the bat - tle! —
 fal - len, in the midst of the bat - tle! —
 fal - len, in the midst of the bat - tle! —
 fal - len, in the midst of the bat - tle! —

dim. *mf*

rall. *u tempo*
 — in thine high places. I am dis - tress'd, I am dis - tress'd, for thee, my

bro - ther Jon - a - than; I am dis - tress'd, for thee, my

bro - ther Jon - a - than; I am dis - tress'd, I am dis - tress'd, for thee, my

bro-ther Jon - a - than; ve - ry pleasant hast thou been un-to

me; thy love to me, - thy love to me, thy love to me, - thy love to

ABIGAIL. AHINOAM. *p* *U a tempo* Ye daughters of Is - ra -

me, was won - derful; passing the love of wo - men. *p* *rall.* *U a tempo* Ye

el, ye daughters of Is - ra - el, weep for Saul, weep for

daughters of Is - ra - el, ye daughters of Is - ra - el, weep for

daughters of Is - ra - el, ye daughters of Is - ra - el, weep for

pp
Saul, weep for Saul. —

pp
Saul, weep for Saul. —

pp Recit. *p* *cresc.*
Saul, weep for Saul. — I am dis-tress'd, I am dis-tress'd, I am dis-

tress'd, I am dis-tress'd for thee, my bro-ther Jon - - a -

than.

CHORUS.

Sopr. How are the migh-ty fal-len, How are the migh-ty fal-len, and the

Alt. How are the migh-ty fal-len, How are the migh-ty fal-len, and the

Ten. How are the migh-ty fal-len, How are the migh-ty fal-len, and the

Bass. How are the migh-ty fal-len, How are the migh-ty fal-len, and the

a tempo

weapons of war per-ish-ed!

weapons of war per-ish-ed!

rall.

Nº 21. Recitative.

NARRATOR.

II. Samuel II. 1. "And it came to pass after this."

NARRATOR. *Recit.* *p* *Moderato.* (♩=100.)

And it came to pass af - ter this, that

Pianoforte. *p*

Da - vid en - qui - red of the Lord, say - ing, Shall I go

Recit.

crest. up in - to a - ny of the ci - ties of Ju - dah?

Più mosso. (♩=120.) *sempre p*

And the Lord said, Go up un - to He - bron.

Recit. *mf*

So David took A-hin-o-am and

A-bi-gail, and went up thither. And his men that were with him— did

Da-vid bring up,

a tempo

p *cresc. ed acceler.* *f*

Lento.

p

Ev'-ry man with his house-hold.

rall. *dim.* *p*

Nº 22. Chorus.

II. Samuel V. 1. "Behold, we are thy bone and thy flesh."

Moderato. (♩. = 69.)

Soprano. *Then came all the tribes of Israel to David unto Hebron saying,*

Alto.

Tenor.

Bass. *mf*

Pianoforte. *Moderato. (♩. = 69.)*

p

mf

mf

Be - hold, we are thy

-hold, we are thy bone and thy flesh. thy

mf

Be - hold. we are thy bone

bone and thy flesh. Be-hold, we are thy bone and thy

bone, thy bone and thy flesh.

mf **V**

Be - hold, we are thy bone

and thy flesh, thy bone and thy

flesh, thy bone, thy bone and thy

thy bone

and thy flesh, thy flesh,

flesh, thy bone and thy flesh.

flesh. thy bone and thy flesh,

and thy flesh, we are thy bone, we are thy bone.

we are thy bone, thy bone and thy flesh,

Be - hold, we are thy bone, we are thy

we are thy bone thy bone and thy

Be - - hold, we are thy bone and thy flesh,

W

we are thy bone and flesh, and thy flesh,
 bone and thy flesh. we are thy bone and thy
 flesh, we are thy bone and thy flesh, we are thy bone and thy
 thy bone and thy flesh, thy

W

and thy flesh, and thy flesh.
 flesh, we are thy bone and thy flesh, we are thy bone and thy
 flesh, we are thy bone and thy flesh, we are thy bone and thy
 flesh, thy flesh, thy

Be - hold, we are thy bone and thy flesh. Be -
 flesh. Be - hold, we are thy bone and thy
 flesh. Be - hold, we are thy bone and thy flesh. Be -
 flesh. Be - hold, we are thy bone and thy flesh. Be -

X

- hold, we are thy bone and thy flesh, thy bone and thy
 flesh, we are thy bone and thy flesh. Be-

- hold, we are thy bone and thy flesh. Be- hold, we are thy bone,

- hold, we are thy bone and thy flesh.

X

flesh. Be- hold, we are thy bone

- hold, we are thy bone, we are thy bone and thy

we are thy bone, we are thy bone, we are thy bone, we are thy

Be- hold, we are thy bone

and thy flesh.

flesh.

bone and thy flesh. Be- hold, Be- hold,

and thy flesh. Be- hold, Be- hold,

1

Be - hold, _____ Be - hold, we are thy bone.

Be - hold, _____ Be - hold, we are thy bone.

Be - hold, _____ Be - hold, we are thy bone.

Be - hold, _____ Be - hold, we are thy bone. Be -

Y

Sop. 1. _____ Be -

Sop. 2. _____ Be - hold, we are thy

Alt. 1. Be - hold, we are thy bone _____ and _____

Alt. 2. Be - hold, we are thy bone _____ and _____

Ten. 1. _____ Be - hold we are thy bone _____ and

Ten. 2. _____ Be - hold we are thy bone _____ and _____

Bass 1. _____ Be - hold, we are thy bone _____ and _____

Bass 2. _____ - hold, we are thy bone _____ and thy flesh, thy bone _____

_____ - hold, we are thy bone and thy _____ flesh, thy bone _____

Y

- hold, we are thy bone and thy flesh, thy flesh,
 bone and thy flesh, we are thy bone and thy
 thy flesh, thy flesh,
 thy flesh, thy flesh,
 and thy flesh, we are thy bone and thy
 thy flesh, thy flesh,
 and thy flesh, thy flesh,
 and thy flesh, thy flesh,

thy bone and thy flesh. we are thy
 flesh, we are thy bone and thy flesh, we are thy bone and thy flesh. we are thy
 thy bone and thy flesh. we are thy
 thy bone and thy flesh. we are thy
 flesh, we are thy bone and thy flesh, we are thy bone and thy flesh, we are thy
 thy bone and thy flesh, we are thy
 thy bone and thy flesh, we are thy
 thy bone and thy flesh, we are thy

bone and thy flesh. Al - so in time past. in time past. when
 bone and thy flesh. Al - so in time past, in time past, when
 bone and thy flesh. Al - so in time past, in time past, when
 bone and thy flesh. Al - so in time past, in time past, when

Saul was King o - ver us, thou was
 Saul was King o - ver us, thou was
 Saul was King o - ver us, thou was
 Saul was King o - ver us, thou was

Z Allegro. (♩ = 126.)

he that leddest out and broughtest in
 he that leddest out and broughtest in
 he that leddest out and broughtest in
 he that leddest out and broughtest in

Z Allegro. (♩ = 126.)

Is - ra-el.
Is - ra-el.
Is - ra-el.
Is - ra-el.

Maestoso. **A Tempo di Allegro.** (♩ = 126.)

And the Lord said to thee, Thou shalt
And the Lord said to thee. Thou shalt
And the Lord said to thee, Thou shalt
And the Lord said to thee, Thou shalt

Maestoso. **A Tempo di Allegro.** (♩ = 126.)

feed My peo - - ple Is - ra-el, And
feed My peo - - ple Is - ra-el, And
feed My peo - - ple Is - ra-el, And
feed My peo - - ple Is - ra-el, And

1

thou shalt be a cap - tain o - ver Is - - -

thou shalt be a cap - tain o - ver Is - - -

thou shalt be a cap - tain o - ver Is - - -

thou shalt be a cap - tain o - ver Is - - -

Red. * Red. * Red. * Red. * Red. *

- ra - - el.

- ra - - el.

- ra - - el.

- ra - - el.

Red. * Red.

Red. *

NARRATOR. Recit.

mf

So all the el-ders of Is - ra - el came to the king at

>dim.

Lev. *

The first system of the musical score features a vocal line in 4/4 time. The vocal melody begins with a series of eighth notes, followed by a dotted quarter note, and then a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A dynamic marking of *mf* is placed above the first measure. A *>dim.* marking is placed above the piano accompaniment in the second measure. The system concludes with a double bar line and an asterisk.

He-bron; and king Da - vid

a tempo

mf

The second system continues the vocal line with a quarter note, a half note, and a quarter note. The piano accompaniment features chords in the right hand and single notes in the left hand. A dynamic marking of *mf* is placed below the piano accompaniment in the second measure. A tempo marking of *a tempo* is placed above the piano accompaniment in the second measure.

made a league with them be - fore the Lord; and they a -

The third system continues the vocal line with a quarter note, a dotted quarter note, a quarter note, and a quarter note. The piano accompaniment features chords in the right hand and single notes in the left hand. The system concludes with a double bar line.

a tempo *cresc.*

nointed Da - vid king o - ver Is - ra - el.

cresc. *mf*

The fourth system continues the vocal line with a quarter note, a dotted quarter note, a quarter note, and a quarter note. The piano accompaniment features chords in the right hand and single notes in the left hand. Dynamic markings of *cresc.* and *mf* are placed below the piano accompaniment in the second and third measures, respectively. The system concludes with a double bar line.

Nº 23. David's entry into Jerusalem.

Introduction and Chorus.

"Jerusalem the Golden!"

Allegro moderato. (♩ = 92.)

Pianoforte.

p *poco*

cresc. *mf cresc.*

f

f

B March.

f

f

Chorus. "Jerusalem the golden!" A. Ewing. †
1st verse

mf Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -
mf Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -
mf Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -
mf Je - ru - sa - lem the gol - den! With milk and honey blest! *p* Be - neath thy con - tem -

pp pla - tion Sink heart and voice op - prest. I know not, Oh! I know not What *cresc.*
pp pla - tion Sink heart and voice op - prest. I know not, Oh! I know not What *cresc.*
pp pla - tion Sink heart and voice op - prest. I know not, Oh! I know not What *cresc.*
pp pla - tion Sink heart and voice op - prest. I know not, Oh! I know not What *cresc.*

† by permission of the Composer.

joys await us there; What radiance of glory, What bliss beyond compare.

joys a - wait us there; What radiance of glory, What bliss beyond compare.

joys a - wait us there; What radiance of glory, What bliss beyond compare.

joys a - wait us there; What radiance of glory, What bliss beyond compare.

cre - scen - do

Soprano and Tenor unison.

2nd verse

They stand, those halls of Si - on, All ju - bi - lant with song; And

mf sempre legato

bright with many an an - gel, And all the mar - tyr throng: The Prince is e - ver

in them, The day-light is se - rene; The pastures of the

bless - - ed Are deck'd in glo - rious sheen.

3rd verse
Tutti.

There is the throne of Da - - vid, And there from care re -
 There is the throne of Da - - vid, And there from care re -
 There is the throne of Da - - vid, And there from care re -
 There is the throne of Da - - vid, And there from care re -

- leased, The
 - leased, The
 - leased, The
 - leased, The

Ad.

shout of them that tri - - umph, The song of them that
 shout of them that tri - - umph, The song of them that
 shout of them that tri - - umph, The song of them that
 shout of them that tri - - umph, The song of them that

feast; And
 feast; And
 feast; And
 feast; And

Ad.

they, who with their Lead - - er Have con - quered in the

they, who with their Lead - - er Have con - quered in the

they, who with their Lead - - er Have con - quered in the

they, who with their Lead - - er Have con - quered in the

fight. For

fight, For

fight, For

fight, For

Lead. *

e - ver and for e - - ver Are clad in robes of

e - ver and for e - - ver Are clad in robes of

e - ver and for e - - ver Are clad in robes of

e - ver and for e - - ver Are clad in robes of

I. Kings I. 1. Now David was old and stricken in years.

5. Then Adonijah the son of Haggith exalted himself, saying, I will be king: and he prepared himself chariots and horsemen, and fifty men to run before him.

9. And slew sheep and oxen, and called all his brethern, and all the king's servants.

10. But Nathan, the prophet, Benaiah, and the mighty men, and Solomon his brother, he called not.

11. Wherefore Nathan spake unto Bath-sheba the mother of Solomon, saying,

No 24. Recitative, Soli and Chorus.

NATHAN — DAVID — BATH-SHEBA.

“Hast thou not heard that Adonijah the son of Haggith doth reign?”

Allegro. (♩ = 132.)

NATHAN.

Pianoforte.

Recit.

Hast thou not heard that A - don - i - jah — the son of

rall. e dim.

Andante. (♩ = 72.)

Haggith, doth reign? — and David our lord knoweth it not.

rall. e dim.

p cresc.

Ad.

Air.

Now therefore come, let me I pray thee, give thee counsel, that

p cresc.

cresc.

dim. *p* *cresc.*

thou mayst save thine own — life, and the life, of thy son Sol - o -

mon. Now — therefore come, let me I

mf *p* *cresc.*

pray thee, give thee counsel, that thou mayst save thine own — life, and the

mf *dim.*

life of thy son Sol - o - mon. —

Recit. Moderato. (♩ = 100.) *cresc.*

Go and get thee in unto king Da-vid, — and say unto him, Didst not thou my lord, O

king, swear unto thine handmaid, saying, Assuredly Solomon shall reign after

p *cresc.*

me, and he shall sit up-on my throne? Why then doth A-don - i - jah

mf *sfz* *dimin.*

reign? Behold while thou yet talkest there with the king, I also will come in after

Recit.

p

thee, and con-firm thy words. Verse 15. And Bath-sheba went in unto

Lento. *p* *Moderato.* (♩ = 100.)

the king, and did obeisance.

cresc.

And the king said, **Recit. DAVID.**

Air.

What wouldst thou? **Allegro moderato. (♩ = 104.)**

p cre - scen - do

V. 17. And she said unto him, **BATH-SHEBA.**

mf My lord, thou swarest by the

f *p*

Lord thy God un-to thine handmaid, un-to thine handmaid, saying, As-

cresc. *f*

su-redly Solomon thy son shall reign aft-er me.

cresc. *f* *p*

p **H** *cresc.*

Thou swar-est by the Lord thy God, thou

p *cresc.*

swar-est by the Lord thy God un - to thine handmaid, say-ing,

f
Solomon thy son shall reign aft - er me, and he shall

sit up - on my throne.

I *mf*
Thou

swar - - est, thou swar - - est by the Lord thy God, by the

Lord thy God, say - ing, say - ing, Sol-omon thy

son shall reign aft-er me.

K

Thou

cre - - - - - scen - - - - - do
 swar-est by the Lord thy God, that he shall sit up -

cre - - - - - scen - - - - - do

on my throne. Now, be - hold, A-do-nijah reigneth;—

Recit.
f agitato

ad lib.
p
 — and, my lord, thou knowest it not.— Allegretto. (♩ = 96.)

V.29. And the king sware and said, DAVID.
p *cresc.* *mf*
 As the Lord liv-eth, that hath re - deem-ed my soul out of

p *cre - - - - scen - - - do*
 all distress, E-ven as I sware un - to thee by the Lord God of

3 *3*
 Is - ra-el, so ___ will I certainly do this day.

V. 31. Then Bath-sheba bowed with her face to the earth, and did reverence
accel. *cresc.*

Allegro. (♩ = 126)

BATHSHEBA.

to the king, and said,

Let my lord king Da - vid

Musical score for Bathsheba's first vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a rest followed by the lyrics "Let my lord king Da - vid". The piano accompaniment features a complex texture with triplets and arpeggiated chords in the right hand, and a steady bass line in the left hand. Dynamics include *f* and *Red.* with asterisks.

V.32. And king David said,

live for e - ver.

Musical score for Bathsheba's second vocal line and piano accompaniment. The vocal line continues with the lyrics "live for e - ver.". The piano accompaniment continues with similar textures, including triplets and arpeggiated figures. Dynamics include *Red.* with asterisks.

DAVID. Recit.

N meno Allegro. (♩ = 112)

Call me Za-dok the priest,

and Na - than the

Musical score for David's recitative and piano accompaniment. The vocal line is in a recitative style, starting with the lyrics "Call me Za-dok the priest, and Na - than the". The piano accompaniment is sparse, consisting of chords and a simple bass line. Dynamics include *mf* and *p*.

prophet,

and Benai - ah the son of Je-hoi - a-da.

Musical score for David's second vocal line and piano accompaniment. The vocal line continues with the lyrics "prophet, and Benai - ah the son of Je-hoi - a-da.". The piano accompaniment features a more active bass line with eighth-note patterns. Dynamics include *p*.

And they came before the king.

accel.

crest.

Musical score for the final vocal line and piano accompaniment. The vocal line is a simple melody for the lyrics "And they came before the king.". The piano accompaniment features a rhythmic pattern in the bass and chords in the treble. Dynamics include *p* and *crest.*

0 *a tempo* (♩ = 112)

V. 33. The king also said unto them, Take with you the servants of your

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'a tempo' with a quarter note equal to 112 beats per minute. The lyrics 'V. 33. The king also said unto them, Take with you the servants of your' are written below the vocal line. The piano accompaniment includes dynamic markings of *f* and *sp*.

lord, and cause Sol - omon my son to ride upon mine own mule, and

The second system continues the vocal line and piano accompaniment. The lyrics are 'lord, and cause Sol - omon my son to ride upon mine own mule, and'. The piano accompaniment features a *dim.* (diminuendo) marking. The key signature remains two sharps.

bring him down to Gi-hon; and let Za - dok the priest, and

The third system continues the vocal line and piano accompaniment. The lyrics are 'bring him down to Gi-hon; and let Za - dok the priest, and'. The piano accompaniment includes dynamic markings of *p* and *cresc.* (crescendo).

Na - than the pro - phet a - noint him there king o - ver

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'Na - than the pro - phet a - noint him there king o - ver'. The piano accompaniment features a *cresc.* marking.

Is - ra-el: and blow ye with the trumpet, and

The fifth system continues the vocal line and piano accompaniment. The lyrics are 'Is - ra-el: and blow ye with the trumpet, and'. The piano accompaniment includes dynamic markings of *f* and triplets (indicated by a '3' over the notes).

P *f*

say, God save king Sol - o - mon.

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Q *Recit.*

Then ye shall come up aft - er him, that he -

Red. *

poco cresc. **Moderato.** ($\text{♩} = 92$)

...may come and sit up on my throne; for he shall be king in my stead:

poco cresc. *mf* *dim.*

and I have ap - pointed him to be ru - ler o - ver Is - rael and over Ju - dah.

R

V. 39. And Zadok the priest took an horn of oil out of the tabernacle, and anointed Solomon.

P accel. * *Red.* * *Red.* * *Red.* * *Red.* *

And they blew the trumpet;

Allegro. (♩ = 112)

and all the people said,

S Chorus.

God save king Sol - o - mon.

God save king Sol - o - mon.

God save king Sol - o - mon.

God save king Sol - o - mon.

God save king Sol - - - o -

God save king Sol - - - o -

God save king Sol - - - o -

God save king Sol - - - o -

mon. God save, God

mon. God save, God

mon. God save, God

mon. God save, God

Red. * *Red.* * *Red.*

save king Sol - - - o -

save king Sol - - - o -

save king Sol - - - o -

save king Sol - - - o -

Red. * *Red.* * *Red. sempre*

mon!

mon!

mon!

mon!

*

N^o 25. Air.

I. Kings II. 1.

DAVID.

"I go the way of all the earth."

Pianoforte.

T Larghetto. (♩ = 88)

The piano introduction is in 3/4 time, key of D major. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass line starts with a quarter note G2, a half note F2, and a quarter note E2. Dynamics include *p*, *cresc.*, and *mf*.

Verse 1. Now the days of David drew nigh that he should die;
and he charged Solomon his son, saying,

I go the way of all the earth; be thou

The first line of the verse features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a quarter note G2, a half note F2, and a quarter note E2. Dynamics include *dim.* and *p*.

strong, and shew thy - self a man. I go the way of all the

The second line of the verse continues the vocal and piano parts. The vocal line begins with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with a quarter note G2, a half note F2, and a quarter note E2. Dynamics include *mf*.

earth; be thou strong; And keep the charge of the Lord thy God, to

The third line of the verse continues the vocal and piano parts. The vocal line begins with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with a quarter note G2, a half note F2, and a quarter note E2. Dynamics include *dim.* and *p*.

walk in His ways, to keep His statutes, and His com - mand - ments,

The fourth line of the verse continues the vocal and piano parts. The vocal line begins with a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with a quarter note G2, a half note F2, and a quarter note E2. Dynamics include *cresc.*, *ed*, and *accl.*

a tempo

and His judgments, and His tes-timonies. I go the way of

f *dim. e rall.* *p*

all the earth; bethou strong and shew thy-self a man. I go the way,

cresc. *mf* *cresc.* *mf*

I go the way of all the earth; be thou strong: And keep the charge,

p *cresc.* *p* *cresc.*

the charge of the Lord thy God.

f *dim.* *Red.*

p *dim.* *pp*

Nº 26. Chorus.

I Chronicles XVI. II. "Seek the Lord and His strength."

Allegro vivace. (♩=100)

Pianoforte.

The first system of the piano introduction features a treble clef with a melodic line of eighth notes and a bass clef with a simple harmonic accompaniment of quarter notes. The key signature has one flat (B-flat), and the time signature is 2/2.

The second system continues the piano introduction with similar melodic and harmonic patterns in the treble and bass staves.

The third system of the piano introduction shows the melodic line ascending and becoming more rhythmic, with the bass accompaniment providing a steady foundation.

W

Tenors. *p* *cresc.* *f*
 Seek the Lord and His strength, seek the Lord and His strength,

Basses. *p* *cresc.* *f*
 Seek the Lord and His strength, seek the Lord and His strength,

The vocal introduction for Tenors and Basses begins with a whole note rest, followed by the lyrics. The Tenors part is in a higher register than the Basses part. Both parts use a crescendo from piano to forte.

W

The piano accompaniment for the vocal entry features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The key signature changes to two sharps (D major). The piano part includes a crescendo and a forte dynamic.

Soprano. *p* *cresc.*
 Seek the Lord and His strength, seek the Lord and His

Alto. *p* *cresc.*
 Seek the Lord and His strength, seek the Lord and His

Tenor. *p* *cresc.*
 Seek the Lord and His strength, seek the Lord and His

Bass. *p* *cresc.*
 Seek the Lord and His strength, seek the Lord and His

The vocal introduction for Soprano, Alto, Tenor, and Bass begins with a whole note rest, followed by the lyrics. Each part uses a crescendo from piano to forte.

The piano accompaniment for the vocal entry continues with a treble clef and a bass clef. The key signature is D major. The piano part includes a crescendo and a forte dynamic.

strength. strength. strength. strength.

Seek the Lord, Seek the Seek the Seek the

X

Seek the Lord, seek the Lord,

Lord, Seek the Lord, seek the Lord

Lord, Seek the Lord, seek the Lord

Lord, Seek the Lord, seek the Lord

seek the Lord and His strength, seek the

and His strength, seek the Lord and His strength, seek the

and His strength, seek the Lord and His strength, seek the

and His strength, seek the Lord and His strength, seek the

Lord and His strength, and His strength.

Lord and His strength.

Lord and His strength, and His strength.

Lord and His strength.

Y Allegro con spirito. (♩ = 120)

I Chronicles XVI. 25. For great is the

For great is the Lord, and greatly to be prais-ed: He al-so

Y Allegro con spirito. (♩ = 120)

For great is the Lord, and

Lord, and greatly to be prais-ed He al-so is to be

is to be fear-ed a-bove all gods, a-bove all

greatly to be prais-ed: He al-so is to be fear-ed
 fear-ed a-bove all gods, a-bove,
 gods, a-bove all gods.

For great is the Lord, and greatly to be
 a-bove all, a-bove all gods,
 a-bove all gods. For great is the Lord, For
 prais-ed: He al-so is to be fear-ed a-bove all gods,
 a-bove all gods, a-bove all
 great is the Lord, a-bove all
 He al-so is to be fear-ed, fear-ed
 a-bove all gods, He al-so is to be fear-ed a-

gods. For great is the Lord, and great-ly to be prais -
 gods, a - bove all gods, and greatly prais -
 - ed He al - so is to be fear - ed, and great - ly
 bove all gods, and greatly prais -

- ed, prais - ed, prais -
 ed, prais - ed, prais - ed, a -
 prais - ed, prais - ed, a -
 ed, prais - ed, prais - ed, a -

ed, prais - ed, and great - ly to be prais - ed, a -bove all
 bove all gods. He al - so is to be fear -
 bove all gods, a - bove all gods, He is to be fear -
 bove all gods, a - bove all gods,

gods, a - bove all gods, a - bove all gods,
 - ed a - bove all gods, a - bove all
 ed a - bove all gods, fear - ed, a - bove all
 a - bove all gods,

a - bove all gods, and greatly
 gods, fear - ed,
 gods, fear - ed, and
 a - bove all gods, fear - ed, **B**

prais - ed, and great - ly
 and greatly prais - ed, greatly to be
 greatly prais - ed,
 and greatly prais - ed a - bove all

prais - ed a - bove, a - bove all gods, a -
 prais - ed a - bove all gods, prais - ed a -
 prais - ed a - bove all gods, a - bove all gods, a -
 gods, a - bove all gods, prais - ed a -

bove all gods. For great is the Lord, and great -
 bove all gods. For great is the Lord, and
 bove all gods, a - bove all gods. Great is the
 bove all gods. For great is the

- ly to be prais - ed, a - bove all gods,
 great - ly to be prais - ed, a - bove
 Lord, and great - ly to be prais - ed, a - bove all
 Lord. He al - so is to be fear - ed a -

a - bove, a - bove all
 all gods, a - bove all gods, a -
 gods, a - bove all gods, a - bove all gods. He al - so
 bove all gods, a - bove all gods,

gods, a - bove all gods, a - bove all gods, He al - so
 bove all gods, a - bove all gods, He al - so
 is to be fear - ed a - bove all gods, He al - so
 a - bove all gods. Great is the Lord, He al - so

is to be fear - ed a - bove, a - bove all
 is to be fear - ed a - bove, a - bove all
 is to be fear - ed a - bove, a - bove all
 is to be fear - ed a - bove, a - bove all

D

gods, and greatly prais - ed,
 gods, and greatly prais - ed, and
 gods, and greatly prais - ed.
 gods, and greatly prais - ed, and greatly

E

greatly prais - ed. For great is the Lord, and
 greatly prais - ed. For great is the Lord, and
 and greatly prais - ed. For great is the Lord, and
 prais - ed, and greatly prais - ed. For great is the Lord, and

E

greatly to be prais - ed: He al - so is to be
 greatly to be prais - ed: He al - so is to be
 greatly to be prais - ed: He al - so is to be
 greatly to be prais - ed: He al - so is to be

fear - ed a - bove all

fear - ed a - bove all

fear - ed a - bove all

fear - ed a - bove all

F gods. *ff* Praise the

gods. *ff* Praise the

gods. *ff* Praise the

gods. Praise the Lord, *ff*

Lord, praise the Lord, praise the

Lord, praise the Lord, praise the

— praise the Lord, — praise the Lord for e-ver - more, praise the Lord for e-ver -

Lord, praise the Lord, praise the Lord, praise the
 Lord, praise the Lord, praise the Lord, praise the
 more, praise the Lord, praise the Lord, praise the
 Praise the Lord, praise the Lord, praise the Lord for e-ver-

Lord, praise the Lord.
 Lord, praise the Lord.
 Lord, praise the Lord.
 more, praise the Lord for e-ver- more.

Praise the Lord, praise the Lord, praise the
 Praise the Lord, praise the Lord, praise the
 Praise the Lord, praise the Lord, praise the Lord for e-ver-
 Praise the Lord, praise the Lord, praise the

Lord, praise the Lord, praise the Lord for e-ver-more, praise the
 Lord, praise the Lord,
 more, praise the Lord for e-ver-more, praise the Lord for e-ver-more, praise the Lord for e-ver-
 Lord, praise the Lord,
 Lord for e-ver-more, praise the Lord for e-ver-more, for e-ver-
 praise the Lord for e-ver-more, for e-ver-
 more, praise the Lord for e-ver-more, praise the Lord for e-ver-
 praise the Lord for e-ver-more, praise the Lord for e-ver-
 more, praise the Lord for e-vermore for e-ver-more, praise the
 more, praise the Lord for e-ver-more,
 more, praise the Lord for e-ver-more, praise the Lord for e-ver-more, praise the Lord for e-ver-
 more, for e-ver-more,

G
 G

Ad.
 *

1

I

ver. Praise the Lord for e-ver-more, praise the Lord for e-ver-

ver. Praise the Lord for e-ver-

ver. Praise the Lord for e-ver-more, praise the

ver. Praise the

more, praise the Lord for e-ver-more, praise the Lord for e-ver-more. O give

more, praise the Lord for e-ver-more, praise the Lord for e-ver-more. O give

Lord for e-ver-more, praise the Lord for e-ver-more. O give

Lord for e-ver-more, praise the Lord for e-ver-more. O give

thanks un-to the Lord, O give thanks un-to the

thanks un-to the Lord, O give thanks un-to the

thanks un-to the Lord, O give thanks un-to the

thanks un-to the Lord, O give thanks un-to the

K

Lord; for He is good, for He is good;

Lord; for He is good, for He is good;

Lord; for He is good, for He is good;

Lord; for He is good, for He is good;

for His mer - - - cy en -

for His mer - - - cy en -

for His mer - - - cy en -

for His mer - - - cy en -

du - - - reth for e - - -

du - - - reth for e - - -

du - - - reth for e - - -

du - - - reth for e - - -

L

ver. praise the Lord, praise the
 ver. praise the Lord, praise the
 ver. praise the Lord, praise the Lord,
 ver. praise the Lord, praise the Lord,

Lord, praise the Lord, praise the Lord, praise the
 Lord, praise the Lord, praise the Lord, praise the
 praise the Lord for e - ver - more, praise the Lord for e - ver -
 praise the Lord for e - ver - more, praise the Lord for e - ver -

Lord, praise the Lord. O give thanks to the
 Lord, praise the Lord. O give thanks to the
 more, praise the Lord for e - ver - more, praise the Lord, praise the
 more, praise the Lord for e - ver - more, praise the Lord, praise the

Lord;
 Lord;
 Lord;
 Lord;

for His mer - cy en - du - - - reth for
 for His mer - cy en - du - - - reth for
 for His mer - cy en - du - - - reth for
 for His mer - cy en - du - - - reth for

e - - - - - ver.
 e - - - - - ver.
 e - - - - - ver.
 e - - - - - ver.

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the vocal parts and piano accompaniment. The piano part includes triplet figures in both hands, marked with a '3' and a 'Ped.' (pedal) instruction. The vocal parts have long horizontal lines indicating sustained notes.

Finis.

The third system shows the vocal parts ending with long horizontal lines. The piano accompaniment concludes with a series of chords and a final cadence. The word 'Finis.' is written at the end of the piece.