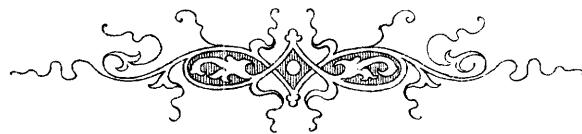




DAVID
an
ORATORIO

composed by

E. C. ESSEX.



Ent. Stat. Hall.

Vocal Score 4/.

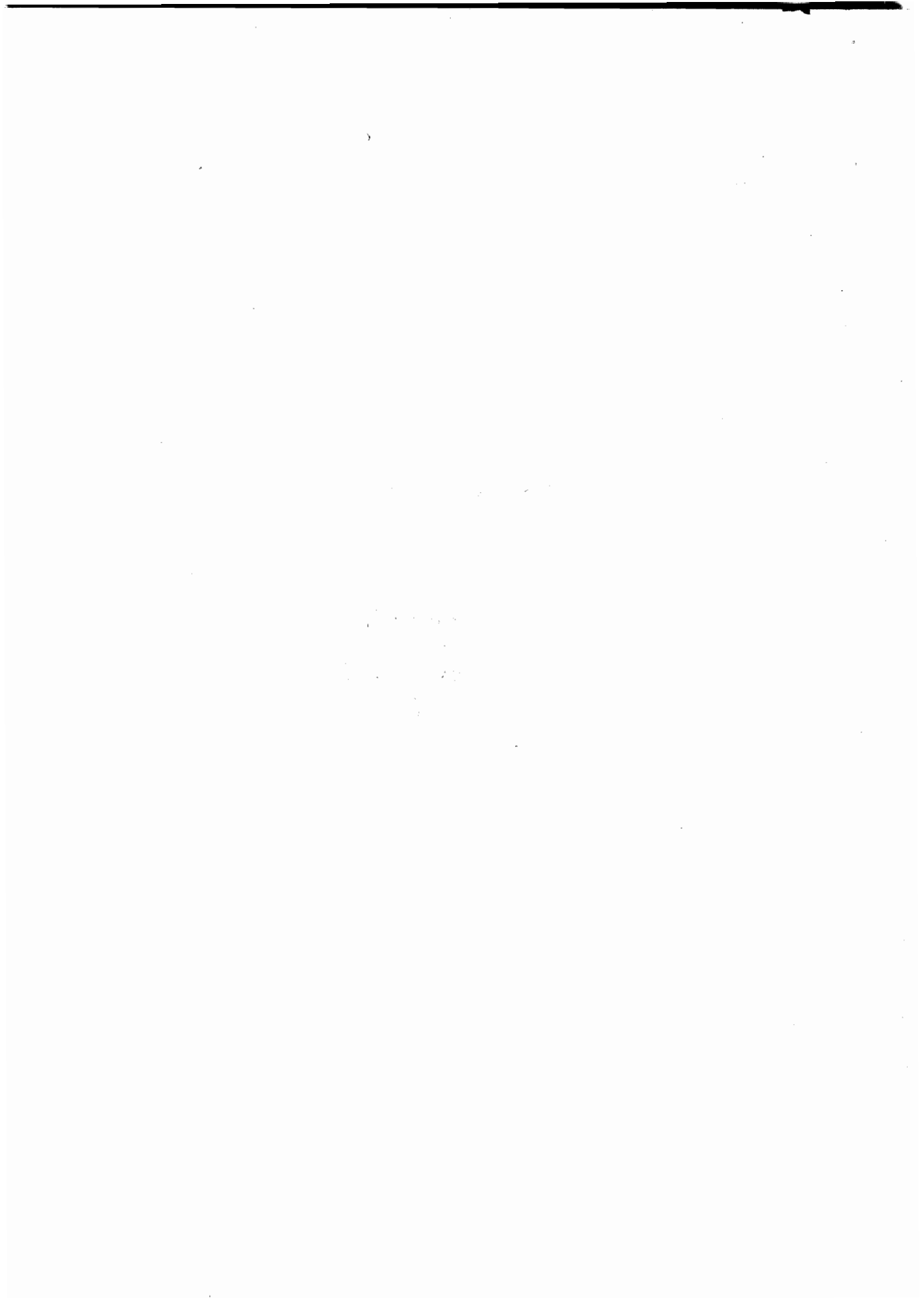
HODGE & ESSEX

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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.)

Psalms 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.)

Psalms 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 G major (one sharp) 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 piece begins with a treble clef and a key signature of one sharp. The first system starts with a piano (p) dynamic. The second system continues with a mezzo-piano (mp) dynamic. The third system features a mezzo-forte (mf) dynamic. The fourth system continues with a mezzo-forte (mf) dynamic. The fifth system is marked with a first ending bracket (A) and a mezzo-forte (mf) dynamic. The sixth system concludes with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, beams, and slurs.

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ped.* is present in the left hand. A section marker 'B' is located above the right hand staff.

Second system of musical notation. Continuation of the piece. The right hand features a more active melodic line with sixteenth notes. The left hand continues with a steady accompaniment. A dynamic marking of *ped.* is present in the left hand.

Third system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is consistent. A dynamic marking of *p* is present in the left hand.

Fourth system of musical notation. A section marker 'C' is located above the right hand staff. The right hand plays a melodic line with eighth notes. The left hand accompaniment consists of chords and single notes.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is consistent.

Sixth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is consistent. A dynamic marking of *mf* is present in the left hand, and a *ped.* marking is also present.

Seventh system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is consistent. A dynamic marking of *mp* is present in the left hand. The system concludes with a double bar line. A *ped.* marking is present in the left hand.

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

Pianoforte. *p* *p* *p*

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 *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.
I 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

I Allegretto. (♩ = 108.)

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 *popo 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*

ped. *ped.*

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. *mf*
Then Jes-se call'd A - bin - a - dab, and

Tenor. *mf*
Then Jes-se call'd A - bin - a - dab, and

Bass.

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.

Allegro. 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,

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

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.

mf *p*

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 ?

mf *p*

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. *p* *f*

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

Red.

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. —

Red.

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. *ppp*

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

Pianoforte.

Allegro. (♩ = 76.)

rall. Allegro moderato. (♩ = 126.)

God, trou - bleth thee.

God, trou - bleth thee.

God, trou - bleth thee.

God, trou - bleth thee.

rall. *mf*

Let our lord now com - mand thy

Pianoforte.

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

Pianoforte.

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

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

to seek out a man, ^T com-mand thy *ff*
 mand, Let our lord now com-mand, com-mand thy *ff*
 to seek out a man, com-mand thy *ff*
 — Let our lord now com-mand, now com-mand, Let our lord now com-mand,

ff *

ser - - vants, com-mand thy ser - - vants, which are at
 ser - - vants, com-mand thy ser - - vants which are at
 ser - - vants, com-mand thy ser - - vants which are at
 — Let our lord now com - mand, — Let our lord now com-mand thy

ff * 1 *ff* *

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.
red. *

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

red. * *red.* * *red.*

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*

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 a soprano and bass clef, 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. The key signature has one sharp (F#) and the time signature is 4/4.

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.' (diminuendo). The piano accompaniment includes a section marked 'tranquillo.' with triplets in the right hand. There are also markings for 'Red.' (ritardando) and asterisks. The key signature changes to two sharps (F# and C#) in the second measure of this system.

The third system shows the piano accompaniment for the first part of the 'tranquillo' section. It features a continuous eighth-note melody in the right hand and a bass line in the left hand. The key signature is two sharps.

The fourth system continues the piano accompaniment. It shows the continuation of the eighth-note melody and bass line. A 'Red.' marking is present at the end of the system.

poco rall. *sempre rall.*

The fifth system concludes the piano accompaniment. It features a 'poco rall.' (poco ritardando) and 'sempre rall.' (sempre ritardando) marking. The system ends with a double bar line and a fermata. There are 'Red.' markings and asterisks at the bottom of the system.

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 *mf* **V SAUL**

verse 22. And Saul sent to Jesse saying, 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.

pp Moderato. (♩ = 88.)

*red. **

sempre pp

1

First system of musical notation. Treble and bass clefs. The bass line features a sequence of chords marked with asterisks and the word "Led." below them. The treble line contains a series of ascending eighth-note chords.

Second system of musical notation. Treble and bass clefs. The bass line continues with chords marked with asterisks and "Led." below. The treble line features a series of ascending eighth-note chords, with some notes beamed together.

Third system of musical notation. Treble and bass clefs. The bass line has a chord marked with an asterisk and "Led." below. The treble line continues with ascending eighth-note chords.

Fourth system of musical notation. Treble and bass clefs. The bass line has a chord marked with an asterisk and "Led." below. The treble line features ascending eighth-note chords, with a dotted line and the number "8" above a group of notes. The label "L.H." appears in the treble line.

Fifth system of musical notation. Treble and bass clefs. The bass line has a chord marked with an asterisk and "Led." below. The treble line features ascending eighth-note chords, with the label "L.H." appearing in the treble line.

Sixth system of musical notation. Treble and bass clefs. The bass line has a chord marked with an asterisk and "Led." below. The treble line features ascending eighth-note chords, with dotted lines and the number "8" above groups of notes. The system ends with a double bar line and an asterisk.

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.

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto con moto' with a quarter note equal to 104 beats per minute. The score begins with a piano (pp) dynamic and includes markings for 'pp poco cresc.', 'p cresc.', 'mf', 'f', and 'cresc.' leading to a fortissimo (ff) section. The music features a variety of textures, including block chords, arpeggiated figures, and melodic lines with triplets and slurs. A section marked 'A' begins with a fortissimo (ff) dynamic and includes a 'cresc.' marking. The score concludes with a fortissimo (ff) dynamic and a 'cresc.' marking.

First system of musical notation, consisting of piano and bass staves. The music features complex chords and triplets, with a key signature of one sharp (F#).

Second system of musical notation, continuing the complex chordal and triplet patterns from the first system.

Third system of musical notation, showing further development of the harmonic texture with various chordal structures.

Fourth system of musical notation, including a *dim.* (diminuendo) marking over the final chord of the system.

Fifth system of musical notation, featuring a section labeled **B** and dynamic markings *p* (piano) and *f* (forte).

Sixth system of musical notation, continuing the rhythmic and harmonic motifs established in the previous systems.

Seventh system of musical notation, concluding with a *mf* (mezzo-forte) marking.

First system of musical notation. The treble clef staff contains a melodic line with several triplet markings (3) and a fermata over the final note. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with triplets. The bass clef staff features a steady accompaniment. Dynamic markings include *cresc.* and *p cresc.*. A section marker 'C' is placed above the treble staff.

Third system of musical notation. The treble clef staff has a melodic line with triplets. The bass clef staff has a rhythmic accompaniment. The instruction *sempre cresc.* is written across the system.

Fourth system of musical notation. The treble clef staff features a melodic line with triplets. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *cresc.*, *poco*, and *a*.

Fifth system of musical notation. The treble clef staff has a melodic line with triplets. The bass clef staff has a rhythmic accompaniment. The system begins with a forte *ff* dynamic.

Sixth system of musical notation. The treble clef staff has a melodic line with triplets. The bass clef staff has a rhythmic accompaniment. A section marker 'D' is placed above the treble staff.

Seventh system of musical notation. The treble clef staff has a melodic line with triplets. The bass clef staff 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.

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

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

Allegro con fuoco. (♩ = 132.)

f = come prima.

Allegro. (♩ = 126.)

pp *sempre pp*

Chorus.

Verse 25. And the men of Israel said,

Tenor

Bass

pp *p*

Have ye seen this man, Have ye
Have ye seen this man, Have ye

p

seen this man, Have ye seen this man,
seen this man, Have ye seen this man,

mf

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

f

Sopr. _____

Alt. _____

Ten. _____

Bass. up? _____

up? _____

cresc.

F

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

Sure-ly to de-

Sure-ly to de-fy,

F

f

Red. * *Red.* *

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

Sure - ly, sure - - ly,

fy, sure - ly,

sure - ly,

ff

Red. * *Red.*

1

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.*

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

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.

K SAUL. *mf*

Go, — and the Lord be with thee.

dim. e rall. *p*

accel.

Allegro. (♩ = 132.)

cresc. *f*

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.

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

Lead. * Lead.

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.

Lead. *

Allegro. (♩ = 132.)

p cresc. *f* *p cresc.*

Lead. * Lead. * Lead. *

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

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

Third system of musical notation. Treble clef, bass clef. Dynamics: *fz*, *ff*. Includes *And.* marking and asterisks.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *fz*. Includes *And.* marking and asterisks.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *Q*. Includes *And.* marking and asterisks.

Sixth system of musical notation. Treble clef, bass clef. Includes *And.* marking and asterisks.

Seventh system of musical notation. Treble clef, bass clef. Dynamics: *And.*. Includes *And.* marking and asterisks.

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
 God thun - der - eth
 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, primarily consisting of rests and chords in the bass clef.

Piano introduction with treble and bass clefs. The treble clef has a melodic line with a slur and a crescendo marking (*cresc.*). The bass clef has chords and two markings that look like 'Led.' with asterisks.

Vocal entry with lyrics: *f con forza* Great things do-eth He, which we *f con forza* Great things do-eth He, great things do-eth

Piano accompaniment for the first vocal phrase, featuring a rhythmic melody in the treble clef and chords in the bass clef.

Vocal entry with lyrics: He, which we cannot com- - -pre - hend. can - not, we can - -not com- - -pre - hend. Great things do-eth things do-eth He, we cannot com - pre - - hend.

Piano accompaniment for the second vocal phrase, featuring a rhythmic melody in the treble clef and chords in the bass clef.

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.

Ad. * Ad. * Ad. *

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

Ad. * Ad. *

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

Ad. * Ad. *

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.

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

W

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 includes a dynamic marking of *ff* (fortissimo) 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 a melodic line in the right hand and harmonic support in the left hand.

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 includes a dynamic marking of *ff* (fortissimo) at the end of the system.

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,

and the

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

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

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 of the score consists of 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 in the left hand and a more active melody in the right hand. There are several dynamic markings such as *mf* and *f*, and some performance instructions like *rit.* and *rit. to rit.* .

The second system continues the vocal and piano parts. The vocal lines remain mostly static, with some melodic movement in the piano accompaniment. The piano part features a prominent melodic line in the right hand, often with a long slur, and a supporting bass line in the left hand. Dynamic markings like *mf* and *f* are present, along with performance directions such as *rit.* and *rit. to rit.* .

The third system shows further development of the piano accompaniment. The vocal parts are mostly silent, with the piano providing the harmonic and melodic structure. The piano part includes a variety of textures, from simple chords to more complex arpeggiated figures. Dynamic markings like *mf* and *f* are used, and performance instructions like *rit.* and *rit. to rit.* are included.

The fourth system concludes the page's musical content. The piano accompaniment features a dense, rhythmic texture in the right hand, possibly representing a final cadence or a specific instrumental effect. The vocal parts are silent. Dynamic markings like *mf* and *f* are present, and performance instructions like *rit.* and *rit. to rit.* are included.

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 steady 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 complex accompaniment with many chords. Dynamics include *Red. ** (ritardando).

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

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

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

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

B

ff

ff

ff

p

p

cres

cres

C

ven - do al fp

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 harmonic support with chords and bass notes. 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 complex rhythmic patterns.

Third system of musical notation. This system is characterized by dense chordal textures in both staves. Two *Ped. ** (pedal point) markings are placed below the bass staff.

Fourth system of musical notation. The bass staff features a steady eighth-note accompaniment, while the treble staff has a more melodic line with some rests.

Fifth system of musical notation. A *diminendo* marking is written across the system, indicating a gradual decrease in volume. The music consists of flowing lines in both staves.

Sixth system of musical notation. This system includes dynamic markings of *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The music concludes with sustained chords 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 accompaniment. The lyrics "- scen - - do" are written below the staff. Dynamic markings include *f* and *dim.*

Second system of the piano score. The right hand continues with intricate patterns. The left hand has a more active role with some chords marked with asterisks. A section marked "E" begins. Dynamic markings include *p* and *Leg.*

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

Fourth system of the piano score. The right hand returns to a more technically complex texture. The left hand accompaniment is steady. The lyrics "- do" are written below the staff. Dynamic markings include *f*.

Fifth system of the piano score. The right hand features a dense, rapid melodic passage. The left hand accompaniment is active. This system contains no lyrics.

Sixth system of the piano score. The right hand has a more melodic line. The left hand accompaniment is steady. Dynamic markings include *dim.*

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

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 has three sharps (F#, C#, G#) 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 some arpeggiated chords.

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 bass line.

a tempo

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

The fourth system continues the piano solo. It features a *dim.* (diminuendo) instruction. The right hand has a melodic line with slurs, and the left hand has a bass line with some chords.

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

The sixth system concludes the piano solo. It features a *pp* (pianissimo) dynamic marking and a *rall.* (rallentando) instruction. The right hand has a melodic line with slurs, and the left hand has a bass line with some chords. 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 sixteenth notes in the right hand and chords in the left hand.

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 part continues with a similar complex texture.

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 continues with a similar complex texture.

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 complex texture with many sixteenth notes in the right hand and chords in the left hand.

that will I tell thee.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part continues with a similar complex texture.

pp *p* *cresc.*

Led. *

Recit.

mf

Let not the king sin against his servant

p

a tempo

p *p*

Led. *

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

M Recit.

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

Led. *

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. * Red. *

Where-fore then wilt thou sin against in-nocent

dim. *p* *accel.* *cresc.*
Red. *

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

f *N* *a tempo*
accel. *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* *mf* *rall.*

slain. —

a tempo *mf* *dim.*
Red. * 1 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.

The first system of the piano accompaniment is in 4/8 time. The treble staff begins with a piano (*p*) dynamic and a *cresc.* marking. The bass staff features a steady eighth-note accompaniment.

The second system continues the piano accompaniment. It includes a fermata over a chord in the treble staff. The dynamics remain *p* and *cresc.*

The third system of the piano accompaniment concludes the first section. It features a *cresc.* marking and ends with a fermata.

Allegro con brio. (♩ = 132)

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

cresc.

The second section begins with a tempo change to Allegro con brio (♩ = 132). The piano accompaniment is in 4/4 time. The treble staff starts with a piano (*p*) dynamic, while the bass staff has a *ff* dynamic.

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

cresc.

The second system of the piano accompaniment for the second section continues the rhythmic pattern. It includes a *ff* dynamic marking.

cresc.

The third system of the piano accompaniment for the second section concludes with a *ff* dynamic marking and a fermata.

$\text{♩} = \text{come prima}$

f *f* *f*

Led.

P *f* *f* *f*

ff *f* *f* *f*

Led.

ff *ff*

*

ff *ff*

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

ff *ff*

Led. * *Led.* *

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.

Musical notation for the first system, featuring a treble and bass clef. The treble clef part begins with a series of chords, followed by a melodic line. The bass clef part consists of a simple harmonic accompaniment. A *dim.* marking is present in the middle of the system.

Musical notation for the second system, marked *arpando* and *p*. It features a treble clef with a series of arpeggiated chords. The bass clef part has a simple accompaniment. Fingerings are indicated above the notes. *Led.* markings with asterisks are placed below the bass clef notes.

Musical notation for the third system, continuing the arpeggiated pattern. It features a treble clef with arpeggiated chords and a bass clef accompaniment. Fingerings and *Led.* markings are present.

Musical notation for the fourth system, continuing the arpeggiated pattern. It features a treble clef with arpeggiated chords and a bass clef accompaniment. Fingerings and *Led.* markings are present.

Musical notation for the fifth system, continuing the arpeggiated pattern. It features a treble clef with arpeggiated chords and a bass clef accompaniment. Fingerings and *Led.* markings are present.

Musical notation for the sixth system, including *L.H.* markings. It features a treble clef with arpeggiated chords and a bass clef accompaniment. The system concludes with a final chord and a *f* marking. *L.H.* markings are present above the treble clef notes.

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)

earth:

Soprano.

Alto.

Tenor.

Bass.

Pianoforte.

And he shall be bless -

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

Allegro molto. (♩ = 112)

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.

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. The lyrics "And he" are positioned below the vocal staves.

A Tempo I. (♩=112)

And he

The second system of the chorus features piano accompaniment for the first two systems. The piano part continues with a forte (*f*) dynamic and includes triplet markings over the melody.

The third system of the chorus consists of five staves. The top four staves are vocal staves and the bottom staff is the piano accompaniment. The piano part continues with a forte (*f*) dynamic. 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 of the chorus features piano accompaniment for the third system. The piano part continues with a forte (*f*) dynamic and includes triplet markings over the melody.

The fifth system of the chorus consists of five staves. The top four staves are vocal staves and the bottom staff is the piano accompaniment. The piano part continues with a forte (*f*) dynamic. The lyrics "And he shall be bless -" are positioned below the vocal staves.

And he shall be bless -

- ed, bless -

he shall be bless -

The sixth system of the chorus features piano accompaniment for the fifth system. The piano part continues with a forte (*f*) dynamic and includes triplet markings over the melody.

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 - - - 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.* * *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.*

* *Ad.*

*

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

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

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

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

Lead. * Lead. * Lead. * Lead.

the earth.

the earth.

the earth.

the earth.

(a) * Lead. ||| * Lead.

Lead. * Lead. * Lead. * Lead. *

1

N^o 11. 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

p

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

p

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

p

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

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.

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

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.

f dim.

f dim.

f dim.

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

p

p

L

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

ff

ff

ff

ff

1